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VARIETY

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NEW YORK CITY, FRIDAY, NOVEMBER 1, 1918

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Pictures

Dramatic

Variety

LOUIS B. MAYER
PRESENTS
ANITA STEWART
IN A SERIES OF SUPER
PRODUCTIONS

FOUR IN COLOR N.Y.

VARIETY

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NEW YORK CITY, NOVEMBER 1, 1918

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EPIDEMIC FAST BREAKING UP; MANY REOPENINGS NEXT WEEK

**Winnipeg May Remain Closed Until Christmas. Eastern
Section All Over Expects Ban Lifted by Nov. 4.
Coast Closed for Two Weeks More. Several
Cities Resume Late This Week.**

As expected, a state reopening order will become effective tomorrow (Thursday) and practically all theatres will be in operation by Sunday.

Omaha, Oct. 30.
Theatres here and in Lincoln are due to reopen Nov. 2. Omaha was one of the first cities to close.

Memphis, Oct. 30.
The closing order on local theatres is expected to be lifted Nov. 1. The date is official.

Milwaukee, Oct. 30.
The opinion is the lid will be lifted at the end of the week, as the number of cases of influenza continues to decline.

Toronto, Oct. 30.
The local epidemic is under control and the ban is to be lifted at the end of the current week. The city theatres will reopen next Monday and the churches Sunday.

Washington, D. C., Oct. 30.
Washington theatres will reopen Nov. 4. The District Commissioners announced the date yesterday. It will be one month to the day from the time they were closed by the epidemic. Local box offices are open. Opening attractions not yet announced.

Utica, Oct. 30.
The Health Department announced yesterday local places of amusement may reopen next Monday. The deaths here from pneumonia and influenza total 349.

Denver, Oct. 30.
On the eve of the anticipated reopening health authorities stated the tentative promise for Oct. 27 had been revoked. This ultimatum was deliv-

ered Saturday night, generally believed to be the last lightest night for Curtis street. Denver may be allowed to reopen Nov. 3.
The steady influx of visitors to this city is believed to be responsible for the spread.

San Francisco, Oct. 30.
The theatres here may reopen by Nov. 11. While the epidemic is abating, with a 40 per cent. decrease of new cases yesterday, there have been 17,000 cases and 700 deaths to date. San Francisco closed the theatres Oct. 17.

The entire Coast is closed with no probably date mentioned for a general reopening.
Many vaudevillians laying off are in the shipyards, either in this city or at Seattle or Portland.
There is no serious illness among professionals. One death, William Lovell (Lovell and Lovell), Oct. 27.

Chicago, Oct. 30.
Chicago's notice of reopening, in sections, came Monday, when the officials decreed as follows: cabarets to resume Tuesday, theatres north of Diversey avenue to reopen Wednesday, theatres south to 12th street (including the downtown theatre district), Thursday, remainder, Friday.

There was a scurrying among bookers. The only house on the Wednesday list was the Wilson avenue, and that decided to let the day go by and start with a last half bill Thursday. The Empress, a Pantages house, was compelled to wait till Friday, being in the third zone. Tuesday morning theatre ads appeared again in the newspapers.

The Palace, Majestic, Princess, McVicker's, Rialto, Hippodrome and La Salle announced Thursday matinee openings.

The state ban was lifted Saturday, when several north shore suburbs of Chicago were licensed to resume operation. These towns, with only pic-

(Continued on page 18)

ELKS' OPEN HOUSE.

Chicago, Oct. 30.
The Elks of Chicago announced a heart-warmingly generous invitation to the profession here, throwing open the dining and living rooms of their new clubhouse to all members of the profession in need during the epidemic conditions.

At every meal a long table is spread and those professionals who need it come and eat. They may order, within reason, whatever they wish, signing tabs therefore, which they are expected to pay in the future and more happy days, but which will be "put on ice" in the event that they are never taken up.

The Elks specifically paid tribute and expressed gratitude to the profession for favors of the past, when actors did splendid work in benefits on behalf of Elks' funds.

The hospitality is open to both sexes and to members of any branch of entertainment.

Al Tearney is the prosperous proprietor of a saloon next door to the Palace Theatre, largely patronized by professionals, also of an outlying cabaret, which owes much to artists. Seeking subscriptions for the suffering actors' fund, Lillian Shaw, Mrs. Bennie Bornstein and Jack Fox called on Tearney. He was very cordial until they made known their mission—then he dropped his jaw.

"I can't give you any money," he said. "But if you are hungry, I'll set up a free meal for you."

COHAN STAGING "GOOD LUCK SAM"

George M. Cohan will stage the Cap Merritt, N. J., soldier production of "Good Luck Sam" to be presented at the Lexington the latter part of this month.

Mr. Cohan assented when persuaded by S. Jay Kaufman and a couple of officers from Camp Merritt. Mr. Kaufman may join the army at Merritt.

The program for the "Sam" show has received so far \$31,000 in advertising, the record amount to date for a soldiers' show.

TICKET EXTENSION DENIED.

San Francisco, Oct. 30.
The extension requested for the three months' tourist tickets to the Coast has been refused, excepting where the holder of the ticket is certified to be seriously ill.

This has caused many artists to leave for the East before the expiration of the present ticket, Oct. 31.

It will cause a loss to Ackerman & Harris, who have a Coast vaudeville circuit and brought many of the acts here, of about \$15,000.

MOROSCO AND K. & E.

Just how Oliver Morosco and Klaw & Erlanger stand with their business relations as against the Shuberts and Morosco was a principal topic along the Rialto this week.

Next week at the Montauk, Brooklyn, a K. & E. house, Morosco's "Watch Your Neighbor" (which left the Shuberts' Booth in New York) will start an engagement, leaving the Montauk to go to the Standard, New York, another K. & E. one week stand on upper Broadway, and is again due to open at the Hollis, Boston, also a Klaw & Erlanger house.

Early in the week "Remnant" with Florence Nash, a solitary production by some independent producer, taking a flyer and known as a K. & E. booked piece, is due to open at the Morosco Theatre, New York, looked upon as a Shubert house here through the close affiliation of the Shuberts with Morosco.

The rumor factory on Broadway got to work on the strength of these bookings, although at the K. & E. offices it was denied there was a possibility of Morosco casting his future lot with that side of the theatrical factional scrap.

Oliver Morosco stated Wednesday the booking of several of his attractions with the K. & E. side was made after he had an arrangement with the Shuberts who were unable to give him the time wanted.

Another attraction, formerly Shubert-booked, George Broadhurst's "She Walked in Her Sleep," is also routed over the K. & E. houses, the deal having been consummated early this week.

JESSIE BONSTELLE, DIRECTOR.

Jessie Bonstelle, one of our foremost stock actresses, who for years conducted her own company, herself playing a wide range of parts, has succeeded John Cronwell as general stage director at the Playhouse, New York, for William A. Brady. Mr. Cronwell has joined the Army.

Miss Bonstelle, largely responsible for the authenticity and correct detail of "Little Women," is at present casting and directing a new Brady production.

HOTELS AWAY OFF.

The drop in the \$2 theatrical business of late along Broadway may be in part traced to the light number of transients in the city.

The larger hotels in the theatrical district have had a tremendous falling off lately. One large hostelry closed its third floor Monday, removing the solitary guest on that floor to another portion of the hotel.

The wise bookers book CHAS. ALTHOFF.

CABLES

ENGLAND SUFFERS WITH PLAGUE; MAY FORCE THEATRES TO CLOSE

Several English Cities Obliging Two-Hour Intermission Between Performances, Stopping Twice-Nightly Shows.
London Feels Effect in Decreased Receipts.
Marked Increase in Influenza Cases.

London, Oct. 30. There has recently manifested itself a marked increase in the number of new influenza cases throughout England, which now amounts to a good-sized epidemic. Local health authorities have taken cognizance of this serious condition and are adopting various methods for combating the spread of the disease.

In a number of important cities, including Liverpool and Portsmouth, an interval of two hours has been ordered between performances so the theatres may be fully aired and fumigated, which does away with the giving of two shows nightly—the custom in most of the provincial music halls and a number of legitimate houses.

There is a possibility that unless the plague is immediately checked, the theatres and cinemas throughout the country will be closed until the epidemic is under full control.

This condition has had a marked depression on the receipts of all the London playhouses.

A. A. CERTAIN TRADE UNION.

London, Oct. 30. The Actors' Association is certain to become a trade union.

Among the dramatists who have joined are Sir James Barrie, W. J. Locke, Michael Morton, Louis J. Parker, Harold Terry, Somerset Maugham, Horace Annesly Vachell, Temple Thurston.

The Association will endeavor to secure payment for rehearsals, adequate salary for the chorus people and a standard contract.

WAR MAP AT THEATRE.

London, Oct. 30. During the performances at the Comedy and Vaudeville theatres, Andre Charlot is throwing a war map on cloth to the audiences, showing the latest movements of the enemy. The spectators are entranced.

"PIFF PAFF" OPENS.

Paris, Oct. 30. The Capucines opened Oct. 29 with a revue, "Piff Paff," by DeGorsse and Michel Carre.

Paris May Have "Going Up."

London, Oct. 30. Sir Alfred Butt is negotiating to open his new Palace, Paris, located in the Rue Mogador, with a French adaptation of "Going Up."

Aynesworth in "Tails Up."

London, Oct. 30. Allan Aynesworth, celebrated as a legitimate actor, will shortly assume the role in "Tails Up" at the Comedy made vacant by the death of Arthur Playfair.

Doris Keane Out of Cast.

London, Oct. 30. Doris Keane is absent from the cast of "Roxana" at the Lyric and is being temporarily replaced by Mona Morgan, known in the varieties as Mona Magnat.

MILITARY AVIATION FARCE.

Paris, Oct. 30. Cora LaParerie produced at the Renaissance Oct. 26 a military aviation

farce, "Chouquette et son," by Hennequin, Guillemard and DeGorsse. It was fairly well received. Gaston Dubosc is very amusing.

COCHRAN'S FRENCH CO.

London, Oct. 30. Charles B. Cochran is organizing a French company to present ten opera bouffes in London, the works including Offenbach, Planquette and Audran. He proposes presenting Sacha Guitry in the repertoire while Seymour Hicks appears in Guitry's Theatre in Paris.

WAR BONDS FOR TICKETS.

London, Oct. 30. The War Savings Matinee at the Victoria Palace Oct. 26 was organized by Jack Hayman. War bonds sold acted as admission tickets. Large sales were realized. One purchaser bought \$125,000 in bonds to secure a box.

WIZARD'S COMPETITION.

London, Oct. 30. Walter Ceretta Jeans, a member of the Magic Circle, is offering a diamond star, valued at \$5,000, for a competition for wizards to appear at Maskeyne's St. George's Hall.

HARRY THORNTON DEAD.

London, Oct. 30. Harry Thornton, of Thornton and Delilah, is dead of influenza, aged 35. Thornton once won a \$1,000 prize for playing the piano continuously for 22 hours.

TOM STUART RECOVERING.

London, Oct. 30. Tom Stuart, although reported dead of pneumonia, is improving.

RENE ROME DIES.

London, Oct. 30. Rene Rome, entertainer, wife of Fred. Rome, the author-comedian, is dead.

GUITRY'S REVUE.

Paris, Oct. 30. Sacha Guitry produces tonight (Oct. 30) at the Theatre Vaudeville a revue with Jane Pierly.

COURT REOPENED.

London, Oct. 30. The Court reopened Oct. 29 with a revival of "Twelfth Night," with Leah Bateman as Viola, Mary Grey as Olivia and Herbert Waring as Malvolio.

English Rights to "Blue Bird" Sequel.

London, Oct. 30. Laurillard & Grossmith have secured the English rights to Maeterlinck's "Les Fiancailles," the sequel to "The Blue Bird."

"Officers' Mess" at St. Martin's.

London, Oct. 30. Andre Charlot's production of "The Officers' Mess" replaces "The Live Wire" at St. Martin's.

Madge Lessing in the Hall.

London, Oct. 30. Madge Lessing is appearing in the varieties.

Anna Peters, formerly in musical comedy, is now treasurer of Loew's Seventh Avenue Theatre.

CAMPS' BIGGEST BENEFIT.

What reads like the biggest benefit in point of "names" given at a camp was presented last Sunday afternoon (Oct. 27) at Fort Totten, L. I.

In the order of appearance (24 turns) were Brown Brothers, De Wolf Hopper, Miss May, W. C. Fields and "Shorty," Miss Bridwell, Irene Franklin and Burt Green, Ann Pennington, Marilyn Miller, Frank Carter, Nora Bayes, Lew Cooper, Houdini, Col. Lillian Russell, Sallie William J. Reilly, Barney Bernard, Irene Bordoni, T. Roy Barnes, Bert Levy, Eddie Cantor, Leo Carrillo, Lillian Bradley, Will Rogers, Mr. Hickman, Butch.

John L. Golden and Ned Wayburn arranged the show for the soldiers. De Wolf Hopper and James J. Corbett were the announcers. Silvo Hein, Leon Plato, Dorothy Russell and Claire McKown (Mrs. James B. McKown) were the accompanists.

An audience of 5,000 were in front of the stage on the parade ground. The show was given in the open. Civilian were required to pay a slight fee for a camp fund. Men in uniform had free admission.

A singular point in connection with the benefit that while the performance held many noteworthy stars of the profession on the billing, each and every one appeared. The turns ran from three to five minutes and the artists held strictly to the schedule asked of them.

Miss Russell appeared in the uniform of a sergeant of Marines. She explained that while called Colonel, Sergeant had had been in the rank conferred upon her. Houdini, when showing a soldier how to escape from a German pair of handcuffs, was met by the reply from the uniformed lad: "I don't think we will ever have to try Messrs. Hopper and Corbett 'framed' an angry discussion at the commencement as to which one should be announced, ending when Hopper with threatening misdeeds doubled up his fists, whereupon Corbett retired in haste.

The performance concluded just about as dusk arrived. (The "Shorty" appearing with W. C. Fields is a young well known to the "Follies" people, "Shorty" invariably accompanying Fields around and about.)

STRIKING FEEDERS BACK.

The striking press feeders returned to work in the printing plants of New York Tuesday morning, finally obeying the order of the War Labor Board, which directed that they do so. They returned, however, only after a meeting of the Board in New York Monday, presided over by former President William H. Taft.

The feeders are receiving their former weekly wage, subject to the adjustment of the amount, \$24, by the War Board. The Board at the same time will readjust the wages of all unions in the printing plants, a proposal made by the Printers' League of New York when the feeders first walked out.

Up to Thursday morning last week the union pressmen worked with non-union feeders, not being in sympathy with the feeders' demands, inasmuch as the feeders walked out despite a contract between them and the printers not expiring until February next. The agreement provided for the arbitration of any differences, but the feeders ignored all of its provisions.

After Wednesday (Oct. 23) the pressmen, in meeting decided they should not work with non-union feeders, leaving the press rooms bare, and it was after Wednesday in the latter part of the week that printing came to a dead stop in the New York plants.

Several of the weeklies abandoned their last week's issue, combining it with the current week.

IN LONDON.

London, Oct. 6. "Twelfth Night," to be revived by J. Bernard Fagan at the Court Theatre, Oct. 29, will have a new Viola, Leah Bateman, a granddaughter of Mrs. Crowe, consequently a member of one of the great theatrical families.

Gilbert Porteus is arranging for a West End season, which he proposes to present Sardou's "La Tosca," with his wife, Ethel Irving, in the name part. This cannot take place until after the run of "The Chinese Puzzle," in which Miss Irving plays the lead.

Terry's Theatre, for the last eight years a cinema house, will at Christmas revert to its former status. Albert de Courville has secured it to present light plays and musical pieces. It was at this theatre the late Edward Terry made a fortune of \$250,000 with "Sweet Lavender."

George Robey has set himself to the task of collecting \$100,000 at a concert at the Coliseum. Artists in aid of J. Havelock Wilson's Endowment Fund for Aged and Convoluted Merchant Seamen.

Under the patronage of King and Queen, the theatre to produce by Henry Tate, will be given at the London Hippodrome Nov. 7, in aid of the Prisoners of War Tanks Fund.

B. J. Dale, the composer and professor at the Royal Academy of Music, who was on a holiday in Germany when war broke out, has been repatriated.

Ernest Rolls is rehearsing for London production a new musical comedy, "Laughing Eyes," by Whorton David, with music by Herman Darewski.

Ivy Shilling and Dorothy Brunton, talented actresses, are now presenting every Anzac visiting "Shanghai," at Drury Lane, with autographed photographs of themselves.

Grossmith and Laurillard are looking for a theatre to produce the great spy play, "The Man with the Club Foot."

COPY CHARGE UPHOLD.

Daniel Makarenko has filed a complaint with the N. V. A. alleging that C. H. Kola, a dancer, and I. M. Hoyt have taken copies of the music, costumes, scenery and special effects from his act, "A Dream of the Orient," which he produced earlier in the season in connection with Hoyt, who is now playing the act under the title of "A Bachelor's Romance."

Hoyt and Kola were summoned to the club rooms for explanations. It was ruled the act entitled "A Bachelor's Romance" would be compelled to secure new settings, music and effects, as it was an infringement on the rights of Makarenko.

\$50,000 FOR MUSIC.

The War Department, upon a request from General Pershing, has appointed a committee to purchase \$50,000 worth of the latest popular music, to be sent to France for the soldiers there.

The music will include a large number of orchestration of Irish song, also whatever else the committee may decide is necessary to go along with it. Sergt. Irving Berlin has been appointed on the committee and transferred from Camp Upton to New York to serve upon it.

Cedar Rapids, which was scheduled to open Oct. 30, will open Nov. 3.

EPIDEMIC CASUALTIES

Mrs. Olympia De Luca, wife of Giuseppe De Luca, baritone, died Oct. 29 of influenza in New York. The deceased was not a professional.

William C. Clark, age 46, recently arrived from Australia, died Oct. 28 at the Hotel Marion, New York, of influenza, the same day he expected to appear in a new vaudeville playlet with his wife and daughter.

Beatrice Emily Wait, of the ballet at the Metropolitan, died Oct. 28 of pneumonia at the home of friends in Mt. Vernon, N. Y.

Fred Nathan, treasurer of the Broad Street theatre, Philadelphia, died Oct. 28 of influenza, after an illness of four days.

William Lovell, of Lovell and Lovell, at San Francisco, Oct. 27, of pneumonia from influenza.

Thomas Heath, Jr., 15, son of Tom Heath (McIntyre and Heath), died at the Heath home at Cypress Hills, L. I., October 27.

Gladys Cooper, American musician, died Oct. 27 at Chicago, of influenza.

Burrell Barabette died Oct. 27 from influenza at the home of a friend at 433 St. Nicholas avenue. His home was in Larchmont. Mr. Barabette was born in Fort Wayne, Ind., 41 years ago, and made his first professional appearance in 1898 with Eddie Foy and Marie Dressler in "Hotel Topsy Turvy." He attained considerable popularity as a juvenile and has been prominent in many Broadway productions, among others being "Jumping Jupiter" and "High Jinks." At the time of his death he was about to join the number one "Oh Boy" company on the road, playing the leading juvenile role. Funeral services were held in Campbell's Funeral Church Oct. 29, the body being sent from there to Fort Wayne for burial.

Margorie De Vere, chorus girl, age 19, born in England, died Oct. 26 of pneumonia at the Metropolitan Hospital, New York. She came to this country three years ago. Rose Gibson, another chorus girl, of 113 West 84th street, who had been slightly known to the deceased, attended to all the funeral arrangements, after having collected the necessary amount to defray expenses.

Dr. Hecce, a brother-in-law of Bart McHugh, died of influenza Oct. 26. Mr. McHugh, who also lost a sister-in-law last week, was informed while in New York Tuesday his sister was dying of the disease. He perhaps hardest hit of any agent in vaudeville. The deaths in his family leave in his care seven children, he having promised the parents to take care of the four professionals whom he represented died of influenza in Philadelphia on the same day.

Frank J. Shelvey, 26, died Oct. 27 of pneumonia, at Rochester, N. Y. He was of the Three Shelvey Brothers, in vaudeville, and at the time of his death a private attached to the Kodak Park School of Aerial Photography at Rochester.

Mrs. Leo Lewin died Oct. 26 of pneumonia. Mr. Lewin is with Waterson, Berlin & Snyder.

Jack Woods, manager of the General Film office at New Orleans, died Oct. 25 of influenza.

Margaret Devere died in New York Oct. 24 of pneumonia. The deceased had been in pictures.

Arthur Wolf, former booking agent (Hansen & Wolf) and brother of Paul Wolf, died of influenza Oct. 24 in New York.

Frank Hoey, of the Hoey Carnival Shows, died in Chicago, Oct. 23, of influenza.

Annette Sellos died Oct. 23 at the Lutheran Hospital, New York, from pneumonia, following influenza. The deceased was formerly in pictures.

John Hancock Collins (picture director, died Oct. 23 at the Hotel Marie Antoinette, New York, from plural pneumonia, following influenza. The deceased was 28 years of age and the husband of Viola Dana.

Babe LaBelle and **Nat Young**, her husband, Mrs. Young died Oct. 21 and her husband Oct. 23, both from the effects of influenza. Adelaide LaBelle, a sister, died Oct. 6, from the same complaint. They were known in vaudeville as Mr. and Mrs. Nat Young.

Mrs. Bessie Knox, sister of Mrs. Billy (Swede) Hall, died Oct. 22 in Chicago of pneumonia at the American Hospital. Deceased at one time conducted a professional hotel in New York known as the Swedehall Apartments, Burial at Forest Hills, L. I., Oct. 24.

Clifford Hipple ("As a Man Sows" Co.) died in Chicago Oct. 19, from the effects of influenza.

Charles Karmont (Charles Chaplin Co.) died at his home in Troy, N. Y., Oct. 18, from influenza.

Lillian Fellows (burlesque), died at Junction City, Kans., Oct. 18, from pneumonia.

Morse Moon (Morse Moon Co., "The Wrecking Bird") died at Helena, Mont., Oct. 17, of influenza.

W. H. "Billy" Putnam (drummer at the Lyric, Richmond, Va.), died last week from influenza. He is survived by a widow and six children, all afflicted with the disease.

Mrs. Thomas W. Lamb, wife of the architect, died late last week of pneumonia.

Rita Haynes ("Three Gypsy Maids") died at the Hotel Broadway, Detroit, of pneumonia, after one week's illness.

John Wellman, bookkeeper with General Film in Washington, died last week of pneumonia. He was 28 years old.

Eddie Goodrich Vernon, in cabarets, died in Los Angeles of influenza after a few days' illness. He was formerly of Stepp, Goodrich and King, in vaudeville.

Bert Ennis, influenza, recovering.

William Brandt, B. O.'s film department, ill, influenza, improving.

John Toohy, press representative for George C. Tyler, ill with influenza Monday.

Arthur Horwitz, ill with influenza, convalescent.

Grace Dore (pianist with the Barr Twins), is out of the hospital, influenza.

Walter Weems has recovered from grippe.

Betty Scott has recovered from influenza.

Manny Eichner, vaudeville producer, has influenza, improving.

Helene Dalton (The Daltons), stricken with influenza.

The two daughters of William Couhnan, influenza, recovered.

The wife of Bob Russak has recovered from influenza.

John Powers (John and Jessie Powers), recovering from influenza.

John E. Coutts, ill with influenza at Toronto, shows improvement.

Nellie DeVeaux and **Fay Leslie** (DeVeaux and Leslie), ill with influenza.

Jack Lowe is recovering from influenza, though his wife is now ill with it.

Josh Dreano, blackface comedian in vaudeville, ill with influenza in Chicago.

Bill Reid, stage manager of Loew's, Montreal, confined to the hospital, influenza.

Henry Otto, director in pictures for the late Harold Lockwood, is ill with influenza.

Bert Byron and **Dolly Grey** (Mr. and Mrs. Byron, Byron and Grey), have both recovered from influenza. Mr. Byron was ill two weeks, his wife one week.

Florence Earle, recently operated on for appendicitis, now reported ill with influenza.

Billy West, picture comedian, and wife, influenza, ill at St. James Hotel, New York.

J. C. Jessen, of the Motion Picture News, Los Angeles, is confined to the hospital, influenza.

L. L. Hiller (Hiller & Hill), been confined to his home for the past week with the influenza.

Arthur James and **Janet Priest**, both of Metro's publicity department, ill with the pneumonia.

Harry Weber, the vaudeville agent, after five days in bed with the illness, was reported Monday past danger.

Frank Herbert, lately a member of the Morosco stock, Los Angeles, has been ill with influenza in Chicago.

Arthur Horwitz, the agent, fully recovered and out Monday. His wife (Edith Livingston) still ill with influenza.

Harold Edel, managing director of the Strand, was seized with the "flu" Saturday, and Sunday his temperature was 104.

One of Morjarty Girls has influenza and the act was compelled to cancel at Proctor's 125th St. the first half of this week.

J. Kalani Peterson ("My Beach at Waikiki") was stricken, being under treatment at the Polyclinic Hospital, New York.

George O'Brien recovered from the influenza and was able to be out Monday, after two and one-half weeks confined to his home.

Charles Reis, manager of the Rialto, has returned to his duties after three weeks in bed with an attack of pneumonia following influenza.

Katherine Ludley, **Adolph Mayer** (manager), **Edward T. Emery** (stage director), **El of "The Rainbow Girl"**, now in Chicago, have influenza.

Guy Bolton and **Mrs. Bolton**, who is known on the concert platform as **Mrs. Marguerite Namara**, are at their home in New York with influenza.

Marie Livingston ("Follies De Vogue") is at her home in Milwaukee, Wis., recovering from influenza, contracted in Columbus, O.

William Brandt, the Brooklyn picture exhibitor, was out Monday after a four weeks' siege of double pneumonia. At one time his life was despaired of.

Bennie Zeidman, personal representative for Douglas Fairbanks, who was laid up in Chicago for a fortnight with influenza, is in New York, well on the road to recovery.

May Robson, who became ill with her death until she was buried. Several other members of her company who became ill have recovered. There was one death in the Robson company, **Peggy Cameron**, who died in Boston.

Howard Robby ("It Pays to Advertise"), stricken by influenza at Toronto, was brought to New York by **H. Percy Hill**, manager of the San Carlo Grand Opera. He is now confined at his home in West 52nd street.

Viola Dana, the Metro star, suffering from influenza, is reported on the way to complete recovery. While **Miss Dana** was ill, her husband, **John J. Collins**, the director, died of the disease, and she was not informed of his death until after his burial.

Lottie Pickford, seriously ill on Coast and reported in New York having died, is out of danger and now at her home out there. She will go to the mountains for a year's rest.

The funeral of **Julian L'Estrange**, which was to have taken place Oct. 26 at Campbell's Funeral Church, was held privately at his late apartment as his wife, **Constance Collier**, was unable to leave the house. **Mac Collier**, a maid to be prostrated as a result of his death.

Don't forget the name—CHAR. (RUBE) ALTHOFF.

GORGEOUS CLUBROOMS.

An inspection of the rebuilt clubhouse on West 46th street that is to be the future home of the National Vaudeville Artists reveals that gorgeousness will be the final word to describe it, when opened for the club members. New Year's is now the date set.

Nothing much more than the site has been left of the former White Rats clubhouse, which the N. V. A. replaces. It is a complete metamorphosis.

The new N. V. A. clubhouse has been laid out under the personal direction of E. F. Albee, with Harry Daniels representing Mr. Albee on the ground.

Finished off in what is known as "second statuary" marble (the very best kind that may be obtained for building purposes) the N. V. A. club when opened will no doubt rank as the leader in modern clubhouses of the country.

A feature of the building and probably to become one of its many show-rooms, will be the kitchen, of a capacity to feed 2,000. It will occupy the rear of the basement.

WORKING FOR GOVERNMENT.

From many sections of the country reports are reaching New York of professionals, affected by the epidemic, securing weekly work in the munition plants or shipbuilding yards.

Several states they earn from \$60 to \$70 weekly.

Chicago, Oct. 30.

The following artists laying off here went into industrial occupations until resuming regular work:

Eleonor Fisher, **Blanche Foster**, **Doris Oliver**, and the entire orchestra at the Wilson Avenue in the classified ad. department of the Daily News; **Inez Lopez**, **Max Wines**, **Robert Carr**, **Peggy Powers**, **Alfred Gehan**, **Edith Hockerson**, **Bessie Peck** and **Eleanor Kobusch**, the last three members of the Merry Wives, with **Winslow Brothers**, munitions.

MACDONALD A LIEUTENANT.

Washington, D. C., Oct. 30. **Ballard MacDonald**, the songwriter, has been commissioned a first lieutenant, assigned to the staff of Gen. Goethals here.

Lieut. MacDonald has been in Washington for six weeks preparing with **Nat Osborne** for the show to be given by the Quartermaster Corps, of Camp Meigs. It is intended to play the production in Washington, Philadelphia, Baltimore and New York.

Capt. Frank Tinney is to be a member of the cast.

"SINGLE" ACT WITH 26 PEOPLE.

Gertrude Hoffman's new "single," in which Miss Hoffman is the only artist on the stage during the act, has a troupe of 26 people. It includes a sextet of 12 extra musicians, stage manager and wardrobe mistress, besides **Max Hoffman**, who conducts the orchestra.

Miss Hoffman is receiving \$2,250 weekly for her new act.

PLAY OF DOOLEYS.

A. H. Woods proposes to produce in the spring a musical piece in which he will cast the five members of the Dooley family—**Johnny**, his wife, **Yvette Rugel**; **Ray**, **Gordon** and **William**. **Ray Dooley's** husband, **Eddie Dowling**, may also be included.

FRISCO HELD OVER.

Frisko, with **Loretta McDermott** and the jazz band, will be held over for a third week at the Palace, New York, commencing Nov. 4.

No date for time has been entered for **Frisko's** Palace engagement. He is receiving \$800 a week there.

VAUDEVILLE

PUBLIC CHARITY SUBSCRIPTION IN CHICAGO ADVERSELY NOTED

Efforts of Volunteers in Soliciting Financial Aid in Hotels and Restaurants for "Starving Performers" Brings Less Than \$2,000, and Much Unfavorable Comment from Profession itself. Benefit Show Plan Abandoned.

Chicago, Oct. 30.

Chicago, the first-time trench in the heavy grief of the epidemic panic, has been the scene for a week of many and various movements toward the alleviation of the largely distressed "starving performers" conditions. Well-meaning volunteers worked like Trojans, created a good deal of adverse comment and managed, in all, to raise less than \$2,000.

When the reopening announcement came, immediate action was sought to get a special advance permit for the Majestic, Wednesday evening, when Mrs. Kohl offered, for a benefit performance, designed to raise about \$5,000. Tink Humphreys was selected to manage the event, Mort Singer was chosen treasurer and Jack Lait publicity representative. It was later called off.

Meanwhile meetings had been held by little groups of public-spirited artists, performers and managers. A giant tag-day was first advised. This met with serious opposition from those who decried the effect of public begging on behalf of the profession, and while the deadlock was on regarding this question of ethics, word came from the city hall that no such affair would be countenanced, as there is a law here against tagging for any but organized charities.

The disgruntled, though beneficent, group which had stood out for soliciting then "bolted" the meeting, which was attended by a representative of the Chicago Theatre Managers' Association, a representative of the W. V. M. A., a Loew and a Pantages' agent and a newspaper man, and decided to go forth into the cafes and solicit individual alms. Those who undertook to make such collections were Lillian Shaw, Arthur Deagon, Elizabeth Murray, Frank Clark, Thomas J. Quigley, Louise Dresser, Franklin Ardell and Arthur Straus (a broker).

For purposes of giving official mien to this Harry Rindings, for the theatre managers' organization, authorized the following heading for the subscription lists:

"Owing to the closing of theatres throughout the United States on account of the epidemic, a great many performers entirely dependent for their daily bread are left absolutely destitute and need your help. In this case of need will you please do your bit and assist these worthy people who are always ready to help others when requested?"

The spectacle was then presented of men and women going from table to table, in restaurants and hotel lobbies, and in many cases, into stores and business offices presenting the above and asking charity for actors. Several of the hotels even refused to permit it on their premises. These included the Planters, Morrison and Saratoga, all of which have grown rich on professional patronage; they also refused to contribute a penny, themselves. Hotels Sherman and La Salle gave the collectors every courtesy, as well as donations.

The result of this system of obtaining money brought the following totals, reported to Sam Thall, who was asked to act as treasurer of the fund: Lillian Shaw, \$407.62; Elizabeth Murray, \$223; Frank Clark and Arthur

Straus, \$450; Tom Quigley, \$80. The others had not reported their gross Tuesday.

A more dignified collection was taken up in the Majestic Building, where about \$800 was realized in checks from agents and producers. The Theatre Managers' Association did nothing lending its name, making no effort to either contribute or seek funds. J. C. Matthews gathered \$224, which he offered to the Thall nest-egg, but the offer was declined as Matthews had already disbursed \$185, for which he had taken "I. O. U." memoranda. Thall stated that this was not his theory of charity, and that, while he was taking receipts for all moneys given, they were only for the records and were not intended to be ever paid back.

No one seemed able to state exactly how much destitution there was. Thall took care of a few chorus girls who called on him, and about \$150 in hotel bills was given out. With the exception of choristers in small acts under second-class managements no apparent suffering was noted here, though it was reported that in many nearby towns whole companies of fly-brights, turkey burlesquers, rep players, small vaudeville acts, and the like, were truly stranded. Inquiry at Chicago hotels showed that most professionals were meeting their bills, and of those who did not the better part had reasonable credit.

The rather questionable flavor of some of the sincere endeavors became a public matter when a letter was sent to the newspapers, signed by Walker Whiteside, William Dodge, and other legitimate players, "indignantly protesting against this uncalled-for insult to a profession which has always cheerfully and completely taken care of its own, in addition to consistently contributing to the relief of any and all others stricken by misfortune."

This led to discussion as to just what the legitimate end of the profession was doing for the less distinguished members of the trade who were in need, and it developed the fact that the "total" was nothing—beyond protest. The deploring. Most of the stars left town as soon as the houses were closed, and the managers' association, after "taking up" the conditions formally, did not authorize or create any known action toward meeting them.

Dr. John D. Robertson, the health commissioner who ordered the theatres closed, sent his check for \$50 to Thall.

TWO MORE UNITS LEAVE

Two more units have sailed for France to entertain under the auspices of America's Over There League. Herman Sherman also went across to join the units titled "The Dough Girls," which departed as a three-girl unit. The departures are:

"The Electric Sparks":

Annie Abbott.

Mary Lynn.

Gladys Sears.

Doris Thayer.

"Four in a Ford":

Katherine Florence and

Feitz Williams.

Frank Garfield.

Marian Lord.

ANOTHER AGENT SETTLES.

Another agent, Harry J. Fitzgerald, has been called upon, through the Vaudeville Managers' Protective Association, to contribute one-half of a week's salary to a Fitzgerald act, Dugan and Raymond, who lost that time through not playing Cleveland. The act complained to E. F. Albee, who immediately directed to receive its full salary, with the V. M. P. A. afterwards making the customary investigation to determine the blame. That was equally placed between Fitzgerald and the U. B. O. booking department handling the Hippodrome (Keith's), Cleveland.

E. M. Robinson is in charge of that booking department. It also places the bills for other Keith houses in the Southwest. For Oct. 7, Keith's, Indianapolis, wanted an act then at Canton, Ohio, the latter town booked by Bill Delaney, of the U. B. O. Delaney refused to release the turn in Canton before the expiration of its engagement unless he was furnished with an act to replace it.

Dugan and Raymond were booked for the Hip, Cleveland, for Oct. 7. Mr. Fitzgerald was asked to learn if the turn would play Canton Oct. 5, then go into Cleveland. Tommy Dugan told him he would see what he could do, as he carries a stage hand. Later he informed Fitzgerald the union demanded his stage hand receive a full week's salary (\$55), though working only on one night. Mr. Dugan said he would pay the transportation if the theatre paid for the stage hand's salary. It does not appear from the accounts that Dugan and Raymond asked anything for themselves for the day in Canton, merely agreeing to oblige the booking office and their agent, as their jump in any event would have been from New York to Cleveland, although they might have expected pro rata for themselves.

Mr. Fitzgerald informed Mr. Robinson of the situation, whereupon Robinson is said to have informed the agent the union was attempting an imposition to force payment of a week's salary for one day, and ordered the Dugan and Raymond act canceled for Cleveland and the remainder of the Robinson time.

Mr. Fitzgerald notified Mr. Dugan Oct. 4 his time was off, including Cleveland, whereupon Dugan called upon Mr. Albee and stated the situation. Mr. Albee decided the cancellation had been irregularly made, and ordered Mr. Dugan's salary for the Cleveland week paid in full forthwith. The other time was restored to the act.

It was decided Mr. Fitzgerald should be penalized for one-half the act's salary through having accepted an irregular cancellation for his act. The other half was refunded to the V. M. P. A. by the theatre.

SAVING RE-ROUTING.

With a general reopening of the theatres anticipated the vaudeville booking offices this week were endeavoring to save as far as possible re-routing of acts.

The bookers said that when convenient acts would go on in their prescribed time at the date of reopening, with railroad jumps considered for their benefit, it would depend where the acts were laying off to some degree.

VOLUNTEER AS NURSES.

Chicago, Oct. 30. Robert Sherman, producer, was appointed by the Red Cross as theatrical representative to enlist volunteer nurses during the epidemic of influenza scare, to work among the poor. The following responded and have been doing heavy, dangerous and disagreeable tasks for the afflicted, nursing and caring for the poor, stricken sufferers: Jessie Stanley, Mrs. Virgil Pritchard, Pearl Stuart, Dixie Loftin, Claudia White.

PROGRAM SHORTAGE.

The strike of the past week in the printing plants of New York brought about a program shortage in the theatres Monday. Some of the houses had to go empty handed. Others were able to secure a slip program, such as often used for an emergency show.

The Palace did not learn it would be "without program" until nearly show time Monday, but had cards of the acts appearing painted in time to foretell their appearance at the matinee. The Palace management somehow secured its three sheets for last week's end, announcing the bill for this week. It was about the only theatre in town able to post printing in advance.

Some of the smaller, printing work for the theatres, which could be handled in a job department on a one-man press was taken care of, when possible by the executive department of the printing shops. The printers generally lent every assistance they could to the theatres when listed as steady customers.

KEPT WORKING.

Chicago, Oct. 30. During the shut-off of theatres many artists accepted work in other branches. Notice was posted in theatrical offices that Winslow Bros., munitions makers, needed girls, and the first to enter there were the Hewitt Sisters (Helen and Babe) and Peggy Powers, violinist. Thornton Sisters (Babe and Dolly) then entered.

Others who sought work were Jessie Bell, cashier in a restaurant; Margaret O'Neil, Mrs. J. E. Weymer, Ruth N. Fisher, restaurant work; Mme. Irada, of the Flying Venues, Kresge's 5-10 Store; The Blackmores (man and wife), express company clerks; Leo and W. M. Ambler (Ambler Brothers), MacFarlane and Ryan, munitions.

TRIAL FOR MURDER.

Atlantic City, Oct. 31. Especial interest is being excited by the trial this week end of Frank Murray, alias De Carl, who is accused of slaying his pal, "Boss" Thomas, in this city last summer. The altercation occurred while en route to the shore in an auto with rivalry over a woman alleged to have been in vaudeville at the shore at the time. The woman's name has not figured in the case.

The final scene in the case occurred on Pacific avenue, after the arrival of the two men in the resort and following a previous preview between Ocean City and Somers Point in which Murray was shot. The death blows were dealt on the head by Murray, while still painfully wounded.

MATTER OF NAMES.

A discussion as to the use of the name of Frisco at the N. V. A., early last season, was settled by allowing Frisco, the dancer, to spell his name that way, and Friscoe, the xylophonist, to use the "e" at the end of his name.

Frisco, the dancer, when questioned about the matter, replied if he were to assume a name he certainly would not be guilty of taking that of Friscoe, when good names like Dave Wardlaw were around.

AUSTRALIA BOOKED.

Through Willie Edlstein, Marie La Varre and Kurylo and Laurka (dancers) have been booked with Hugh McIntosh for Australia and sail about the end of next month. Walter Deems has also signed to return to the Antipodes about the end of the year.

Moon and Morris, the double step-dancers, left New York Tuesday for Vancouver, where they are to board a boat for Australia, booked for 20 weeks.

Duffy and Inglis Dissolved.

Duffy and Inglis have dissolved vaudeville partnership. Jimmy Duffy having gone to Washington to enlist in the army. Jack Inglis may do a "single" for the present.

OVER THERE THEATRE LEAGUE CALLED ON TO PRODUCE NAMES

Artists Who Have Volunteered for Overseas Service as Entertainers Say They Are Entitled to Be So Classified, Though Not Accepted. League Has Twice Refused to Furnish Names of All Applicants.

New York, Oct. 22. Editor, **VARIETY**:
After reading the article in **VARIETY** regarding the first question asked of Franklin and Green, on their arrival abroad, pertaining to the whereabouts of the "four-flushing actors" that were coming over, I deem it a duty in justice to my wife and myself, and doubtless, hundreds of others, who have found themselves in a like predicament, to state a few facts as to why we haven't gone across.

I was among those present at that wonderful meeting held at the Palace Theatre, New York, last April, and when we were instructed by Mr. Cohan to send our names as volunteers to Winthrop Ames, expressing our intentions to go abroad and entertain the boys, I did so, on behalf of my wife and self. I received an acknowledgment from Mr. Ames. In the course of time we received questionnaires, which we both filled out, and considering everything as settled, we prepared to go abroad, awaiting the call. I am proud of the fact that I have two brothers in active service abroad, and, in answering the questionnaire, as to whether we had any relatives in the service, I proudly stated the fact.

I will confess I was sorely disappointed when I received a letter from the Over There Theatre League, dated June 22d, in which they stated that unfortunately a ruling of the Passport Department of the Government precludes you from being available.

Perhaps, knowing these facts, I may be forgiven a hot flush of resentment, when I read such items as the following in the New York "Evening Mail": "Franklin and Green are to be commended for donating their services to the boys, being two of the very few to do so, out of the vast army who so loudly volunteered some time ago," or words to that effect.

May I suggest in justice to those who volunteered, but who, like ourselves, unfortunately were not chosen, that you publish their names to show the boys over there the actors were crime in being refused passports, was the proud fact of having brothers 100 per cent. American who were doing their share to make the world a decent place to live in.

Lew Williams.
(Williams and Mitchell.)

VARIETY has twice requested of the American Over There Theatre League (and has been twice refused) that a list be furnished of all volunteer entertainer-applicants, of all those whose applications were acceptable but for some reason could not be finally passed upon, and of all volunteers to the League who had been favorably passed upon in New York and stood in readiness to leave, but could not, through a War Departmental reason for not issuing passports.

VARIETY offered each time to have its own representatives, if necessary, go through the files of the Over There Theatre League to obtain this information. It was pointed out to executives of the League that such publication would place the theatrical profession upon record for its responses and would likewise give the profession

the names of those who had volunteered, perhaps drawing other volunteers, and also, set forth the names of all applicants, preventing those professionals who had not volunteered but alleged among their fellows that they had from further presenting such a claim.

Each instance of the refusal brought various reasons from the League that it might interfere with its plans, that the League did not deem it advisable, and that the League would not furnish **VARIETY** with the information sought nor permit **VARIETY** to secure the information itself from the League's files.

Lancaster, Pa., Oct. 22. Editor, **VARIETY**:

Please publish this reply to **VARIETY**'s article of Franklin and Green's first question heard when reaching the other side—when they were asked, "Where are those four-flushing actors?"

I am only one of many who offered their services to the Over There Theatre League to go overseas to entertain. I did so by letter and by wire, and I never even received an acknowledgment from the League for either.

Tom Moore.

Jones, Linick & Schaefer Tablet.
Chicago, Oct. 30.

A tablet containing 28 names of those who have entered the Service from the employ of Jones, Linick & Schaefer will be placed in the firm's Orpheum Theatre on State street.



JULIAN HALL

At Royal, New York, this week (Oct. 20).
Alhambra, New York; Colonial, New York; Palace, New York; Boston, Nov. 25; Philadelphia, Dec. 2.
Discovered and tutored by NEWTON ALEXANDER.
Direction, EDW. S. KELLER.

MUSICIAN MATTER DEADLOCKED.

No trouble was precipitated this week on the status of the musicians affiliated with the American Federation of Music regarding their demand for pay for the layoff period of one week, with \$30 requested for the second week and full salary for the third and remaining weeks of the layoff period.

Producing managers say they have not complied with the demand of the A. F. of M., while at the Federation's headquarters it was stated by Representative Thos. Gamble nothing further was expected to materialize where the managers had sent home union musicians in anticipation of a continuation of the epidemic ban.

Many of the road companies plan to resume next week and those carrying musicians and kept the in the town where the epidemic forced them to stop touring, not paying their fares home for the layoff period, may be without the services of the union musicians.

The burlesque circuits are sticking to their decision to refuse to pay for any layoff such as occasioned by the epidemic.

Not a single case of friction between the union stagehands and theatrical managers has been reported to the I. A. T. S. E. headquarters in New York; the layoff period matter of salary having been left to the local unions to handle as they saw fit.

COMEDY WAR SKETCH.

Clara Lipman and Samuel Shipman have completed a new comedy playlet with a war angle, entitled "Work for Uncle Sam." The plot has to do with the mother of a family driving a car with the women war workers corps, the daughter replacing the chauffeur and filling in love with the latter, who enters the service and becomes a lieutenant. The cast of four to present the turn has Helen Driscoll, Reed Hamilton, Kate Morgan and John Elliott.

Max Hart will handle the turn.

NEW ENGLAND'S "Y" CALL.

The New England Dept. of the War Council of the Y. M. C. A., with headquarters in the Little Building, Boston, has issued a call for volunteers. All types of artists are needed and a special request is being made for any professionals obliged to lay off in New England territory owing to the epidemic, to offer their services for one or two cantonment performances.

The "Y" does the booking and pays all expenses.

BUFFALO'S STRIKE OVER.

Buffalo, Oct. 30.
After 24 days off their cars on strike the street car men returned to work Saturday afternoon.

The strike started before the epidemic enforced theatre idleness.

MISS SCHEFF IN CAMP.

Galveston, Oct. 30.
Fritzi Scheff was a special feature of the "Orpheum Follies" at Camp Logan last week, appearing in songs between acts. Miss Scheff has been appearing in Interstate Circuit houses and had an open week on account of the epidemic.

The "Orpheum Follies" is the first musical stock to appear in the western cantonments, it having played 16 weeks of that time. The show is under the management of J. C. Berkowitz and Geo. L. Spaulding.

Marie Dressler Touring Camps.

Marie Dressler has arranged for six weeks' tour of the cantonments, giving her services gratis.
A supporting bill will receive salary.

Musically Irresistible. CHAS. ALTHOFF.

A. PAUL KEITH DIES

A. Paul Keith died Wednesday night in New York, of influenza. It had not been known he was in the city or ill. He was confined for a week previously to the apartment of E. M. Robinson with the illness, and passed away there. E. F. Albee and Mr. Robinson were present.

The funeral will be held tomorrow (Saturday) in Boston, the home of the deceased, where he had lived nearly all of his life, having been born in New York City 43 years ago. He never married.

A. Paul Keith was the only son of the late B. F. Keith, the founder of present-day vaudeville. The younger Keith, after graduating from Harvard, gave his attention to theatricals, under the guidance of his father and Mr. Albee, who were then building up what has become the Keith Circuit of the present. Mr. Albee at that early time was general manager for the elder Keith, and had the same confidence in which was held until B. F. Keith's death, when the Keith properties were left jointly to Mr. Albee and the Junior Keith.

Though thoroughly familiar with vaudeville and the important details of the vast Keith Circuit, A. Paul, while often conferring with his partner, always deferred to Mr. Albee's opinion and judgment. It had been the same during the life of his father. The younger man was often present and took part in the conferences on business policy held between his father and Albee.

Some years ago when Mr. Albee, who was then the active head, as he is now, of the Keith Circuit as well as of the United Booking Offices, suffered a broken leg from an automobile accident, A. Paul Keith stepped into his office during the necessary absence of Mr. Albee and handled the reins of management.

Besides their business relations there was a close bond of friendship between the Keiths and Albee. It followed with the son as with the father. In all the press departments of the institutions both were connected with, and also for all statements or announcements to be issued, there has always been a standing instruction from Mr. Albee that the name of Keith should be first mentioned.

The deceased had a strong character and was what is known as a forceful man, though practically unfamiliar in person to theatricals. With Boston his home he could nearly always be found there, and when not in Boston was paying a flying visit to New York, coming to the latter city, visiting Mr. Albee and generally returning to Boston the same day. He was a member of many social clubs and the president of the Boston Athlete's Association.

No actual value of the B. F. Keith estate was ever reported. Messrs. Keith and Albee were the sole beneficiaries. The second Mrs. B. F. Keith, and the widow of the vaudeville magnate, accepted \$600,000 before her husband's death, in lieu of her dower right. Since his death, she has remarried, having been Miss Chase, of Washington, daughter of the former vaudeville manager there, before her first marriage.

The current value of the Keith theatrical properties runs into the millions. There is a Keith theatre in nearly every important eastern city, and several in Greater New York. The United Booking Offices is the agency for them, also acting for a large number of other theatres which book through it.

Cohan & Harris have postponed the production of "The King's Double" until December, owing to the present unsettled conditions. It is a spectacular musical production, music by Dr. Goettler.

IN THE SERVICE

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

CASUALTIES.

Capt. Edouard Strauss, brother-in-law of J. Herbert Frank, died Oct. 25 at his home in Sheepshead Bay of bronchial pneumonia. He leaves a widow and four small children. Strauss was a member of the 12th Regiment and was unconscious at the time word was sent to him of his promotion to a captaincy.

Sergt. William Hendrickson (brother of Amanda and Henrietta Hendrickson) died Oct. 21 of pneumonia at Ft. Bliss, Tex. His body will be taken to his home in Montana.

Sergeant Lawrence Payton, formerly leading man for Marie Walcamp in the Universal serial "The Red Ace," reported killed in action in France last week.

Second Lieut. James Richard Crowe, formerly assistant dramatic critic of the New York Tribune, aged 27, killed in an aeroplane accident in France.

Hugh Donner died at Camp Fremont, Cal. last week, of influenza.

Bernard O'Shaughnessy, former advance man for Raymond Hitchcock, who sailed for France some weeks ago as an ensign, contracted pneumonia en route and was sent back immediately. He spent four weeks at St. Vincent's Hospital, but is about town this week fully recovered.

Lieut. Dore Hoffman, formerly of the Melton and Vitagraph business forces, with Co. H, 146th Infantry, while leading his men in France, had both legs severely injured by shellfire. He is now in Base Hospital 44, A. P. O., Les Eaux, France.

Donald Stuart has received a cable from his son, Ralph R. Stuart, who is with the A. E. F. in France (Marines), and was reported missing some time ago, saying he was a prisoner at Camp Rastatt, Germany, and was well.

Alfred Powell (brother of Catherine Powell) was wounded during the Cambria drive. It is the fourth time. He was gassed twice.

Harold Boyd (the O'Donnell of Lane and O'Donnell), of 307 Infantry, Co. F, is recovering in France from shrapnel wounds.

Harry Juroe (Evans, Lloyd and Co.) is recovering in a base hospital from the effects of gas.

Sam B. Lewis, in Navy.
Charles H. Miller ("Maytime"), ordered to report at Camp Wheeler, Ga.
T. T. Kenyon, Jr. (manager of Kenyon, Pittsburgh), Fort Thomas, Ky.
Eddie Earle (Collins and Earle) is with the A. E. F. in France.
Corpl. J. George (Goddie Bros.), promoted to sergeant, Camp Custer, Mich.
Frank Joyce, 3d Reg't, Pelham Bay, New York.

John Aldrich ("Sinbad") with the A. E. F. in France, promoted to major.

George C. Burke (Burke and Hamlet), 1st Lieut., T. Co. 6, Cavalry, Camp Stanley, Texas.

Al Wagner (Wagner and Salet) ordered to a southern camp. Nat Truitt will replace him in the turn.

William E. Deyo (Deyo and Rehan), Aviation Corps, Langley Field, Hampton, Va.

Augusta Marconi (Marconi Brothers), (Cecare Gazzola), with 20th Battalion, 83d Co., Camp Syracuse, N. Y.

Val Marconi (Valentine Gazzola) (Marconi Brothers), at Base Hospital 18, A. P. O. No. 731, Amer. E. F.
Roland P. Mason (Keeney, Mason and Scholl), U. S. S. "Oregon," care Postmaster, San Francisco.

Tony Massimo (Foley and Massimo), with Co. E, 2d Reg't, Camp Gordon, Atlanta.

Warner Metcalfe (Metcalfe and Francis), at Y. M. C. A. Hut, Camp Dix, Wrightstown, N. J.

Louis Telle (Dix and Telle) (Louis Pellegrini), with 6th Co., C. M. G. O. T. S., Camp Hancock, Augusta, Ga.

Carl Sterling (The Sterlings) (Karl Book), with Co. J, Dev. Batt. No. 2, Camp Sherman, Ohio.

Clarence L. Duncan (Morales Brothers), with 166th Depot Brigade, Camp Lewis, Wash.

Paul Blaufox ("Getting Together") joined the Royal Flying Corps and is located at Long Branch, Canada.

Ben Worth (Worth and Hervey), with the Armored Car section of the British Army.

George Keph (Forest City Trio), Y. M. C. A., Camp Knox Branch, Stittkon, Ky.

James Duffy (Duffy and Inglis) went to Washington last week to join the Army.

B. A. Robbins, assigned to the Motor Transport Corps, Camp Meigs, Washington, D. C.

Pvt. Earl Wright (Cliff Bailey Duo), promoted to corporal; Camp Custer, Mich.

Pvt. Jimmy Gallagher (The Gallons), promoted to sergeant, Camp Custer, Mich.

Louis D. Maysee (Lou Collins, Collins and Earle), U. S. Submarine Base, San Pedro, Cal.

George Cooper (Cooper and May), assigned to Medical Dept., Fort Hancock, N. Y.

Serg. Benny Piermont, attached to the 36th Infantry, A. E. F., asks that friends write him often.

Jack Halstead ("Famous Players"), Battery C, 146d F. A. A. E. F., in France.

Carlo DeAngelo ("Bird of Paradise"), notified to report at Camp Sherman, Chillicothe, O.

Bartley Campbell, son of Robert Campbell, on battleship "Florida," now in European waters.

Perrin Somers, principal with "Hip, Hoory Girls" (burlesque), has joined the Aviation Corps.

Louis Williams, former manager, Star, New York, is now stationed in Paris with the Telegraph Corps.

Clarence E. Robinson (stage manager, Keiths, Boston), enlisted in the Motor Transport Corps and assigned to Camp Holabird, Baltimore, Md.

William P. Comery (formerly manager of the Empire, Salem, Mass.), with the A. E. F. in France, has been promoted to sergeant.

Earle Morse (Morse and Clark), Wisconsin Headquarters Det., 5th Provisional Training Reg't, 161st Depot Brigade, Camp Grant, Ill.

Myron Z. Paulson (Myron Z. Zsakovish), 4th Platoon, 36th Co., 9th Batt., 132d Dep. Brigade, Camp Upson, N. Y.

Herbert W. Smith (International Four) (Herman Schmidt), at Base Hospital, Ward No. 5, Camp Hancock, Augusta, Ga.

John M. Battiste (formerly property man, "Innocent Maids"), to report at Fort Warren, Boston, for military duty.

Howie Broland ("Vampire Woman") at Naval Training Station, 9th Regiment, 15th Co., Pelham Training Station, New York.

Jim Sheedy, son of M. R. Sheedy, is

living in the country, taking on sufficient weight to pass an army examination. He tried to enlist, but weight prevented him.

N. W. Davidson (Vancouver manager of the Specialty Film Imp.), lieutenant in the Royal Flying Corps, commissioned Oct. 10, after a ten months' training period.

Charles Ray Howard, Fox picture juvenile, after spending several days at Fort Totten, was found physically unfit and discharged from service. He is now back at the studio.

Carl Helm, who trained for a commission at Plattsburg last summer, was appointed captain in the Infantry Wednesday at Washington. Helm was formerly the personal representative of Claire Rochester.

Ray D. Murphy, associated with Lew M. Goldberg, Chicago, agent, has joined the Red Cross for overseas work and is starting training at Camp Scott, Chicago. He formerly booked the Fuller Australian circuit and the

Bob Fisher (Fisher and Gordon), who left Pelham Bay, N. Y., after enlisting in the Navy to go overseas to entertain, is now appearing over there, assisted by Israel and Cohen, known as the "Two Irish Sailors."

VOLUNTEER CAMP SHOWS.

The soldiers at Camp Jackson, S. C., have put on a musical comedy at the Liberty theatre, entitled "As You Were." The book was written by Sergt. Frank Mahalan and the music by Roy Barton. Sergt. Eben S. Litchfield is producing the piece. In the cast are Fred Hudler (Hudler, Stein and Phillips), Jack Josephson, Johnny Bell, of Chicago, and a number of other former professionals now in the ranks.

At Hudson Street Hospital, New York, Oct. 21 (arranged by Helen Lovens), Grace Howard, Jean Elliott, Frida Engelhardt, Con Conrad, Patsy Noon, Mrs. Tom Lewis.

Camp Hancock (Augusta, Ga.) Players' Club has been formed of men now in the cantonment, who were formerly in the theatrical profession. The members will give entertainments two and three times a week. Among those enrolled are Sammy Weston, Frank Welch, Al Raymond, Ed Seigel (Gold and Seal), E. P. Bolger, James W. Morrison, Lewis Henderson, William J. Casey, Bill Bailly, Theodore H. Sittare.

Artists at Atlanta during the enforced lay-off gave a performance for convalescent soldiers at Ft. McPherson last week. Appearing were Kenny and Hollis, Little Jerry, Jordan Girls, The Duttons, Lunette Sisters, and one or two others (names confused in wire). In addition to entertaining, the artists made up a purse to purchase hats, cigars, cigarettes, candy and fruit for the sick men.

Two free attractions for soldiers and sailors will be held under the auspices of the Stage Women's War Relief Sunday night, Nov. 3, "Daddies," through the courtesy of David Belasco, and "A Stitch in Time," through the courtesy of Oliver D. Bailey. Theatrical Protective Unions, Locals No. 1 and 390; and the Musical Protective Union, are also sponsoring their services for the performance.

Bill Storthier, the human spidi, made his second appearance for the Stage Women's War Relief Tuesday, Oct. 29, at noon, on the main street side of the Mills Build'g and doing a chair balancing stunt high in the air. He rode a bicycle around the coping off the Mabridge Building Oct. 26.

Storthier will make six appearances in all in New York for the benefit of the Stage Women's War Relief. In other cities he has given his services

for the benefit of the Liberty Loan and thrift stamp sales.

The list of artists appearing under the auspices of the Stage Women's War Relief over the various war hospitals and cantonments during the past week is as follows:

Colonial Hospital, Rahway, N. J., Oct. 24; Minnette Barrett, captain; Juliet, Ziegler, Ethel MacDonald, Helen Stover, "In 1920," Nurses' Home, New York, Oct. 24, Marion Kirby. Seaman's Institute, New York, Oct. 25, Loraine Cross, Misses Vogel, James Burrows. Riverside Park Hut, War Camp Community, Oct. 25; Ruth Benton, captain; Elsa Zeigler, Kathryn Powell, Tom Dobson. Reconstruction Hospital, Fox Hills, L. I., Oct. 27; Minnette Barrett, captain; Frances Golden, Ethel Wilson, James Burrows, "In 1920," Colonial Hospital, Rahway, N. J., Oct. 27; Mrs. Warrington, captain; Ethel Williams, Mildred Vincent, Sarah Keating, Godfrey and Heyer, Mrs. Calder, War Camp Community, Unit 7, Brooklyn, N. Y., Oct. 29; Ethel McDonough, Jack Terry, George Spink, Miriam Nelke, Mildred Vincent, Sarah Keating, New York, Oct. 29; Marion Kirby, Margaret Keyes.

At the Naval Base, Bensonhurst, L. I., Oct. 23; Wiki Bird, Lillian Lane, Jones and Greenlee, Ryan and Joyce, Jack Inglis, Florence Timponi, Conrad and Mayo, Pat Rooney, Joe Santley (Jack Dempsey, stage manager).

BILL WOOLFENDEN WRITES.

(The letter below is from Lieut. William Woolfenden, Co. 30th U. S. Inf., 3rd Division, U. S. P. O. 740, Amer. E. F., France. Lieut. Woolfenden before entering the Service was a vaudeville booking agent in New York.)
Middletown, France, Sunday, Oct. 13.

Hello Party!
This time I am writing from the front to you. It is just dusk and we doughboys have called it off for the day in the cantonment, but for tomorrow. That's what we have been doing for the past three weeks; from daylight in the morn until dark at night just husing and knocking merry hell all the time and from all accounts, Mr. Hun, the square head, is getting it all along the whole front.

There is a wild rumor among the men to the effect that Germany wants peace, but we are paying no attention to it, but giving him hell plenty. Since my transfer to this regular army outfit, I sure have been seeing a lot of action, in fact have been in every mix-up there has been since early in July, and doing my bit as best I could. Have accounted for 9 square heads that no one can dispute, to say nothing about pot shots at 'em, or hand grenades.

Am afraid you won't know me when I get back, because I sure have changed considerably. Am weighing about 150, still have my good looks, but missing half an eyebrow, left side, stray piece of shrap took away. Pretty lucky.

I feel lonesome as the devil, because I haven't had a letter since leaving my old outfit, and believe me, it's tough. The old outfit went into action shortly after I left I learn, and reports have it that although they suffered heavy losses, they made their objective and did good work. I sure was pleasing.

Did you get the pictures I sent you of myself? I hope you did, because they surely must have handed you a laugh.

So long, Party, best to the crowd.
As Ever,
Bill.

C. Chuck Reiser has given his "notice" to the "Queen of the Movies" show. Anticipating the arrival of the stork shortly in his home, he has decided to return to comedy picture work.

VAUDEVILLE

9

BIG UNIT OF ALL SOLDIERS

(The following letter from Serg. Bob Callahan tells of an entertaining unit among the American forces in France, organized by order of the General, commanding, and unattached otherwise)

France, Oct. 12.

Editor, VARIETY:

Perhaps you'd be interested in what we are doing over here.

Back home we entertained the boys in camp, giving over three hundred shows in ten months.

Pat Stromberg was in charge of entertainment and was constantly at work contriving a new stunt to hand the boys a smile. Pat was known as Arthur West in public, and closed with "The Hoosier Girl" when he entered the service.

In the work at Camp Sherman his show consisted of Chuck and Bobby Callahan, of vaudeville, who did a talking turn, working in black and white; Sol Powder, of Powder and Capman, dancing comedians; Frank Wilbur, who juggles; the Camp Quartet, made up of Novok, Sheek, Pender and Hunt; Joe Groh, acrobat and gun swinger, with Lou Lerner, a Cleveland boy, at the piano.

Moving orders came, and in pieces and detachments our division started overseas. As the above named boys were scattered through the various regiments and branches of service they did not cross the big puddle together. Upon arriving over here they took up the regular routine of preparation for the big try-out.

The 14th of July is the French big holiday, corresponding with our Fourth. The Commanding General decided to give the natives an idea of what an American vaudeville show looked like, and so gave Stromberg a hurry-up order July 12 to hustle his show together for the night of the 14th.

That it was a regular he-man job you can imagine when realizing that over here a division isn't quartered on one large plot of ground, but is scattered over perhaps 40 square miles of strange country, with the men billeted in houses, barns, up over stores, cafes, groceries, in deserted chateaux and in pup tents. At that time my home (I) was in a drying shed in an ancient brick yard.

It takes bigger obstacles than that to feaze Pat Stromberg, and out he started. After trials and tribulations the show went on at 8.15 in the Municipal Theatre of the city, a house that has played Bernhard and others of France's finest artists.

The impression made was such that the General ordered the entire division to be put on detached service as a group to continue such work, giving permission to enlarge the troupe. This was done, and in raking the troops passing through here for artists, we discovered George O'Malley, better known as George Brooks, of Abbott and Brooks and later of Sabot and Brooks. George is an acrobatic dancing comedian. James Blair, a baritone singer; Harry Nokes, late of the Terrace Gardens, Chicago; Benny Weltman, formerly of Halpin and Weltman, dancers (Benny also gave assistance in Camp Sherman); Will Cook, the Bailey Bros., singing instrumentalists who harmonize, and Dan Lanning, a "blues" boy who hums "Mason-Dixon" melodies.

We have to have a name, and all sorts were suggested—this one stuck, "Jambons" (French) translated—"Hams."

an army trailer that upon arrival in the courtyard of a hospital unfolds into a little stage with tiny scenery, border and footlights and a close-in.

While the boys are putting it together, the "Jambon Jazz Band" starts throwing a barrage of syncopation into the trenches of "Gloom," the arch-enemy of the convalescent wounded.

Perry Caswell, formerly carpenter with Richard Bennett in "Damaged Goods," flashes them in and they're off.

It is beyond me to describe the audience. They are the wounded of all the allied nations, French and American, predominating. You'll see a "Yank" laugh at the antics of some soldier comedian on the petite stage, and then explain in broken French to his Polli polk on the next cot, and the dark eyes of the latter, first not understanding, at last light up with laughter, and he cries "Encore American!"

The show is over, the stage disappears as rapidly as it was constructed and again we're off—this time to get supper, and then away again to ride from 10 to 30 miles in a truck to a cantonment for another show. To start the show at eight we must leave at five for the journey.

The stage is again erected and we do another show. We have three bills—vaudeville, minstrel and musical comedy (latter mostly "girls"?).

The orchestra is led by Kay Schillabarger, formerly director at Keith's, Columbus, O. Al Sanders, formerly pianist for Frankie Fay, is at the ivory punishing stool; George Pfeiffer, who directs the band on the march when they all play brass, is well known in Toledo. Clark Myers, the cello wizard, scrapes the meanest bow in France. All in all, we have the best 15-piece band and orchestra over here that we've yet seen in the A. E. F.

The show ended, a picture screen is dropped and a five-reeler is shown to film-hungry doughboys by Eddie "Tod" Sloane, the champion celluloid operator, who works under all sorts of difficulties with the same grin. The juice is generated from a Delco dynamo and gas engine that trails along behind the trailer. It also furnishes juice for the foots, border and orchestra lights.

The stage was constructed by Russell Baker, who is that handy with lumber and tools I believe he could make a wrist watch out of a soap box.

The picture is over, the stage is knocked down, the truck backs up, couples on, and we leave for our billets, arriving any time from midnight till three A. M. and pile into our blankets. I might add none of us is troubled with insomnia.

This schedule is the same seven days in each week.

We will be here about ten days longer and then start on another tour of the cantonments and hospitals of France. All mail, however, sent to the address give you below, will be promptly forwarded to us.

I'd like to say "hello" through Variety to all my old pals, and also for the rest of the "Jambons."

Best of luck to you all and until it's over and I see you again, remain,

Sergt. Bob Callahan,
Address: "Jambons," A. P. O. 762,

Introducing

The Jambons, Premier Comedians

"Chuck" Callahan, "Pat" Stromberg

COMMENCE FIRMING

"Pat" Come Back to You, Jim Blair

"Wal" I Swan, Ben Weltman

"We Made a Deal," Frank Pender

"Rag Time Volunteers," Saul Powder

(Introducing the "Ragapation" Dance)

"Down South," Frank Hunt

"Basso Solo," Tony Lanning

"The Dance of the Mees-Clie,"

"Sleep, Baby, Sleep," Ben Weltman

"Oul, Oul, Macie," Pat Stromberg

"Travelling a Four-Leaf Clover Over to You," Fat Stromberg's own song,

as sung by Harry Nokes

"AS YOU WERE"

The Funniest Farce in France

Scene: "Tour Own Camp"

Cast: In the Dis-order of Their

Appearance

Jeff Bunton (Post No. 1), Ben Weltman

Top Sergeant, Harry Nokes

Captain Bunk, Frank Pender

Harold Kimons (often called "Passe"),

Leander Bad-dogs (He just walked in),

Heliotrope Bad-dogs (His wife, she followed him),

Major Tired (a regular), Frank Pender

Cyclone Simmonds (hard boiled),

Al Bino (a camouflaged coon),

Gunboat Kinks (a puff of Pittsburgh),

I Stammer (and he does), Joe Groh

CURTAIN

MARRIAGES.

Rene Arnaut (Arnaut Brothers), to

Fifi Bayer, in Chicago, Oct. 24

Mary Nash to Jose Ruben, Oct. 19,

in New York.

Jack Sparling (Creamer, Barton and

Sparling) to Clay, at Rock Ock Lan-

tern", in Chicago, Oct. 22

Herman Kessie (Bob White) to Lil-

lian Gerber (Gerber Sisters), in Chi-

cago. The groom left immediately for

France.

Billy Lloyd (Lloyd and Britt), to

Glady Fox (non-professional), in

Seattle, Wash., Nov. 16, 1917. The wed-

ding was kept secret until lately.

Ludvine Dorothy Raymonde, pri-

rate telegrapher for the W. V. M. A.,

Chicago, to Dr. Victor Nazaire, M. R. C. U. S.

Army.

Constance Williams, late prima

donna of the California Cupies Com-

pany, to Lieut. John Thompson, avia-

tion section, Fort Sill, Okla., at Law-

ton until the groom sails for France.

BIRTHS.

Mr. and Mrs. Harry Vokes, at their

home in Everett, Mass., Oct. 9, son.

Mr. and Mrs. Harold J. Binney, last

week, daughter.

The Musical Bentleys, at San Fran-

cisco, Oct. 17, daughter.

Mr. and Mrs. John Swain (Swain's

Cats and Rats), Oct. 10th, at their home

in Brooklyn, son.

Mr. and Mrs. Oscar Hammerstein,

Oct. 26, daughter. Mr. Hammerstein

is the son of the late William Ham-

merstein and grandson of the impres-

sario. He married Myra Finn in Aug-

ust, 1917.

B. B. SHOW CLOSED.

The Barnum & Bailey show closed last week in Houston, Tex., on account of the epidemic, and the company has returned to New York. In some towns in the South the circus people were not permitted to leave their cars to obtain food.

NEW ACTS.

Bill Farrell, single.

Dora Marsh (cabarets), single act.

Frank Carmen, single.

Clarence Hibbard, black-face act.

Lola Wentworth, new single turn.

Ted Dener (Arthur Klein).

Polly Moran, single. (Casey Agency).

Charley Elton, in girl act, all play-

ing instruments (Charley Sobel).

Bob O'Connor Co., three people, in

sketch (Jack Lewis).

Grace Leonard and Johnny Stanley,

two-act.

Bartram and Saxton, two man sing-

ing act.

Al Von Tilzer, the songwriter, sin-

gle.

Arthur Righty in a new act by Joe

Laurie (Smith & Hughes).

"Spring of Youth," 10 people tab,

with Agnes Burr (M. Thor).

Forster Ball and Cranford West, re-

united (Max Hart).

"Gates to Paradise," girl act (Ster-

ling & Orstein).

Alfred H. White in a new sketch, 4

people.

Arthur Lacey (single) (H. B. Marin-

elli).

"Move Over," 16 people, tab, with

Kessie Gros, formerly of The Kiss

Burglar and Eddie Rowley (Rowley

and Young), two-act.

Mabel McCane to return to vaude-

ville with a girl act revue (Arthur

Klein).

"Billet 137," three men, singing, billed

as an episode of the trenches. (Rose

& Curtis).

"The Spring of Youth," girl act fea-

turing Agnes Burr (formerly Burr and

Lee) (M. Thor).

Red Adams and Vera Thomas, in

"Society Burs," special drop and lyrics

(Arthur Klein).

Joe Jackson, "Social Maids" and

Harry Bentley ("Oh Girl")—both bur-

lesque shows, two-act for vaudeville.

Anna Cleveland and Co. in a sketch.

Cleveland Moffatt, author. (Rosalie

Stewart).

Bobbie Robinson, for the past 35

weeks at the Portola-Louvre, San

Francisco, in a single singing and talk-

ing act.

Wilton Lackaye has a new playlet

for vaudeville calling for four people.

Upon the closing of the Bessie Mc-

Coy Davis act, through the illness of

Mrs. Davis, Louis London, who was in

her support, returning to vaudeville

with his former "single."

Irving Edwards (formerly of Gold,

Reece and Edwards, who are contin-

uing in vaudeville under the same

name—Paul Cotter as "Edwards" in

the "Vish and Mabel" two-act.

Bert Leslie with four people in "The

Cave Man," written by Leslie. The

character of "Hogan" is retained, the

title referring to a Bowery cave man,

whom association was submitted to

dinner in a private suite at the Waldorf.

Al Fields is preparing a new act, in

which he will be assisted by a girl.

The turn is called "Here's Looking at

You." Fields will essay a straight

comedy role for the first time.

William Le Maire, with William

(formerly of Roberts, Hayes and

Roberts) and "Dog" Walters, new

comedy turn called "Two American

Acres—ari Spades." When Le Maire

was called in the draft he sold his

interest in "The Battle of Whats-

theuse" to Gallagher, who refused to

resell when Le Maire was rejected.

A proposition was submitted to the

United Booking Offices to place Bar-

ney Bernard and Alexander Carr in

vaudeville in a condensed version of

"Business Before Pleasure," with eight

people, pending their enforced layoff

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, Oct. 9.

Editor VARIETY:

Our company boasts of a number of professionals, and we are in the habit of putting on little entertainments now and then.

While we are long on talent, we are short on song numbers. Many of the boys have exclusive material, but this type of stuff seems to be entertaining if heard too often.

If some of the music professional managers who on this will send along a few professional copies they will be doing a great deal toward making things more pleasant for the boys who are over here. We have in preparation a minstrel and vaudeville show which will be put on at one of the Y. M. C. A. huts, and possibly at some of the camps.

All numbers sent to be acknowledged by the writer.

A. C. McDonough,

(Corp. A. C. McDonough, Co. K, 2d Pioneer Inf., A. P. O. 716, Amer. Exp. Forces, via New York.)

France, Oct. 8.

Editor VARIETY:

This story I am going to relate actually happened and the names to be mentioned in this letter will verify my tale.

While in the lines today I received a note from Tommy Gray, saying he had been trying to locate me for weeks. He told me the town he was in and asked me to do everything in my power to come down and see him and the rest of his party, which included Margaret Mayo, Elizabeth Brice, Lois Meredith, Will Morrissey and Ray Walker.

I got permission and started on a 15-mile hike. His letter wasn't dated and he said that they were only going to be there over night. I didn't know but what the letter had been written the day before, as it reached me early this A. M. I sure was worried. I was afraid I would miss him.

So I hustled and went about 10 miles before I decided to take a little rest. I had no more than sat down along-side of the road when along came an auto, and like a shot out of the clear sky, out jumped my pal, Tommy.

We greeted each other in fond embraces and neither of us could talk. We both had a lump in our throats. It was a miracle my meeting him. Had they passed me on the road I never would have seen them.

I spent about three hours with the crowd. We talked about everyone and everything. It sure was great to meet some real friends over here. They all look fine and are sure putting some pep into their work. They all seem to enjoy it.

I related some tales that had them bewildered. They no doubt will be home before I am. They will have lots to tell.

It's been a great day for me and it sure did make me happy to see them. The only thing that could please me more is a ticket homeward bound to see my folks and the railroad I left behind.

Ben Piermont.

(Mr. Piermont was a vaudeville booking agent in New York before enlisting. He is now a sergeant in the infantry. A. E. F. having gone over with the 77th Division.)

New York, Oct. 28.

Editor VARIETY:

If you will allow I would like to

thank Pat Rooney, of Rooney and Bent.

Last week Mr. Rooney very obligingly filled his machine with sailors at 140th street and rode them down to 47th street, five blocks from their destination.

I am prompted to write this because but a short time ago, on your editorial page, you told how the actors were always the first to help others and were the last to seek it.

As you very well know even the small things in life count.

Simon Gross, U. S. N. Naval Unit, S. A. T. C. College of the City of N. Y.

WATSON'S BEEF TRUST.

There is no reason why this show will not do business. It is the advantage of the title, known throughout the length and breadth of the land as Billy Watson's "Beef Trust," and with it Billy himself with a most remarkable drawing power as a burlesque comedian.

The show is Billy Watson's Big Girl Show "Krousemeier's Alley," the "Beef Trust" billing being little understood. It is in two acts with full stage sets. A specialty is in the second act, in "one," to decide a case of time.

To sum up the comedy in a few words, it may be said that it starts and ends with a fight. For comedy, in the interim, there is but one hit that brings anything, and that is the old slapping butt.

The biggest hit went to one of the rather hefty girls of the chorus who stepped from the stage and into the audience, there to "smash" in the second act. She is Madeline Webb, and from her appearance and mannerism in putting over a song, although she is a little rough, Miss Webb might be likened to some of the better class "song shooters" in the better grade of vaudeville houses.

The comedy division is naturally in the hands of Watson and Barnes, with Harry West as Fiddler on top, their principal assistant. West takes all the slapstick as an admirable foil for the "Dutch" and "Harpy" of Watson and Barnes. But it is a constant repeat of the same slapstick that soon wears its welcome out. Watson was working over time as an ad for Rube's Richards during his performance. The firm of agents was mentioned four times during the course of the evening.

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James Rooney and Jack Browner, a couple of eccentrics, played bits in the first part of the show, did a specialty in the second act and were the main attraction of the evening. Nothing in the way of applause until the finish. The boys have promise, and it seems that they are looking in the proper stage management to put over an effective comedy dancing number.

One of Doyle's Dime for a No. 2 company, where the originals had been featured. The show is a number one show. It is not the girls that one expects to see in a "Beef Trust" show for the greater part. Some are so hefty that they are almost too heavy for the forms in the strip tight numbers. A patriotic number was sung during the performance off on the strength of this, by the appearance of a man clad in kahl with a gun on his shoulder.

In the first act the girls make six changes, and in the second act they make four, all with the exception of those worn in the final scene and a part-act in the first act, designed to draw their attention. Draw laughs below the waist line. That was one repeat in costume, the opening scene being due to the girls. They are of a black and white checked outfit.

When it comes to burlesque, Billy Watson is an unique showman and knows what he can do, how far he can go and what is necessary to make it pay. He has often lived "Krousemeier's Alley" in about as old as burlesque. It did in the old days and it seems to be doing now, and along the same lines. If you don't understand Watson, you won't understand the "Beef Trust" burlesque patrons seem to understand both. It is in both.

The present show looks what Billy calls "unique," and that's that. It is for burlesque having one or two remarks, always, however, with this proviso—the show that the "Beef Trust" gives at the Columbia, New York. The show it gives around the circuit? But Billy

Watson will give a show anywhere in any manner that he deems best to draw money and when he draws money he does it as well for the house as for the show. Billy Watson, among all the burlesque producers known here, to cut out of the show going through the performance. It's a knock, and more excusable in these days since there is now only one Billy Watson in the world. Years ago on the Westerns there were 20 that he couldn't touch if he tried, for they didn't know how and made it so bad he couldn't do. Which is after all getting it over, and getting away with it.

But no one knows better than Billy Watson what kind of a show he has or is giving, and you can generally give his personal opinion even before he comes into New York with it.

AUTO GIRLS.

After seeing the 1918 version of Stmonds & Lake's "Auto Girls" (American) at the Olympic this week, the impression is indelibly stamped in one's mind that the old saying "there's nothing new under the sun" runs amply true of this kind of show as well as the Olympic. Even a song about the Man's Land and a number with a Red Cross nurse's outfit and the United States flag to camouflage it.

There seems to have been especially recruited to survive the rigors and demands of war times, the male principals in particular. When the title "Auto Girls" is mentioned one right away thinks of J. J. Lake and Carol Howard, the rather stocky women who seemed especially expressive as though they knew the business, the realism of the slapping topical ladies. Rose Hill comprises the other member of the trio of female principals, having several scenes to herself, on which not several scores in the first part, due to the fact that the show is a comedy.

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BURLESQUE MEN LIBERAL.

The burlesque managers have been noticeably generous in taking care of their respective companies during the present epidemic layoff. The splendid way they have advanced money to keep companies intact has resulted in a comparison being made with some of the legitimate managers who have not been so inclined.

Several burlesque companies on the road were greatly surprised to have their salaries paid on the half week basis since the layoff. This was solely due to the unusually generous impulses of the owners of the shows.

A further layoff period this week of burlesque companies unable to play scheduled dates resulted in "two weeks' notice" being given to some of the managers by chorus girls who have announced their intention of getting other kind of stage work.

The managers are trying to keep their choruses intact and have advanced them money from week to week, but through continued inactivity of his show, was forced to borrow money from a brother producer to give to some of his chorus girls. Another manager said he had fallen back on his Liberty Loan bonds.

Never has the Burlesque Club come in so handy as during the epidemic. Managers could be easily located at the theaters, the parlors by the people of their shows.

BILL COVERED UP.

When the chorus girls of Billy Watson's "Beef Trust" first appeared for the matinee at the Columbia Monday, they were in union suits.

The Watson choruses girls are mostly new, and the arduous period they are able to stand up under.

At the night performance the same girls in the same first number had black and white costumes on, the "covering up" period they arrived meantime as an ultimatum.

BURLESQUE CHANGES.

Don Clark, recently engaged for Barney Gerard's "The Americans," went to Toronto to join, but has been unable to open through the epidemic, and show laying off there meanwhile. "The Americans" have been laying off for three weeks in a dry town. Charles Burkhardt, Tony Cornetti and Mark Thompson have withdrawn from the show.

Gerard's "Girls de Look" had Jos. K. Watson and Will Cohan in the former Hoey and Lee roles at Hartford last week. Mildred Valmore and James Lichter, new acquisitions; Ross Snow, an outgoing principal.

Charlie Edwards has replaced Jack Dempsey in "The Trail Hitters."

Joe Fields has joined the Dave Morton show. The Trio also added last week. William A. Cameron is no longer with the show. The Eva Mull (deceased) role has been assumed by Nellie Watson, the wife of Sliding Billy Watson.

"Hip Hoory Girls" may be managed during the remainder of the season by Al Lubin. Its owner, George Belzberg, joined the aviation corps this week.

ROSE AT IT AGAIN.

Lew Rose came in from New Orleans Monday with his mind all set on opening his proposed burlesque stock. There, Nov. 17, recruiting the people here in Lou Redelheimer's office. Rose was to have opened at the Dauphine there seven weeks ago.

Lillian Fallows, of the "Step Lively" show (Columbia Burlesque week), died at Junction City, Kan., Oct. 18, of pneumonia.

CHORUS GIRLS

WANTED "STEP LIVELY GIRLS" COLUMBIA CIRCUIT

Salary, \$25.00

ARTHUR PEARSON, 1433 Broadway (Putnam Building—Suite 311)

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The following editorial, on the closing of the theatres in Boston, appeared in the Boston Evening Record, Oct. 21:

Frequently Mr. Theatreman bids you to his home with such alluring promises. Very seldom his invitations, however, are reported on the editorial page of a newspaper, for tradition says that the editorial page shall be sacred to politics, economics, this weighty matter and that weighty matter. But today "we have changed all that," as the master comedy maker, Moliere, would say. Our theatres have been closed for a few days. How they have been missed!

The blessing of the theatre is direct and indirect. Its direct blessing is that it provides diversion for many lives that otherwise would have no diversion. Dwellers in big cities are deprived of the social life that comes from living in smaller communities. To thousands and thousands of city dwellers in every great city there is the theatre, the motion picture house, the concert hall, or the flat or room. Neighborhood parties, all the hundred and one little social affairs that the small town citizen has are denied the Londoner, the Roman, the New Yorker, the Bostonian. Mr. Bigcitizen must have the joy of entertainment offered to the general public or go hungry.

The indirect blessing of the theatre is that it keeps the public, even that portion which does not frequent theatres, happy and, to a certain extent, prosperous. Boston has been grey of late. He who has not observed this is indeed dull of sensibilities.

Happiness is the most contagious thing in the world, thousands of times more contagious than the influenza. The theatre does so much for the happiness of thousands that their general contentment of mind is as a leaven to the whole mass of municipal society.

In material ways, too, the theatre adds to the livableness of urban life. Hotel keepers, shopkeepers, restaurant keepers—what doleful persons they are when the theatre closes and, the fun taken out of their lives, thousands decide not to frequent hotel, shop or cafe. How they brighten up when they hear Pater Familias is going to a musical show and is in a happy "spendable" mood; how they beam when Mrs. Pater Familias, chortling with glee at the opening of the symphony or recital, decides to have some pretty new frocks and lunches in town!

We, the great public, are very dependent on you, Mr. Impresarios, and you, of course, are entirely dependent on us. We are very glad you are to be "at home" to us once more and we hope that

The epidemic closing of the theatres will have virtually passed away with the opening of next week. How long it will take for theatrically to resume their normal stride again is another question. The show business, however, works with rapidity as a rule and in the instance as in others, although nothing to compare with the epidemic has ever hit the profession before, the old and regular trend may be depended upon to quickly attend.

The money loss has been incalculable; it runs far into the thousands weekly with individual managements. The bright gleam after the darkness is that reports from those cities opening to date have been of huge attendance and not as so feared by managers, resulting in a condition of half emptiness, even for the good shows. With the ban removed the public appears to accept all danger is past—the theatres.

While the money loss has been terrific in earnings of players, fixed charges of managers, dead money invested and "paper profits" yet the articals has erected an everlasting name for itself through self-support. While managers have called for assistance, financially, that was expected, but in any division of the show business, have not reached the degree anticipated from a long siege of idleness. And the siege has been long though figured in weeks. It came at a bad time for everyone.

With the players the morose condition appears to have been met happily met. Those who had provided against the unexpected seem to have been many and they may have helped to an unknown extent those who had not. Managements have willingly loaned when requested, and these loans were advances upon future salary. Appeals, as were expected, were made to the theatrical associations, and looked after as best they could be. But the dire privation that would not have been surprising if occurring apparently did not happen. No appeal was made to the public, although it could easily be deduced from the tone of editorials in some of the dailies that the newspapers stood ready to aid upon request. The dailies may have expected some such appeal. A couple of VARIETY's correspondents outside of New York, connected with local papers, wired us stating if the intention of the profession was to invite public subscription during this theatrical crisis, their papers and themselves would gladly assume charge of the publicity for it in their respective districts.

Happily, however, and to the credit of the profession, this was not deemed necessary. Such appeals as may have been made to the public through personal solicitation in any one city or more were made without an organized effort. Whether these appeals so made were ill advised may have depended upon the circumstances surrounding, but they could hardly have been as urgent, since the profession itself as a whole has not been solicited for an emergency fund, something that naturally would have been done before donations were asked of the public.

Those players who accepted employment outside the show ranks, to earn money in their idleness, need never be backward in mentioning it. It was worthy of the moment and set forth a spirit of industriousness that should be made known to the world at large, whose opinion of the people

person, now hale and hearty and returning to the footlights, after noting the casualties of the epidemic in the profession, who will have any real regrets over his or herself or present condition after congratulating themselves upon their health.

The Y. M. C. A. incident of last week was regrettable since it found its way into the dailies, after representatives of the Y. had attempted to suppress it—It was regrettable mostly for the Y. M. C. A., not the show business. The show business can stand upon its record in this war.

The "Dope Sheet" that contained the "Rules for Actresses" was repudiated by the Y, acting under instructions from its head, Dr. Mott. The repudiation stated the writer of the article in the "Dope Sheet" had left the Y employ after a temporary engagement. That was true. The "Dope Sheet, No. 2" was issued through the Y press department last August. The article was as follows:

Actresses, going from the Champagne district of Broadway to the Champagne district of France need not expect to imbibe the golden grape with handsome officers, because they must agree before going not to drink or to drink only the presence of officers, or enlisted men; nor to be with them after "Taps." They must obey, for they cannot "walk the ties" back from "over there."

As to questionable jokes, the actor is reminded that the front seats are often occupied by the most respected women in France, the Red Cross nurses and the canteen and Y. M. C. A. workers.

In the statement sent out by the Y agent this "Dope Sheet" item, it was said that the Y. M. C. A. has lost no opportunity to praise "the unselfish and devoted service which actors and actresses have rendered," among other things, all urged in the statement to force the conviction that the Y is in sympathy with the members of the profession who are doing so much in France to aid the reputation of the Y as a war worker. But the Y does not state if any specific instructions were ever sent out to its "secretaries" or its workers in France or over here regarding consideration of the professional. The players don't care so much for Y statements. They understand publicity. They are entitled to a little attention when volunteering for free entertainment over there, and if the Y believes it is in sympathy with the players of the profession, let the Y convince the players it is from the heart and not from the typewriter only. Some accounts from abroad would say that up to the last reports, which were recent, the typewriter had it on the heart by several miles.

The Over There Theatre League is an auxiliary of the Y. M. C. A., and though that the profession of it wish to voice any complaint, would not care to at this time. It wants to do nothing to retard the promotion of volunteer entertainment for our soldier boys in France, which might happen, if players, volunteering in the best of spirit and at great personal sacrifice, were of the opinion credit taken amidst the war, for the cause in the Y ranks. So the show business will call the scurrilous article a standoff for the present and await the future, with the after-the-war time the date for a general balancing of accounts.

While we are on the subject though

trical engagements that would bring them from \$200 to \$1,500 weekly, to take up all the work, receiving for it but the \$2 daily maintenance allowance from the Y. So far we haven't heard of any secretary of the Y. M. C. A. who received less than \$2,000 a year. If the Y. M. C. A. is so earnest regarding professionals and esteem them as they should for the great work they have done, abroad and at home, then let the Y inform all its workers that the majority of the women entertainers who have gone to France were wives and mothers, the mothers leaving their children at home over here.

A word to the Over There Theatre League might drop in handily just now. The operators or directors of the league appear to believe that it is a private institution, without any rights to be accorded to the players, excepting the opportunity to enlist as volunteer entertainers. We might suggest to the League and those most important in conducting it that they change their attitude toward the Y, its attitude toward the show people when they saw the cloud. If the theatrical people want information from the league it should be furnished, freely, and as requested. There should be no secrecy about the Theatre League, and if there has been, it has been without good reason. Although—and the statement is made after it has been forced into show people's minds often—it may be said for the League and also the Y, that both attempted to handle a proposition concerning show people and show people themselves without possibly having those in charge who properly understood either.

Some watchful sneak thief is collecting overcoats in the Putnam building. Noting the mile marker, he has waited until the stenographer visited with other typists and then appropriated the "Bennies." The victims last week were Meyer North and Lou Shurr, of the Mandell & Rose office.

During the week Arthur Voegtlin informed the management and the authors of "Freedom" at the Century he held a copyright to an allegorical spectacle entitled "Freedom" under the date of June 21, 1917. Mr. Voegtlin said that as the performances are given for charity, he waived his rights.

Al Jolson has counted up on the racing season, but doesn't state with exactness just how far the bookmakers are behind him. But they are behind. Some say \$100,000 back. Al admits to a California home for his mother and a bunch of Liberty bonds, purchased for cash. Early in the racing season Jolson got a streak that nothing seemed able to stop. He stopped it himself when closing at the Winter Garden by going to California for a vacation in the mountains. When he returned, his "info" came right again, but he ran into a bad break. If there should be a nag left at the post, bumped on the back stretch or in a jam, it was the horse Jolson had been steered onto. It was just another break, but a pretty bad one. Though not bad enough to set Jolson far enough rearward to cause his bank balance to lop over on the wrong side, "Runes" wound up the season, running as Al's horse, but under another owner's name, after having been given Al as a present by Henry Waterson. The Times Square mob went with "Runes," who came in third last Friday, the closing day of the Metropolitan racing season. The mob knew

LEGITIMATE

LIFTING OF EPIDEMIC BAN RAISES HOPES OF PRODUCERS

**Managers Look for Good Business in Reopened Territories.
Boston Taken as an Indication. General Passing
of Quarantine from New York to Chicago.**

Producing managers of Broadway attractions, perked up a bit through the increase in business Monday slight as it was, but following a fairly good Saturday, looked on as a sign of emergence from the influenza scare. Report of a gradual lifting of quarantine from many quarters was another hopeful sign even though the opening dates in some of the important cities other than Philadelphia and Chicago (which reopened Thursday) were indefinite.

Among the new crop of shows, a hit is claimed for A. H. Woods' "The Big Chance," not so highly regarded out of town, but since changed by W. H. Gilmore, who also staged "The Riddle: Woman" (Bertha Kalich), a drama even more strongly touted as an exceptional piece of property. It possesses a novel character, that of a "male vampire" (Robert Edeson), and if a hit will be the first the Harris has housed in several seasons.

A booking switch sent "The Big Chance" into the 48th Street instead of the Fulton, where "A Stitch in Time" remains, while "Peter's Mother," originally billed for the 48th, was sent into the Playhouse. "Gloriana" started at the Liberty Monday, with a rather good chance for a moderate run.

"Be Calm Camilla" again failed to start at the Booth last week, because of the illness of Lola Fisher, that premiere being listed for Thursday (Oct. 31).

New attractions for next week are "Little Simplicity," succeeding "Keep Her Smiling" at the Astor; "The Canary" at the Globe (both shows are musical); Remnant, with Florence Nash, at the Morosco; "Stop That Man," due for some Shubert house, and Robert B. Mantell, who opens in a dramatic repertory at the 44th Street, which emerges from a long season in pictures. "Hearts of the World" finally bows off Broadway at the Knickerbocker Saturday, with no definite attraction scheduled to follow.

Several attractions are changing houses, the first switch being "Daddies" from the Belasco to the Lyceum (the former theatre soon taking in "Tiger, Tiger," the Edward Knoblock play, with Frances Starr). "The Passing Show of 1918" will vacate the Winter Garden next week, going to Philadelphia, while Al Johnson in "Simbad" will again move, leaving the Casino for a Garden repeat that should last until the holidays. "Sometime" shifts over to the Casino from the Shubert, and the latter will house Winthrop Ames' "The Betrothal," a sequel to "The Bluebird."

Managers look forward to the opening of quarantined territory for a rush of good business, basing the hope on the continued good draws in Boston. In that city "Chu Chin Chow" attracted over \$19,000 last week in five days, and opened this week with a \$23,000 house. In the several cities where the time of performance has

been set by the authorities such limitations may tend to hold down attendance, but the time rules are expected to be off next week. Chicago and Baltimore are under such regulations. In the former city shows must be over by 10 p. m., while in the latter night performances only are permitted until further notice.

Rehearsals of shows laying off in New York were ordered Tuesday, with a possibility of going out next Monday. Nov. 11 looked on as practically settled for all territory east of the Rockies to be reopened.

An example of how the epidemic hit Times square is noted from the drop in business of "The Unknown Purple." It had advanced to a pace better than \$12,000, but fell off 50 per cent.

This attraction now has tenancy of the Lyric, the rental arrangement having started this week. The arrangement is for 10 weeks at \$2,500 weekly.

BOOKING OUTLYING CHICAGO.

Chicago, Oct. 30. The Shuberts have taken over the bookings of three outlying Chicago theatres—National, Victoria and Imperial—the remnants of the International Circuit, and will institute \$2 shows on the top prices, similar to the Subway Circuit plan in New York, as soon as the houses reopen.

This will be the first experiment here with downtown shows outside the "loop," and marks the latest turn in the affairs of these houses which have had a spasmodic career for years between Stair & Havlin shows, stock, pictures, melodrama, vaudeville, turkey shows and what not.

The National is an old but capacious and well-located house, being in the heart of the residence district of the stockyard workers. The Victoria is a beautiful theatre, rather remotely located in a Scandinavian settlement, and the Imperial is on West Madison street, in a populous but cheap territory.

The proposed initial bookings, subject to "flu" conditions, are: National, Nov. 3, "The Thirteenth Chair"; Nov. 10, "Seven Days' Leave"; Nov. 17 (for two weeks), "Hearts of the World"; Victoria, Nov. 3, "Over There"; Nov. 10, "Thirteenth Chair"; Nov. 17, "Seven Days' Leave"; Imperial, Nov. 10, "Over There"; Nov. 17, "Thirteenth Chair"; Nov. 24, "Seven Days' Leave."

If the venture is a success all Shubert bookings will circulate around this three-week circuit after finishing downtown in Chicago. Musical shows, it is planned, will go at \$150 top, including the big Winter Garden specialties. The big stars, however, will probably not play around.

Bookings will be filled in with selected shows from other sources at lower prices occasionally. "The Girl He Left Behind," by Ralph Kettering, is one of these. The local producers, who also control the theatres, will now and then set up productions for three-week tours also.

Nancy Fair, the youthful impersonator from vaudeville and formerly in a coast stock, is in "The Passing Show" at the Winter Garden, replacing Isabel Blair. The latter has joined "The Melting of Molly."

AMERICAN PLAYS TIED UP.

According to advices, Albert DeCourville, the London producer, is on the water, due to arrive within the next few days. He comes in search of American attractions for England.

J. L. Sachs, another London producer, has been here for several weeks, and returns shortly, stating he has been unable to make satisfactory arrangements for any American shows.

There are indications the English managers will encounter considerable difficulty in securing American material for their market. American managers claiming they are not receiving satisfactory adjustments when turning their foreign rights over to others.

When DeCourville was here last, A. H. Woods informed a Vaudeville representative he proposed to make his own English productions, and would spend six months of each year in London to that end. A day or two later he sold DeCourville the English rights to "Cheating Cheaters" and "Fair and Warmer," not being over-sanguine of their European value. The result proved his judgment.

It is understood Woods is at present making plans to seriously invade the English theatrical market when the war is over, taking with him a score of American successes produced by himself, Cohen & Harris and the Selwyns.

Sir Alfred Butt apparently has the first call on the Klaw & Erlanger production, through a working alliance with Charles Dillingham, whereby Dillingham has the American rights for all of Butt's London presentations. The chances of DeCourville, Sachs or other English managers securing desirable plays from the American market would, therefore, seem to be somewhat remote.

PRESS AGENT FOR PENN.

Harrisburg, Pa., Oct. 30.

B. Franklin Royer, head of the state health commission, has named William Williams, for many seasons publicity man for the Ringling Brothers circus, as the press representative of the commission, although his position under Mr. Royer is technically stated to be that of secretary. The appointment carries an annual salary of \$4,000.

The berth of secretary has been open for some time, when J. O. Houser, the past incumbent, resigned to act as political reporter for the Philadelphia "Press." Because of the influenza epidemic and extra pressure placed, the State Health Commission found it was necessary to resign the position that the Commission's quarantine instructions might be thoroughly disseminated.

Prior to Mr. Williams' association with the Ringling Brothers, the editorial staffs of several New York and Chicago dailies.

TRYING OUT "OLD SWEETHEART."

William A. Brady has in rehearsal the play by Robert McLaughlin, of Cleveland, called "An Old Sweetheart of Mine," which will have its try-out at Wilmington tonight (Friday). In the cast are Maclay Arnbuckle, Tim Murphy, Madeline Deimar, Fred Irwin, Helen Weir, Saxon Kling.

This is the piece which Mr. McLaughlin dramatized from James Whitcomb Reilly's poem of same title and which he tried out in St. Louis last season.

Barney Gilmore in "Rocky Road."

"The Rocky Road to Dublin" is to start out again, this time Nov. 11, first opening at the 14th Street Theatre.

Harry Linton is reproducing it and Barney Gilmore will be the star.

NEWS OF THE DAILIES.

"The Passing Show of 1918" will end its run at the Winter Garden Nov. 2.

Nov. 14 instead of Nov. 11 has been set for the opening of "The Betrothal."

George Hensell has returned to "The Passing Show of 1918" after an absence of two weeks.

Patricia Burke Ziegfeld celebrated her second anniversary, Oct. 23, at the home of her parents, Burdick Crest, Hastings-on-Hudson.

"Tiger, Tiger," with Frances Starr, is to come to the Belasco Nov. 4. "Daddies" may be transferred to the Lyceum.

Since the opening night of his crook play, "Not With My Money," Edward Clark has written a new last act.

Enrico Caruso is to appear with 1,000 sailors in a benefit for the Navy Relief Society, at the Hippodrome, Nov. 3.

The Bramhall Players have postponed the opening of "The Comfort of Ignorance" to a date to be announced later.

Joseph H. Warden, Jr., formerly press representative for Chamberlain-Brown, has joined the advertising department of the Spanish edition of Vogue.

George V. Hobart's farce, "Stop That Man," will be produced in Providence on Nov. 7, and will be brought to a New York Shubert house a week later.

Robert Edeson will play the leading role in "The Lost Daughter," new play by Robert Meade Mackay and Victor Mapes, which will open early next month.

Manager Oliver D. Bailey has arranged with the Stage Women's War Relief for a special performance of "A Stitch in Time" at the Fulton Nov. 3.

The horses which were formerly used in the chariot race in "Ben Hur" were sold at public auction, Oct. 24. Eight were purchased by the Hippodrome.

"Sometime," now at the Shubert, will move to the Casino Nov. 11. On the same night "The Betrothal" will be presented at the Shubert.

Henry W. Savage, who sustained a broken rib and strained his back last week in Virginia, when his horse fell with him, is rapidly recovering and expects to be back in New York in two weeks.

The Drama League's meeting arranged for the discussion of "Redemption," in the Plymouth for last Sunday, was again postponed indefinitely, because of the prevalence of influenza.

Lillian Russell explains her reason for returning to vaudeville she is "broke." Miss Russell says she has plenty of valuables, but is shy of ready cash with which to pay for her many Liberty Bonds.

Henri Rahaud, the French conductor selected to head the Boston Symphony Orchestra, in place of Dr. Karl Muck, married as an enemy alien, arrived in this country Oct. 27.

The second New York regular season of the Chicago Opera Association will begin Jan. 27, 1919, and continue for four weeks. The association has leased for a number of years the Lexington Theatre for the operatic season.

Sarah Bernhardt celebrated her 74th anniversary Oct. 28. Mrs. Bernhardt spent the day before a Supreme Court Commission in an action for \$100,000 manager has brought against the Fulham Co.

Mr. and Mrs. Sidney Drew celebrated their 100th performance of "Keep Her Smiling" at the Astor last night after a 100th day in the last week of the play on Broadway, it starting for a tour of the "subway" circuit.

A wire hauled for terrier puppy, born recently at the Hippodrome, was presented by Charles Dillingham as a mascot to 350 sailors from the U. S. S. Iowa at the performance of "Everything" at the Hippodrome Tuesday night.

George V. Hobart's new farce, "Stop That Man," had its first performance at Providence Oct. 31. The complete cast includes Edwin Alexander, Sylvia Jason, Constance Bailey, Brandon Hurst, Harry Ingram, William Caryl, Paul Dietz, Joseph Brennan and Alice Wilson.

Justice Lehman has decided that George W. Monroe, the comedian, is for the second time the husband of Anna H. Monroe, who divorced him several years ago. In giving this decision Oct. 29, Justice Lehman allowed the wife \$45 a week alimony.

George H. Brennan has acquired from Ada Sterling the rights to her English translation of the Italian play "The Dolls Boy" by Benoni Benelli. Miss Sterling's version is called "The Supper of Practical Jokers" and will be presented in New York next month.

WILL CONTINUE CAMP SHOWS AFTER DECLARATION OF PEACE

All Camps in This Country to Remain Open at Least a Year After War Closes. Attractions Will Be Welcomed by Entertainment Committee. Theatres to Be Improved.

An important point was cleared up regarding the cantonnements last week, when it definitely stated that should Germany surrender or the terms of armistice as laid down be accepted, all camps now existing in this country are to continue on at full complement for at least another year. The decision implies all attractions will be welcome at least a year after peace is declared.

The matter came up at a meeting in the New York headquarters of the Commission on Training Camp Activities, when Malcolm L. McBride, chairman of the Entertainment Committee spoke definitely on the question. It was also stated that improvements on Liberty theatres, additions thereto and new theatres contemplated would be consummated as originally planned. Cessation of warfare, would in other words not diminish the demand for cantonnement entertainment, but would rather tend to increase it.

SETTLING ACCOUNTING CLAIM. When the case of Darcy Wolford, Inc., play brokers against the Wonderful Plays and Players (a subsidiary to William Fox picture concern) came up for trial before Justice Delehanty in the Supreme Court on Tuesday, Mr. Fishel, of Dittenhofer & Fishel, counsel for the plaintiffs, moved the case be passed by mutual consent for the day, as negotiations for settlements were pending. The motion was granted.

The litigation concerns an accounting of the royalties and the temporary injunction to restrain further release of a number of photographs which the brokerage firm controls. All were originally produced on the legitimate stage, the Wonderful P. & P. having been granted the screen rights. Among them are "Life's Show Window," "The Fourth Estate" and "Regeneration."

"OLE" PRINCIPALS COOPERATIVE.

The principals of "The Better Ole" at the Greenwich Village are playing on a co-operative plan of payment, out of the net, it is said. The chorists and one or two in the troupe of the Coburns received stated salary.

The house takes 250 people and the scale is \$250. Although a number of American managers were anxious to secure the United States rights to "The Better Ole," and that George Tyler really had it, the reason the deal failed to close was through the prohibitive terms asked by Charles B. Cochran, the London producer, who controlled it.

According to the story, Cochran asked 12 1/2 per cent. of the gross, and an advance of \$5,000. In New York, where most of the shows play on a 50-50 basis, this would mean paying a royalty of 25 per cent. of the company's share.

Though it is set that the "Ole" will move in two weeks to Broadway, the house was not definite by Wednesday. The Coburns, who produced the Baltimore comedy, put out "for percentage bids, feeling they had a sure success. They were offered a 65-35 split from one house, but stood out for 70 per cent. The best Broadway terms apply to musical attractions, the general scale being 50-50 for the first \$5,000 and 60-40 where the gross runs over \$10,000. "The Better Ole" has

musical numbers, but the terms asked are unprecedented. With a number of houses dark, they might secure more than ordinarily advantageous sharing terms.

English theatrical men visiting New York expressed surprise at "The Better Ole's" predicted success at \$2, since the play has been running in London at a popular price scale (though drawing heavily).

ZIEGFELD'S NEW ROOF IDEA.

The forthcoming new production on the Amsterdam Roof, now in rehearsal under the direction of Flo Ziegfeld, will embody a new idea in roof garden entertainment.

Mr. Ziegfeld, who originated the type of midnight roof entertainment the Amsterdam, among other roofs, now presents, will also be the first, says Ziegfeld, to present his latest entertaining device.

JANE COWL CHANGING PLAYS.

There is more than a likelihood that when the Selwyns produce "The Crowded Hour" about four weeks hence, Jane Cowl will be its star.

Her present vehicle, "Information, Please," has not proved an overwhelming success.

WINNER IN ARMY?

Boston, Oct. 30. The appointment of bandmaster in the army is before Charles Winniger, who, with Lew Fields, is appearing in "Fanny" here. The report is Mr. Winniger would like to secure his release from the A. H. Woods show, to accept, when he will be assigned to Ft. Monroe, Va., with a large musical organization under his leadership.

Mr. Winniger, the husband of Blanche Ring, Miss Ring has also a son in the Service.

BOSTON HOLDS UP.

Boston, Oct. 30. The enormous business at Boston's best theatres has held up since the reopening of the houses.

If continuing, local managers agree they will have little cause for complaint over the recent shut down.

JARRING OPENINGS.

Chicago, Oct. 30. Rock and White, booked for several dates, can not open the La Salle, Chicago, Oct. 31. "On Look" was brought back for ten days. "Polly with a Past" will not return to Powers, but will be replaced by Laurette Taylor in "Happiness."

AUGULIA IN ENGLISH.

Mimi Augulia, the Sicilian star, may appear on the English stage this season, although arrangements have not been completed with George H. Brennan, who announced he had secured "The Supper of Practical Jokers."

The play in which Duse appeared in Italy is by Luigi Nelli, the original title being "La Cena Della Befana" (literally, "The Fool's Supper"). The leading role calls for the impersonation of a young man through-out. This made the piece adaptable to usage by Sarah Bernhardt, who produced it in several Continental capitals.

DITTRICHSTEIN ALONE.

Leo Dittrichstein and his managers, Cohen & Harris, parted company after the performance at the Vanderbilt Saturday night. The star with his current vehicle will remain there for the next six weeks under his own management with Wallace Munro as his personal representative and business manager.

"The Matinee Hero" will be shelved shortly before the holidays. Mr. Dittrichstein will present a new play by Henri Lavedau by Christmas. The piece has not been named as yet, but it is reported as having run for two years at the Comedie Francaise in Paris.

The reason for the parting of Mr. Dittrichstein and C. & H. is variously reported, the greatest credence being given to the story the managers wished to withdraw the play after Saturday's performance with the star taking exception.

Cohen & Harris have managed Mr. Dittrichstein since he departed from the Belasco camp about five years ago.

ABERDEEN'S BIG SHOW.

Jack Mason has been engaged by the soldiers at the Aberdeen Proving Grounds at Aberdeen, Md., to put on for them a mammoth show, with a cast of 100 soldier boys.

The proceeds will go toward establishing a fund for the erection of a permanent auditorium at Aberdeen. Among the theatrical people stationed there are Jean Doe, George Penny, Jules Levy and John Faircloth. The show will open in Washington for a week, commencing Dec. 2, and make a tour of several of the larger cities, including New York. Permission to give the entertainment has been granted by commanding officer Col. William Allen Phillips.

Jerome H. Renick has offered several exclusive numbers and Billy Jerome and Irving Berlin are writing special selections. Mason will write the book as well as stage the affair.

THOS. DIXON PRODUCING.

Thomas Dixon, author of "The Clansman," "The Leopard's Cote," etc., is to enter the production field, having secured the American rights for "The Invisible Man," which he has started casting.

The piece was first presented in London, and was variously reported accepted for presentation here. It is said the writer has made several changes in the script.

MET TAKING NO RISKS.

Gatti-Cazzaia has refused permission for his stars to play any out-of-town engagements prior to the opening of the regular opera season here, not even for patriotic benefits.

He fears they may contract the influenza.

KALISH BREAKS RECORD.

Bertha Kalish in "The Riddle Woman" broke the house record at the Harris Saturday night, the takings totaling \$1,731. The previous house record was held by "The Witching Hour" for a number of years. The Kalish show played to \$4,000 in four days, which, while not capacity, is considered very big in these times.

Dramatic Stock for 14th Street.

Dramatic stock is now the policy slated for the 14th Street Theatre, with Jerome Rosenberg in charge. The house recently quit stock burlesque and, after first advertising the theatre for rent, have, for the past few weeks, tried out popular-price attractions.

SPECS STILL SUFFERING.

Business has not picked up to any extent during the last two weeks at any of the ticket agencies. The speculators are still complaining of losses as big as during the first two weeks of the epidemic. The only thing saving them to any extent is that six of their buys on two weeks ago have run out since. They were the Central, Comedy, Empire, Maxine Elliott, Selwyn, Winter Garden, Vanderbilt.

At present the buys still in force are the Cohen & Harris, Eltinge, Hudson, Liberty, Lyric, Amsterdam and Vanderbilt. The latter buy ends tomorrow night. The Cohen & Harris, Hudson, Eltinge and Amsterdam have two more weeks to run, while the Liberty is for six weeks. The Lyric has but one more week. The renewals will probably be the Cohen & Harris and Hudson.

At Joe Leblang's the slump is also still in effect. Wednesday afternoon there was less than half the usual demand for Leblang's. The Leblang agency is carrying as "regulars" the Astor, Bijou, Broadway, Casino, Century, Comedy, Cort, Eltinge, Fulton, Maxine Elliott, Playhouse, Republic, Selwyn, Shubert, 39th Street, Vanderbilt and Winter Garden.

TYSON CO. LOSES SUIT.

The Tyson Company's suit against the 503 Fifth Ave. Company came up for trial in the Supreme Court last week. The litigation concerns the lease of the Tyson Company of a little 7x10 store located at the address. The lease was for five years at an annual rental of \$4,500. The Tyson Company, which deals in theatre tickets, finding the business there unprofitable after a period of five or six months, asked permission of the landlords to permit it to sublet, or re-let, the store, in order not to lose about four and a half years' rental money.

The 503 Fifth Ave. Company agreed to re-let the store, on the condition that they get all excess profit above the \$4,500 mark. They set their figure at \$5,000 annually in order to allow a \$500 yearly profit for themselves, and were accordingly taken up by one Forgotston, who opened a diamond and jewelry store on the premises.

The Tyson Company entered an injunction to restrain the landlords from having charging the excess rental and retain the profits, and to remove Forgotston from the premises. The injunction was granted in the Supreme Court last week before Mr. Justice Francis K. Pendleton.

The landlords appealed in the Appellate Division and the injunction was subsequently denied.

DANIEL FROHMAN'S FUND PLAN.

Daniel Frohman has devised a plan for the accomplishment of the Actors' Fund benefits to be held around New Year's.

Several stars will be carried on a circuit of cities and the benefit performance will be held at the Metropolitan, with the remainder of the casts made up from companies appearing in the several cities. As all the benefit performances will be matinees, this feasible plan will have done transportation expenses to a minimum. The supporting casts will be supplied with their scripts at least two weeks prior to the scheduled benefit in the town where the attraction is playing at that time. Mr. Frohman will make two trips in advance of the benefit tour. His object is to interest debutantes and society in the support of the benefits, basing his campaign on the great assistance the profession has been in the war and charity drives.

Benefits will be given in a number of cities, heretofore not holding Actors' Fund affairs. Everett Shinn, the artist, has drawn a cover design for the program, which will be similar in all cities.

"THE SKIRT" SAYS

(Speaking of Women—mostly)

BY THE SKIRT

Lillian Russell, lovelier than ever, has the center of the stage at the Palace this week. Miss Russell, in a bewildering creation of silver and crystal, appears at the finish of her turn in the costume of a sergeant of the Marines. She has perhaps the sweetest speaking voice on the stage.

Anna Chance, in a new sketch with Charles Grapevin, wears a grey chiffon and satin frock. The skirt, many inches too short, is made double, having an over skirt banded in satin with a chiffon flounce. There was a white lace collar and blue belt.

Miss Nitta-Jo fairly tore the roof off the Palace Monday afternoon. Her costume, evidently an improvisation, consisted of black velvet, having a short jacket and skirt, split up one side, revealing short satin pants. The under dressing and blouse looked red in the amber spot light. There were tiny pockets on the front of the skirt, and the wearer had a fascinating way of holding her hands in them.

Loretta McDermott, with Frisco, is wearing her clothes of last week.

Bessie Clayton's new act at the Riverside this week proves she can't go wrong, no matter who surrounds her. Associated with her are the Cansinos, Tom Dingle, John Guirán and Jimmy Casson. Miss Clayton makes four changes. A pink net dress reached to the ankles. The skirt made full, had as a trimming tiny silver bows. The bodice was of satin. A large hat was feather trimmed. Her ballet dress was carried out in pale blue with a small hat. Still another change was American Beauty in color. Short pants were worn under a skirt that hung from the back only. There were jet ornaments and a huge black velvet hat trimmed with paradise. Also a dancing frock made of layers of fringe, with a jewelled bodice.

Trixie Frigana, singing about boils and garbage, wore a military coat and cape combined. Valerie Bergere, in her Japanese playlet, seemed to be too white about the forehead and eyes. The woman with Miss Bergere wore a white summer dress with orange and blue bands.

Fannie Stedman, clowning with her brother Al, wore her Spanish shawl first, changing to a dress that might have come straight from Blanche Ring's dressing room, it was so similar. The material is American Beauty fish-scales made over silver lace petticoats. The woman of the Royal Ascozinos, dressed in a good looking evening gown, struts about the stage as though on eggs. It was not surprising when she finally tripped over a piece of carpet. Her dress was of white cloth in pale blue, with a long straight line. A drapery over the hips was in crystal. A pink chiffon mantle hangs from the shoulders.

Billy Watson's show at the Columbia this week has a chorus of four. The audience seems to droop the minute the girls leave the stage. To be sure, Billy Watson and George E. Barnes have a few amusing scenes, but the real applause was given to an enormous chorus girl singing "Strutters Ball."

The girls make several changes of costume, appearing first in large black and white checked skirts cut to the knees. The upper part was in stripes. A minstrel costume consisted of black tights with long black satin coats and high hats. They looked well for a Spanish number dressed in yellow with red shawls. White tights and jewelled bodices were very good looking.

Kathryn Pearl spoiled many a cos-

tume with a maribou scarf. Miss Pearl probably was dodging the "fu" and her general appearance suffered considerably.

Bessie Harlowe, in white tights, showing a figure of note, seemed to be a pleasant contrast to the enormous legs behind her. Miss Harlowe also wore some good looking dresses. One was of silver with net draperies. She looked very smart in a black satin skirt and white waist.

Twice she wore the white tights, once with a long white satin coat and again with a crystal top. A lace drapery across the back and caught to one wrist was feather trimmed. Still another dress was of blue and red net over a white foundation. The low cut bodice was of red velvet.

Charlie Chaplin seems more talked about in New York this week than the war. The nearly capacity house at the American Roof Tuesday night proved it. It may have been the bill. Was a nicely moving show. In the Mack and West act the woman, evidently Miss West, seems strong enough to go it alone on the small time. In a coral velvet cloak, fur trimmed, she walks upon the stage, soon throwing it aside, showing a three-flounce dress of silver lace. A long waist of fishscales came to a point. This was followed by a white satin dress veiled in black with a jet bodice. A tall algrette was worn in her red hair.

The girl with Frank LeDent was dressed as a maid in black satin with white collars and cuffs. South and Robin depend mostly on the close harmony. In dressing, the girl is mostly old time, as both her frocks had hoops at the sides. The Damaroff Troupe, Russian dancers, lately at the Palace, did not seem to arouse much enthusiasm on the Roof. The girl of Walton and Frances should take a good look at her lower limbs before donning a kid frock. They are too fat and not sharp. The girl dressed in a short-waisted dress of white satin. The man's clothes in the act could stand a good pressing.

Doris Hardy, in a chorus girl sketch, seemed to be a good looking girl. Her dress of black satin and velvet made her look very large. The other girl was in tan cloth.

HART AFTER SPLIT.

Max Hart is pressing his suit against Ernest Edelman, the London agent, for an accounting on commissions alleged to be due. Several years ago Hart entered into an arrangement with Edelman whereby the latter was to act as his foreign representative, the commission on all acts so booked to be divided equally. Several important vaudeville acts were booked in England by Edelman, but Hart claims he has not received any of the commissions.

"BIG CHANCE" CHANCES.

Signs point to a big success for "The Big Chance" produced at the 48th Street Monday night. Tuesday the takings were capacity, with a healthy advance sale.

Stock Players Become Picture Actors.

The whole company of the Grand, the stock house, closed owing to the epidemic, was enlisted by E. G. Stacey, house manager, and picture producer, to complete his film story of the war.

The stage was fitted up as a studio and the stock actors took the leading roles in the picture.

They are the only artists who have worked the last three weeks in this city.

BROOKLYN MEN'S SHOW.

Brooklyn soldiers and sailors, aided by women of Park Slope, have made arrangements to give a farcical production of "What Next?" in the Academy of Music, Brooklyn, Nov. 4-9.

In the show will be Bert Hanlon, Arthur and Larry Franklin, Frank Goodman and Clyde Capson.

The proceeds will go to install a heating plant and build a sun-parlor on the war canteen at the Brooklyn Bridge.

CREW DESERTED.

New Orleans, Oct. 30. A lighter side of the epidemic provided amusement to members of "Come Out of the Kitchen" cast, when about ten days ago, three members of the stage crew precipitately quit the show and took the train for New York. Almost immediately after the crew's action, a wire was received from Klav & Erlanger ordering the entire company brought back to Broadway, so that the stage hands did not beat the others to the bright lights more than 12 hours.

The men were frightened at the precautionary measure in vogue here, where waiters, barbers and all workers where people mingle are compelled to wear masks. Because of the crew having quit of their own volition, they paid their own fares back, giving releases to "Doc" Weaver, the attraction manager. The attraction was first caught in the quarantine at Chattanooga, then making the expensive jump here.

Norman Peel, the company's advance man, continuously used an "anti-flu" inhaler in spite of kidding from the company.

ORPHEUM INSTRUCTIONS.

A wire to all the resident house managers of the Orpheum Circuit Wednesday instructed the managers to inform all acts laying off not to leave the cities they are now in.

The wire stated that a readjustment of the routes for acts out west now is being arranged in the Orpheum office in New York, and those acts remaining where they stopped will receive preference bookings, as the Orpheum Circuit will not engage any more acts until those appearing on the circuit at the time the closing order went into effect are taken care of.

AUDIENCE "SURPRISED."

Syracuse, Oct. 30. At the Temple, Monday night, while Stewart and Mercer were going through their act, the girl fell to the stage, whereupon the man walked off without noticing her and the curtain came down, finishing the turn. The audience did not know whether this was a part of their act, billed as an "Aerial Surprise." It surprised the house.

"Fiddlers Three" Going Out.

"Listen Lester," the third musical play to be produced by John Cort this season, is due to open in Cleveland, Nov. 11. The show was slated to tour several weeks ago, but was held up by the epidemic.

It will land on Broadway at the Cort Theatre in four weeks, "Fiddlers Three" being due for the road at that time.

Collins' Houses Divided Up.

The houses in the United Booking Offices formerly booked by Johnnie Collins, now in the Service, have been divided among three other bookers in the U. B. O.

The big time houses have been placed with Harry Mundorf, the Proctor upstate theatres are now handled by Arthur Blondell, and Charles Anderson is booking the Pittsburgh-Johnstown split and Erie and Pater-son.

NOTES.

Al McLean is organizing a company to play "A Pair of Sixes" through the cantonment theatres.

Eddie Foy starts over the Orpheum Circuit Jan. 20, booked by Harry J. Fitzgerald.

T. E. Olyphant has been appointed press representative of the "Our Wounded Artists' Fund."

Harry Van Cleave, formerly in vaudeville with a trained mule, is at Saranac Lake for his health.

Campbell Cassid is ahead of "Going Up" (Number One company), which opened in Boston last week.

Exemption boards are sending out questionnaires this week to all men from 30 years on.

William Sigal, formerly in the box office of the Belmont, is now treasurer of the Central, having succeeded the late Danny Cotten.

Phlo & Levy have brought their "Garden of Allah" company in from Mankato, Minn., closing it for the rest of the season. Clarence Parker, agent, has succeeded John E. Gleason with "Flo Flo." Walter Greaves, manager of the firm's "Allah," replaces John Troup as manager of "Her Regiment" when the latter's route is resumed.

The Actors' Equity Association has received word from a number of companies throughout the country are paying their players small retaining fees during the enforced lay-off. These amounts are not advances, but a retainer to insure the actors' good faith and subsequent allegiance to that company.

The Alhambra Hotel, St. Louis, management has been commended for its attitude during the epidemic, when it volunteered financial aid to needy professionals in the city and placed the hotel accommodations at their disposal. A statement to the effect sent out is signed by Irving L. Engel, manager of the Al Reeves show; Moe Messing, manager "Hello America"; Harry Thompson, manager of the Pat White show, and W. H. Trueheart, manager "Hello Paree."

PRODUCTION ENGAGEMENTS.

Bert Williams will have a principal role in the new "Midnight Frolic" at the Amsterdam within three weeks.

Jane Hood has joined Gus Hill's Lady Bountiful Minstrels as a principal.

Dolly Alwyn and May Linton, toe dancers in "Some Night," have joined "The Heart of Annie Wood," the new playlet, produced by Emily Anne Wellman and Jack Morris.

Tom Lewis, for the new Winter Garden show; Pop Ward, for the new McIntyre and Heath production (Shuberts); Bert Williams, for the new "Pining Show" at Winter Garden (Mr. Wheeler now of Wheeler and Moran), also booked through David (Rufus LeMaire Agency, Inc.).

STOCK OPENINGS.

Lowell, Mass., Oct. 30. The Auditorium in Lynn opened Monday night with stock. The house has been leased by James Comerford, of Boston, and will be run in opposition to the Central Square.

Leona Powers is the leading woman, Davis Herblin playing opposite her. Other members are John B. Witham, Edythe Ketchum, Earl Ritchie, May Fowler, Mary Gray, Clifton Boyer, Claude Miller, Grace Myers, Maud Bond, Virginia Hood, Willie Archer, Helen Orth, Will Blake, Emily McPherson, Helen Bateman, Sam Godfrey. The Hazel Ricker Moulton female orchestra is furnishing the music.

CABARET

The Chalet, Long Island City, has a revue, with Elsie Taylor featured.

The Lights clubhouse, Freeport, L. I., is closed for the winter.

The Dixie Room at the Hotel Breslin has Jackie Lowry as hostess.

Wood Sisters, Jessie and Laura, are going into a cabaret revue.

The revue "Hello Ritz" was scheduled to open at the Ritz, 125th street, Harlem, Oct. 28, Al Lane is staging.

Marcus Nathan is director of the new Terrace Garden Dancing Carnival.

The Nat Nazarro Troupe, booked by Sol Unger, is at the Palais Royal for the winter.

Suzanne Rocamora has joined the Theatrical Unit of the Women Police Reserves.

Proctor's, Yonkers, N. Y., when opening Monday had five acts instead of the four-act show previously.

Jack Laiz is writing a part into "A Fat Chance" for Johnny Dooley, in support of Sophie Tucker.

Zaza Ehricks and Adele Duluth opened Monday at the Piccadilly, Brooklyn.

George LeMaire (formerly Conroy and LeMaire) is working on a project to put out a minstrel show after the war.

Alice Morley, Duke Maller and Harry Lindau are the principals of the new revue at the Hotel Marlborough.

Sylvia de Frankie, of "The Riviera Girl," has been left \$2,500 by a friend (deceased), whose will was probated last week.

William C. Muschenheim, proprietor of the Hotel Astor, New York, died of pneumonia, following an operation at the Post Graduate Hospital Oct. 25.

Mile. Leitels will reopen the Amsterdam Roof with the new "Frolie" when that starts, about Nov. 25, postponed from the original date set.

C. H. Jones is continuing his agency office in the Gaity building, having removed his former office to another part of the building.

W. R. (Billy) Arnold is now advertising agent for the Vendome, Nashua, Tenn. He was formerly connected with the Orpheum in that city.

The Red Lion Inn on the Boston Post Road (New Rochelle) after many years has finally closed. It was operated the year around by Henry Nutte. The Post Lodge, almost opposite, has closed for the season.

Joe Laurie's son (Laurie and Bronson) is about three months old. Joe tells everyone what a great big boy he is and after asking if they would like to see a picture of the baby, shows a photograph of a six-foot lumberman.

Al Saunders has started action to recover \$1,000 from George Hoffman with whom he was associated with in a road house on Merrick Road, L. I., during the summer. The damages claimed are for salary due.

Charles Strickland has returned to Healy's Balconnades Room as leader of the band there. Mr. Strickland has a combination of nine pieces. Among the players is Joe Gibson, the violinist.

Harry Glynn is also at Healy's, entertaining.

Low Turner closed with the Joe Hurling Midnight Maiden Co. Oct. 19, owing to the death of his mother-in-law, Mrs. Margaret Karlayaga, owner of the Hurlay House, Philadelphia, which for the time being Mr. Turner and his wife will manage.

The Cafe des Artistes restaurant on West 67th street has been reopened by Mr. Nice, formerly of Delmonico's, who had several conferences with Julius Keller regarding the place, previous to assuming possession. It is not stated if Mr. Keller is further interested.

Gordon and William Dooley were served with papers by O'Brien, Malevinsky & Driscoll to report for examination before the trial in which Frank Orth is suing the Dooleys for alleged illegal use of his song, "Down the Avenue." Orth claims \$25 per week for every week the song has been employed by the defendants on the stage.

Joe Weber, named as defendant in a suit which Vernon Styles brought against him for the recovery of \$20,000 damages. Styles had been engaged by Weber for the leading role in his production of Victor Herbert's opera, "Eileen." The defendant let him out because Styles did not come up to his expectations. Alfred Beekman is handling Weber's defense. The trial comes up this month.

The suit by Sanger & Jordan, play brokers, against James Montgomery, who claimed an interest in the musical versions of Montgomery's plays by virtue of a contract assigning 55 per cent. interest in the original legitimate pieces, was settled out of court last Friday upon the payment by Montgomery of a lump sum, which abrogated the Sanger & Jordan assignment.

An all-night place around Broadway and the upper end of the 80s is getting a big play after hours and big prices. It is not a restaurant, but a drinking place only. Whoever is running it seems to understand it's an exception, for the place is charging \$1.50 for highballs after hours and \$8 a pint (not quart) for wine. The girls from downtown have discovered it, as they so quickly discover any late place, and they are frequenting it with their escorts nightly.

The opening of the St. Nicholas Rink Dancing Carnival has again been delayed, the third week since the scheduled opening. George Grundy, director, says the rink will open next week. It has obtained a temporary lease on the Audubon ballroom, 166th street and Broadway, running it on the same style as the Grand Central Palace was formerly conducted. Until the St. Nicholas starts the old Metropolitan rink at 32d street is now an ice rink once again.

Cabaret bookings by Billy Curtis for the past two weeks have been: Veva Athalia, Three Piccols (Shanley's); Manning Sisters, Mureen English (Pro Catalin); Ada Weber (Tokio); Swan Wood, Natlie Bates (Parisian), (New York). Four Jansley (Ritz); Ziegler Sisters (Rockwell Terrace); Elitie Sterling (Somers), (Brooklyn). Mykoff and Vanity (Follies Bergere, New York). Baker and Fontane, Belle Baron (Crown Hotel, Providence, R. I.). Edna Nolan, Gene White, Connor and Howard (Keeler's, Albany, N. Y.).

A federal officer conferred late last week with representatives of the restaurateurs' association of New

York with a view of definitely determining whether the revues and dancing should be eliminated from the restaurants during the war, to remove temptation from men in the Service. The federal commissioner is said to have expressed the opinion that revues and dancing in the restaurants were the principal reason why the uniformed men patronized the places and in this way were inclined more toward the use of liquor. The restaurant representatives presented arguments against that theory. Another meeting was set for this week.

The judgment rendered against Percy Elkeles and in favor of Ida Clare before a jury in a municipal court was affirmed last week by the Appellate Division where it went on appeal. Miss Clare sued the producer for salary at the rate of \$40 weekly for 16 weeks. She alleged a verbal contract. At the trial the defense asserted the singer had been tentatively engaged with the producer, she would be retained in the Maxim restaurant show Mr. Elkeles was then about to present, if she "made good." After two performances Miss Clare was dismissed and brought the action. The judgment with costs amounted to \$778.

The Max Hart-Frank Tinney case came up for trial. The Supreme Court last week and Hart requested the case marked "off," which means he does not desire to press the complaint. It will not come up on the day calendar of the Supreme Court within a couple of years. Hart, as the plaintiff, would have to pay all court charges if he decided to withdraw his suit. The case concerns a 10 per cent. interest which Hart alleges he held in Tinney's salary supplementing his statements that he made a "\$1,500 a week man" of Tinney in the profession, where formerly his batting average, financially, was but \$75. Tinney last week entered the Service.

The Food Administration's latest orders went into effect last week. They are no longer requests but orders, with violations bringing punishment upon conviction. There are 13 orders in the official list sent out, and headed, "Ignorance of the Law Excuses No Man." The item of "Bread and Butter" while strictly a conservation measure and a practical one, is acceptable to the restaurant man. It prevents a diner "filling up" before starting a meal. The orders as issued are:

Bread and Butter.—No bread or butter shall be served unless the guests request it, and when bread and butter is served it must not be upon the table until after the first course of the meal is served. No more than two ounces of bread or rolls can be served to any one guest. Rolls must not weigh more than one ounce each (All bakery products must be made in accordance with the rules and regulations of the baking division).
Toast must not be served as garniture or under meat.

Butter is limited to half ounce a meal for each guest.

Meats.—No more than one portion of any kind of meat or poultry can be served at any one meal. Reduced portions of ham and bacon should be served.

Vegetables and Fruits.—Fresh vegetables and fruits should be served whenever possible. Cream-sauce and cheese sauce and use of this particular kind whenever possible. Cheese with pie and salads should be avoided. No American cheese on free lunch counters.

For Suppers After Theatre (Fourth Meal).—Meats should be eliminated, and such dishes as sea food, game, all kinds of egg dishes, and by-products of meat should be substituted.

Salads.—Salads must be served, and if necessary should take the shape of a home dinner. Service.—Reduce use of china, linen and silver. Serve food on plates, not on platters from which it is to be eaten. Do not use china and silver dishes if possible.

Menus.—Simplify menus to the utmost. Recommend use of new dishes, vegetables, salads, fruits, game, midweek trips, sweetbreads, brains, and feet. A La Carte Service.—Do not order more than three, and animal by-products, such as ox-tails, tongues, calves' heads, livers, kidneys, you can eat.

VOLUNTEERS OVER THERE

VARIETY will maintain a Permanent List of Actors Who Have Served Overseas as Members of America's Over There League, and will endeavor to materialize the American Expeditionary Force in France. Additions to the list will be made from all sources.

The League headquarters is at the Little Theatre, New York.

The names of those 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, Agnes, Paris, France, care V. M. C. A.

- WILL CRESSY and
- BLANCHE DAVNE
- JOHN HUNTING and
- CORINNE FRANCES
- JAMES F. KELLY and
- ALDOLO
- BORACE WRIGHT and
- RENÉ DIERICH
- ROBERT C. WELLS and
- RETA WALKER
- HELEN DAVEN and
- EMILY WHITELL
- MARY McFARLAND and
- MARIE McFARLAND
- FRANK VARDON and
- GERRY
- FREDERICK LIVINGSTON and
- WINNIFRED WILLIAMS
- *ELEANOR FLORENCE and
- *FRITZ WILLIAMS
- *ANNIE ABBOTT
- *HUBERT GREGORY
- *HARRY ADLER
- *MILTON
- NELLA ALLEN
- LILLIAN ANNALKE
- ARMAND
- LUCIE BARCOCK
- *GEORGE BOTTORF
- EVIE BOWCOK
- *JULIETTE BRICE
- MARY CARMON
- *CHARLIE
- BESSIE CARRELL
- LOUISE COFFEY
- *HOWARD T. COLLINS
- HELEN COLBY
- *FRANK COLEMAN
- KATE CONDON
- MARION DANA
- *DOROTHY DONNELLY
- *EDDIE
- MILDRED EVANS
- *FRANK GARFIELD
- *MURDOCK FARBER
- MRS. FARRAR
- HAROLD FERGUSON
- HADEL GILVIN
- HELEN GOFF
- WILLIAM GOULD
- THOMAS J. GRAY
- *ALBERT GRUBIN
- ELIZABETH GRIPPIN
- *JENNY
- AMY HORTON
- STELLA HOBAN
- *MARY IDEAL
- WILL J. KENNEDY
- CARMA KOVA
- DAVID LERNER
- *MARRION LORD
- IDA MAY
- MIGNON MCGIBNEY
- BURR MCINTOSH
- DANIEL C. MCIVOR
- IDA McILLIAN
- HOWARD MORRIS
- MARGARET MAYO
- LOIS MEREDITH
- GEORGE MURPHY MOORE
- WILL MORRISSEY
- *MAYOR
- *HERMAN PALEY
- ELIZABETH PAIGE
- *MARGARET PEARSON
- HAL PEARSON
- *DOROTHY
- DORA RONEA
- *GLADYS SEARS
- *MAYOR
- MARION SCHAEFFER
- *BENT
- ENY BOWVAPE
- *MARGARET BUNNER
- *DORIS THAYER
- *MARGARET WALKER
- MARGARET WILLIAMS
- INEZ WILSON

RETURNED FROM "OVER THERE"
VOLUNTEER SERVICE
HURTON GREEN

Mortimer Leaves Orpheum Press Dept. G. Horace Mortimer, publicity man for the Orpheum Circuit, severed his connection with the circuit last week. His assistant has also left the office. Mortimer had been with the circuit for three years and has written several vaudeville sketches.

EPIDEMIC.

(Continued from page 8.)

ture houses, were Highland Park, Lake Forest and Waukegan, aristocratic outlying communities. The epidemic rate in these sections was negligible throughout the height of the panic. Orders were given, however, that persons appearing to have colds be barred, and that extraordinary ventilation and cleaning precautions be observed.

Chicago deaths during the week averaged about 300, about 75 per cent. of the figure at the height of the danger. New cases ran under 1,000 daily, as against more than 1,200 ten days earlier. Heavy rains, which settled the dry, flying, germ-carrying dust, were credited with helping.

Winnipeg, Oct. 30.
The influenza situation is increasing in seriousness throughout the entire west of Canada. Health officials here state theatres may not reopen until Christmas. The road companies of "Everywoman" and "Ready, Set, Go!" as well as the bills for the Orpheum, Pantages and Allard circuit bills are here.

Theatre employees are in a destitute condition and a delegation of the theatre managers who visited the Provincial Government asking for relief to pay salaries received no satisfaction.

The taxes and licenses of all shows and theatres were returned for the period the closing order is in effect.

Pittsburgh, Oct. 30.
Not content with declining Mayor Babcock's request for a lifting of the epidemic ban here, Dr. B. Franklin Royer, State Commissioner of Health, made his opposition to such a course even more obvious Monday night by calling upon the heads of all mines and the presidents of all large war manufacturing plants in Pittsburgh to oppose any modifications of the restrictions, in the interest of public health and war production. He charged that the liquor and theatrical interests have organized a movement to have the restrictions removed and that an equally strong counter movement must be started.

Harrisburg, Pa., Oct. 30.
Following closely upon his order permitting the Philadelphia theatres to reopen, Dr. Royer, of the State Health Board, announced the ban would be lifted in the counties of Delaware, Montgomery and Chester, three districts just outside of Philadelphia. Boards of health in these counties were authorized to remove all restrictions Nov. 5, at noon. The orders do not apply to the boroughs of Honey Brook, Elverson, Toughkenamon and Kennett Square and the city of Coatesville. In all orders lifting the closing order the churches and schools are permitted to resume before the theatres and picture houses are allowed to reopen.

Besides the closed Pittsburgh district, Scranton, Reading and Wilkes-Barre and their vicinities are also held closed by Dr. Royer. Mayor Babcock, of Pittsburgh, in a conference yesterday with Dr. Royer received no assurance of an early reopening. It is probable that when the epidemic is under control in the mill towns around Pittsburgh the order will be countermanded.

The following additional counties were ordered freed of quarantine restrictions at noon of next Tuesday: Lancaster, Monroe, Adams, Pike, Cumberland, York, Berks, the lower portion of Dauphin. Harrisburg comes within the lift, but in the coal regions the ban will be continued. However, before Monday it is hoped that additional sections of the state will emerge from epidemic barriers.

At Lancaster before the date of reopening was set there had been a report the local health authorities there would assume the restriction regardless of the state health department. Dr. Royer virtually threatened the Lan-

caster board with dismissal if that should be attempted, but setting the date (Nov. 5) eliminated the point. Total number of deaths in Pennsylvania since Oct. 1, 27,478.

Atlanta, Oct. 30.
The theatres here are now open. By Nov. 4 practically the entire southern territory will have removed the epidemic ban against theatres. The local ban was lifted Oct. 25. Due to scarcity of rains, water power could not be obtained and a six-hour limit was imposed, but after a heavy rainfall Sunday the limit was removed. Commencing with Monday, Oct. 28, full time was taken by the theatres. "So Long Letty," with Charlotte Greenwood, laying off here, reopened at the Atlanta theatre to good business the first half.

Vaudeville at the Lyric: First half, Countess Verona, Little Jerry, Vera Burt and Co., Kenny and Hollis, Jordan Girls, Busby and Bessie. Loe's Grand: First half, Kitty Francis Revue, liked and to good business. Liberty Theatre, Camp Gordon, near here: "Some Baby," pleased.

Buffalo, Oct. 30.
Although there is nothing positive, the understanding is that if the influenza rate is higher the picture theatres will open Sunday and the other houses will resume their regular bills Monday night.

The present condition indicates the epidemic is under control.

Providence, Oct. 30.
This city was relieved of quarantine Oct. 26, several theatres opening that day, while Keith's and the Opera House resumed Oct. 28.

Seattle, Oct. 30.
The epidemic has grown so serious in Washington and Oregon there is no prospect of theatres reopening before Nov. 14.

All people on the street are obliged to wear masks. Only drug and food stores allowed open. After it was decided last Thursday, to lift the closing order Oct. 29, a sudden increase, up to five hundred per cent. Saturday and Sunday, caused the more strict enforcement.

The conditions prevailing here as safeguards prevail throughout the two states.

So many cases and deaths facilities to look after them exhausted. Not a coffin to be secured in Seattle today at any price.

Hamilton, Ont., Oct. 30.
This city is in its second week of quarantine. Considerable feeling was aroused through ministerial comment from the pulpits that theatres were allowed to run three days after other towns had closed. The managers answered by stating that during the three days in question, attendance was so slim not enough revenue was obtained to permit operation.

Hamilton is expected to open with Toronto, Nov. 4.

Syracuse, Oct. 30.
The Syracuse theatres reopened Oct. 25 with the big test of returning patronage Sunday night. It was the record Sunday attendance here for years. Oswego and several others of the middle New York cities reopened late last week.

Watertown, N. Y., in the north, still closed, with no reopening date stated.

New Orleans, Oct. 30.
The south is reopening right along. Virginia already has reopened. Texas reopens Sunday, Nov. 3, and Alabama starts Nov. 4. Tennessee expects to lift the ban the latter part of next week.

Los Angeles, Oct. 30.
While the epidemic displays signs of weakening, with a 40 per cent. decrease in new cases, no official fore-

cast of a reopening date can be secured.

It will be two weeks more at least before the theatres reopen.

Atlantic City, Oct. 30.
Atlantic City's theatres closed since Oct. 4 are to open at 9 A. M. tomorrow, Oct. 31.

Watertown, N. Y., Oct. 30.
The Board of Health will meet Friday to set a date for the lifting of epidemic order.

Milwaukee, Oct. 30.
While not officially stated, there is a strong inside report the epidemic ban will be lifted here for Nov. 4 onward.

New Orleans, Oct. 30.
Reopening date for New Orleans Nov. 10, from present outlook.

Elmira, N. Y., Oct. 30.
Members of acts, held in this city by the temporary closing of the playhouses, are earning real cash. A girl act members have jobs as clerks in local 5-10 and department stores, while the male members of other acts are in local war plants, temporarily filling the places of other workmen suffering from the epidemic.

Twenty vaudevilleans are quartered at the Thespian Inn on Market street, while others are located in boarding houses.

Montreal, Oct. 30.
The Board of Health, meeting this afternoon, refused to sanction the reopening of the theatres Nov. 4, and declined to venture any date when it will occur.

Rochester, Oct. 30.
Whether the local theatres will reopen or not next week is still undetermined. It was at first hoped the closing order might be rescinded during the latter part of this week, but hope of that contingency is entirely abandoned.

Neither Safety Commissioner Hamilton nor Health Officer Roby will venture an opinion as to the date of probable reopening. While the death rate has decreased, Commissioner Hamilton says he would not think of lifting the ban until the number of cases show a marked decrease for several days.

Cincinnati, Oct. 30.
The closing order is good for a week or ten days more. Hubert Heuck, president of the Theatrical Managers' Association has asked the Health Board to set a definite time for removing the lid so the theatres may arrange their bookings.

Des Moines, O. T. 30.
Theatres in Des Moines and eight other Iowa cities reopened Oct. 28. Eleven towns have reopened to date with five again closing through conditions.

One section of Wisconsin is improved, the southern half, expecting to reopen Nov. 1, with a later resumption in the northern half, where the past few days showed an increase of cases.

In Minnesota the epidemic is on the wane, cold weather checking the influenza, with the majority of houses due to reopen Nov. 3.

Unimproved to any appreciable extent is the report in the southwest, with Texas, Iowa, Louisiana and Nebraska very bad in spots.

Only a few towns in Texas are open, with the death rate pretty high throughout the state. Conditions are also bad in Louisiana. Indications pointed to "Arizona" reopening this week, with Arkansas starting Nov. 6; Kansas expected to get open Nov. 2, while Mississippi may restart Nov. 4.

Encouraging reports of the waning of the disastrous influenza epidemic continue to flow into New York, and

although the process of lifting quarantine in the hundreds of still affected centers seems slow from a professional standpoint, the resumption of theatricals in several of the biggest cities in the country undeniably demonstrated that the plague is swiftly on the decline. Medical men are not united in the opinion that the disease will be entirely eradicated for a long time, one expert predicting that the germ will make its presence felt throughout the winter. With the widespread use of vaccines, however, there is a lessening fear among civilians, aided by a dropping mortality rate in most cities.

The predicted cold wave of last week failed to materialize, yet Philadelphia and Chicago lifted the quarantine on theatres. In the latter city the health board stipulated all performances must be over in the evening at 10 p. m. Other than the inconvenience to players and public alike, managers have not grumbled over the decree, feeling that all such restrictions will open the theatres next ten days. Baltimore, which started last Saturday, also has restrictive theatre hours, and for the present only night performances are permitted there.

The latter portion of this week saw the four biggest cities minus quarantine, New York, Chicago, Philadelphia and Boston, with Baltimore and many other communities of lesser population also running. The permission to reopen Philadelphia set without similar leeway in other Pennsylvania cities, especially Pittsburgh, came as a surprise. Pittsburgh sent out a report Philadelphia had opened theatres in defiance of the state board of health, but wired advices from Harrisburg stated that the health board had OK'd the Quaker City action.

Other mid-week openings occurred in Jacksonville, Fla., and Norfolk, Va., with Nashville due to open Nov. 3 and conditions in many portions of the south favorable for a general reopening November 4. Kansas City which opened ten days ago and then closed, is also due for a Sunday resumption. Texas points started operating Monday, Houston, Dallas and Fort Worth leading the others. Little Rock was due to open Oct. 31 and San Antonio Nov. 3. Atlanta resumed Friday last, also a sign the situation in the South was clearing.

It is rumored that Washington will start next Monday, which opens up all the populous districts in the east.

Practically the entire New England section was opened Monday, the exceptions being Pawtucket, R. I., several Maine points, and Springfield, Mass., although the latter town announced a start for Thursday. Almost all of New Jersey also resumed, with the remaining quarantines due to fade by the end of the week. Wilmington, Del., reopened with Baltimore, while in the central west Sioux City and Des Moines also emerged from the epidemic.

Canada, the last of the eastern territory to shut down, is emerging from quarantine too. Toronto will probably open by the end of the week. Hamilton may continue the quarantine for another few days. Reports from Montreal give Nov. 4 as likely. Conditions in western Canada are not so favorable. Mid-week wire advised in Winnipeg show that center in favor of the disease, and fears that theatres would not be allowed to resume even by the holidays were expressed. The idea is out there with the general idea cold weather will dissipate the epidemic.

Reports from the west coast are almost as bad. In the northern section some cities have closed all stores except those for food and drugs and no one is allowed on the streets unless it is necessary. San Francisco, never visited by cold weather, is also badly scared and all persons must wear masks when out of doors. The progress of the disease wave westward is in line with the analysis of the epidemic. (Continued on page 28.)

OBITUARY

Marjorie De Vere, a chorus girl, died at the Metropolitan Hospital Oct. 26 from pneumonia. She was born in England 19 years ago and came to this country in 1915 to join the company at the Hippodrome. She has since done some cabaret work. Though out of work and without funds Miss De

of New York. Mr. Nathan, age 32, was one of the best known box office men in the show business. He was to have left the Broad Street when the Little Theatre, Philadelphia, reopened, to manage that house.

William C. Clark, 46 years old, died Oct. 28 at the Hotel Marion, on West

IN FOND MEMORY

of my dear

PAL AND PARTNER

JACK WALTERS

Who passed this life

October 12th, 1918

May his soul rest in peace

BOBBY O'BRIEN

Vere has been busily occupied in selling Liberty Bonds and thrift stamps. It was while doing this she contracted the illness from which she died. When it was found that there was no money to pay the burial expenses Rose Gibson, of 113 West 84th street, also a chorus girl, who had met the deceased but once, hearing of her death collected enough money to defray all expenses and herself attended to all arrangements for the funeral. Services were held Oct. 20 at the undertaking parlors of George Kelly, at Columbus avenue and 79th street, and the interment was in Kensico Cemetery.

Private Frank J. Shalvey, aged 26 years, died at the Kodak Park School of Aerial Photography, in Rochester,

IN LOVING MEMORY

of My Dear Sister

LOLA MILTON

Who was called to the Great Beyond

October 21st, 1918.

Her Brother, FRANK MILTON

MOTHER and DELONG SISTERS

Who mourn the loss of this Dear Girl.

N. Y., Oct. 27. He was a victim of pneumonia following influenza. He had completed his course at the school and was detailed to the band. He had been a member of the Madison Barracks Band and the Frolics. His home was at Waterbury, Conn., where his mother now resides. Mr. Shalvey was well known as a contortionist, and as a member of the vaudeville team of the Three Shalvey Brothers. He is also survived by his two brothers, both of whom are in service, one in France and the other in training.

Fred Nathan, treasurer of the Broad Street Theatre, Philadelphia, and a

We inscribe this Tribute of Love to

Lola Milton Pfeiffer

the Loved Wife of L. B. PFEIFFER and Fond Mother of FANCHON PFEIFFER, who passed away October 21st, 1918.

IN MEMORY OF MY BELOVED HUSBAND JACK CONLON

Who passed away September 28th at the Swedish National Sanatorium, Englewood, Colo.

May his soul rest in peace.

MABEL CONLON

35th street, New York, of influenza. He had recently arrived from Australia, where he had played in stock for some six seasons and where he is said to have been very popular. The deceased had been rehearsing a vaudeville sketch with his wife and daughter and was to have had a try-out the day he died. The funeral services, held at Campbell's Funeral Church, Oct. 31, were in charge of Henry Chesterfield, secretary of the N. Y. A.

Mrs. Olympia De Luca, the wife of Giuseppe De Luca, a baritone at the

IN MEMORY

of Mr.

Dear Pal and Partner

LOLA MILTON

Those who knew her, loved her.

ANNA RICH

Metropolitan Opera House, died Oct. 29 of influenza at her home at 245 West 80th street. She was not a professional. Her husband and a daughter survive her. Funeral services were held Oct. 30 at Campbell's Funeral Church, where many of the artists from the Metropolitan, including Caruso, sang. Interment will be in Italy.

Mrs. Donna Meola, wife of the late Morris Meola, died at Helena, Mont., Oct. 24, of pneumonia. At the time of her death the deceased was playing in her husband's company, on the Pantages time. She was also known in pictures. The body was shipped to

IN MEMORY

of

HILDA SMITH

May her soul rest in peace.

MARIE SMITH

Salt Lake. Morse Moon died from the effects of the epidemic the week previous.

Paul West, known in New York as newspaperman, playwright and scenarioist, who went abroad as a Red Cross worker and last week disappeared, was drowned in the Seine Oct. 29. West's health had been poor for some time and it is feared he made way with himself. He leaves a wife and family.

Ray Templeton, aged about 46, brother of Fay Templeton, died Oct. 25, at the Post Graduate Hospital, New York, heart trouble. Miss Templeton took charge of her brother's remains, the Actors' Fund lending moral assistance.

John D. Mahoy died Oct. 14 at his home in Jamaica Plains, Boston, Mass., of a complication of diseases. Mr. Mahoy's last engagement was with "Old Lady 31." The deceased was 60 and is survived by three sisters and a brother.

Joseph Leonard, a stage hand at the Liberty, New York, died Oct. 27, in Bellevue Hospital, as the result of a fractured skull, when he fell through a trap on the stage, Oct. 26. The deceased was 45 years of age. Local No. 1 took charge of the funeral.

Myrtle Dondas (Rondas Trio) died in Los Angeles Oct. 18. The deceased was the wife of Paul Rondas and mother of Frank Rondas. Mrs. Rondas was at one time a member of the Kaufman Troupe, bicycle riders.

Emil C. Badery, aged 27, a railway mail clerk of Cincinnati, and author of several songs achieving local popularity, died of pneumonia Oct. 25. He is survived by a widow and small daughter.

Charles Lecocq, the French musical composer, died in Paris, Oct. 25. Some

IN FOND MEMORY

of Our Australian Pal

CHAS. W. GAYLOR

Who died in New York, Oct. 27th, 1918.

Gone but not forgotten.

MARTYN AND FLORENCE

of his operas known in the United States are "Girofle-Girofla," "The Little Duke" and "The Daughter of Madame Angot."

Beatrice Emily Wait, of the ballet of the Metropolitan, died Oct. 28 of pneumonia at the home of friends in Mt. Vernon, N. Y. She was 18 years of age. Her mother was a cousin of Edwin Booth.

Gladys Cooper, a prominent American musician, died at the Auditorium Hotel, Chicago, Oct. 27, following an attack of influenza. The body was sent to Boston for burial.

Thomas Heath, Jr., 15 years old, son of Tom Heath, of McIntyre and Heath,

IN LOVING MEMORY

of My Darling Sister

BESSIE KNOX

Who passed this life October 22nd, 1918.

May her soul rest in peace.

Mrs. Billy "Swee" Hall

died at the Heath home at Cypress Hills Oct. 29. He was buried the following day.

Mrs. Margaret Karlawa, wife of George Karlawa, owner of the Hurley House, Philadelphia, died Oct. 1, a victim of influenza.

The mother of Frankie LaMarche died Oct. 13 at her home in Chicago after an illness of five years.

The mother of Johnny Nestor died in New York last week; age 65.

The mother of Henry Sterling died at Abbotsford, Wis., last week.

The mother of Joe Christopher died in Chicago recently.

De Koven Critie for Herald.

Reginald H. Koven is now the musical critic for the New York Herald and has been writing favorably of the operas produced at the Park Theatre. "Robin Hood" has not yet been played there.

UPTON'S RIALTO.

By JESSE WEIL.

Camp Upton, L. I., Oct. 27.

George H. Miller, manager of the Liberty, opened a new show at the Rialto. The show is under the direction of George Samuels and Joe. The bill consisted of Blossom Blumkin, assisted by Benj. F. and Lynch-Davis and Lopez, who were the head-liners. Andre Sherri's big girl act, "The Little Vampire," ran a close second. The act carries twelve girls and six principals. The dancing and singing of the Liberty was one of the outstanding features. Marie Lavarre, Chick and Chickies, May and Billy Bell and Joe Hartman, told the balance of the program. Capacity business for the four days.

The Buffalo had two feature pictures and four acts headed by Bob Dally and Co. For the first three days of last week the Liberty has May Ward in "A Night on Broadway." The Buffalo will continue with vaudeville and pictures.

With the daily papers saying "Victory in Sight," we can look forward to the following "acts" most any day now:

Four hours of modern conveniences; capacity, 250 (if no one person uses more than two foot space). This is a simple matter to arrange as any private will tell you. These barracks are located on beautiful Long Island and surrounded by the most beautiful scenery. In fact, so well concealed is this garden spot that our own agents must carry compass and road map every time they visit the property. Especially recommended for bank robbers, gamblers and chasers. A wonderful show, complete with all the latest and best for instructions to reach property. We furnish free, complete road map and three days' provisions (you should be able to find it within that time).

Draft, Healthy Co., Yaphank, L. I. For Sale—Rifles and bayonets, almost new, never used except for parade purposes. In fact, condition has been cleaned every Friday night for the Saturday inspection. Apply liquor, straight, and one glass. For Sale—Three perfectly good "pass" and "strange" excuses. Used to good advantage with the hardest officers and always found "sure-fire." Will sell reasonable or exchange for set of collar buttons in good condition. Special Duty, Camp Upton.

Personal—If Sergeant Jones and Corporal Smith will please meet me in front of McGuire's they will receive something that has been coming to them since I first joined their company. Private Solie McClary, with exchange—A set of sergeant's chevrons in Army—exchange dress tie—must be clean. Apply Bus Boy.

Beatstick John's Restaurant. Will Exchange—Teacher's wages and a flock of pretty girls' pictures for a job with a chance for advancement; lowest salary I will accept to start will be \$12.00 a week. (P. B. Will not accept position if boss was a private in Army—personal service, no personal safety, demands this protection). Second Lieutenant Jacob.

Will H. Smith, who staged "Tip-Tip Yaphank," is back in camp watching the "awkward squad" drill every day. He says he has discovered more ideas for novel stunts in way than he could be studying a year in New York.

Sam Gordon, known in vaudeville as Barton, of Libby and Barton, has been doing all the billing for the Liberty Theatre in camp. He says when the war is over, if the theatre does bill him to suit him he will go out and three-oh-six himself.

Sammy Lee, of Norton and Lee, is in the Medical Corps in camp.

LIBERTY THEATRE NOTES.

Fred R. Magnus has been appointed to the Liberty Theatre office in Washington as Supervisor of Maintenance and Construction.

The Liberty Theatre managers have received under the War Department order the same privileges to purchase merchandise from the camp canteens enjoyed by commissioned officers.

"Let's Go" the musical comedy that opened the Liberty Theatre at Camp Fremont, was obliged to "wait out" for six days prior to the opening at the theatre. It was completed. The tour was in behalf of Smiles.

The following notices has been sent to all camp dramatic directors: "Plays, monologues and texts for military shows are published by the Commission on Training Camp Activities and may be obtained by the directors of members of the dramatic units ordered overseas. The following dramatic directors have been appointed: W. Bamberger, Camp Funston; James A. Donahill, Camp Dodge; John A. Curtis, Camp Wadsworth; Frank Bradley, Camp Jackson; and Alexander Lefterich for Camp Desmoures.

Drigulder-General W. L. Munson, recently appointed morale officer, urges more dramatic entertainments for the troops. He says several directors will be installed within a short time.

Mrs. Ott Skinner has been appointed a member of the play committee of the Commission on Training Camp Activities, Liberty Theatre division.

NEW ACTS THIS WEEK

Lillian Russell.

Songs.

27 Min.; Full Stage and One Palace.

"I'm broke," said the girl, on the Palace stage Monday night, after whom they named the American Beauty Rose. "I bought Liberty Bonds until my bank account ran out and now I am back in vaudeville trying to earn enough money to help pay the rest." Lillian Russell was in the uniform of the Marines, with six Marines behind her when she told the audience the inside stuff about her return after two years away from the vaudeville stage. Miss Russell also informed the house General Barnett had made her a Recruiting Aide and Top Sergeant in the Marine Corps for her work at recruiting. Miss Russell is back in vaudeville at \$2,500 a week. And as for being "broke," there are mighty few women who wouldn't lose their all besides their souls. At the Lillian Russell—like she has—like she does—and it is only her most intimate acquaintances who could tell the Lillian Russell of yesterday from the Lillian Russell of today. A feminine freak of loveliness is Miss Russell. What matters it what she does upon the stage as long as she is upon the stage? To look at her is enough. The younger "singles" of the variety stage, the ingenues of the drama and the soubrettes of the musical shows who go wild when their friends say they "make up pretty," will want another face whenever they see Lillian at the Palace Monday evening. Miss Russell walked into a parlor set that had a concert grand, presided over by Mr. Whitford. In a most pleasant conversational tone she told the people in front she would sing some arias from old operas, which she did; then sang others, doing these in a magnificent modish gown that, however, could not outshine her own brilliancy of appearance. Changing into the Marine uniform and looking like a nifty "Sarge," Miss Russell returned with the saffron soldiers and sang in front of them, the boys remaining silent, afterward expressing herself why she is back upon the stage. No reason was required. That she is enough. And as an attraction for the theatre or the box office Lillian Russell is even worth all she receives. There could be none better, for in Lillian Russell the stage presents the phenomenon of the physique the wonder of women and the long-distance handiwork creature the world has ever seen. *Sims.*

Bryan and Brodick.

Singing and Dancing.

11 Min.; Interior.

Fifth Avenue.

Here is "the makings" of a good dancing act. Miss comble, youthful and attractive in appearance, who sing atrociously, but "all is forgiven" when they dance. Open with conversational singing and stepping, acrobatic waltz, Porto Rico gipsy act, afterward expressing herself with a corking "Shimmy" dance. The man has ease and grace, while the girl in daring costumes, has temperament and shapeliness. She can be blamed for wanting to display her physical charms, but as she grows older she will discover there is more in suggestion than revelation. *Job.*

Mack and West.

Piano-Act.

One.

American Roof.

Piano act with man and woman. The man plays the piano, slightly, and dances, also slightly. The woman is the act. She sings ballads mostly, is able to get them over and will carry the turn around small time. It might be better for the turn to have the man the accompanist only, without dancing or talking. He only assists at the piano. *Sims.*

Frankie Fay.

Songs.

17 Min.; One.

Alhambra.

Frankie Fay is showing a new idea in a single act, with a one member, band composed of but one member, who directs the orchestra and plays the clarinet and saxophone while doing it. Dressed in a black embroidered evening dress, she steps out and starts her act with a dandy rag which went over while her special leader accompanied her with the clarinet. Miss Fay removed her cloak and placed it on a gold chair and then sang a new war song, getting it over to big applause while the clarinet helped out at intervals. The leader then picked up a saxophone and played a popular ballad in the most approved style. Miss Fay returned without a change and sang a ballad in a sort of a cabaret manner. She next offered her best number, a jazz song with a little dance arrangement in which she does a crude "shimmy," and the saxophonist in the pit also goes into the same wiggle, excepting the spot light is on Miss Fay. A Dixie number, "Shimmying" to a close and a little more of the act over. Miss Fay possesses personality and a voice which grows husky at times. The wiggles could be toned down. However, with a lively routine of publisher songs, a few which can play and is full of pep, should make her act eligible for the big time.

Walton and Francis.

Songs and Talk.

16 Min.; One.

American Roof.

Bert Walton, the comedian, and May Francis, Miss Francis is very small and Mr. Walton looks very large alongside of her. He has his own style of handling himself on the stage, but suggests Al Jolson at all other times, without the blackface, and the impersonation might go better, if it is an impersonation, by Walton using cork. In the double work there seems a suggestion of Whiting and Burt for system of doing the numbers. Each does singles, and there are two or three doubles. With Walton trying to stuff alone, while the girl does a kid number in costume, though she doesn't need it, since she looks kiddish all the while. It is a good act for small time, but if it gets to big time it will be because Mr. Walton finally decides to do something on his own, also overcome what looks to be something of awkwardness upon the stage though it may be through the contrast in sizes of the couple. Mr. Walton gives promise as a comedian and the girl seems able to take care of a number and Mr. Norwithstanding they were the hit of the American Roof show Tuesday evening, they should be doing a better act. And there is no need for them to borrow sympathetic bows with the stage entrances and exits at the finish, one by one, then two and ones again. That is the fashion for the No. 2 act at the Palace, and it often explains why acts are on No. 2 at the Palace. *Sims.*

Bernard and Morritt.

Music.

11 Min.; One.

23rd Street.

Two women. Musical mixture of accordion, voice, saxophone. Accord numbers predominate. The dark-haired girl's instrument had "Mabel" adorning its outer covering, while the light-haired miss had "Deane." After the double accordion opening, Deane returned and sang in "spot"; the girl's register was in the upper tier. Then Mabel had an inning with the saxophone. For the finish Mabel played the saxo, Deane sang and also played the accordion, and the house applauded. Pop house calibre. *Mork.*

Mlle. Nitta Jo.

"La Gigolette Parisienne." (songs)

16 Min.; Two (Special Drop).

Palace.

Mlle. Nitta Jo is a study among "singles." She was an unimpeachable riot at the Palace Monday night—and Monday afternoon, and probably the same record every performance since. Mlle. is French and sings. A slide mentions her song titles, also informs the house that "La Gigolette Parisienne" is a girl Apache-French. She is what is best known over here as a chanteuse, whatever that is in French. The American definition is a French girl who can sing almost anything and make good. The program says Mlle. Nitta Jo is the most popular character singer in France. But she isn't in France now, nor is she likely to be for some time. Coming to New York and having some difficulty in locating H. B. Marinelli, who had been her agent in Paris (before the war), Mlle. suggested she wanted to do something on the stage while here. Vaudeville naturally attracted her, since she had been doing a turn abroad. Marinelli is reported to have informed her a "French single with songs" meant she needed the help of Marinelli. This idea also reported to have supplied this Mlle. Nitta Jo's singing in a cabaret restaurant, with the restaurant represented by a drop. And what a drop! The most you see it the more you see in it. Mlle. is seated at a table (painted on the drop), singing to her vis-a-vis as the curtain goes up. The painted man opposite looked so real he seemed interested. The drop was hung in "two." Further to the rear of the stage, and it's doubtful if the audience could have easily guessed all the figures at the tables were painted. On the top are two chandeliers, so realistic they seem to hang from the wall, fully lighted. There is much detail in the drop and the scenic artist should be programmed. Mlle. commences the turn with an Apache number, running through some French songs, a couple quite catchy, doing "Smiles" in English, singing "Over There" partly French and English, and ending with the audience standing to "The Marseillaise" in French. She grew on the house as the act progressed. Her voice is a contralto or mezzo-soprano of much fulness, and Mlle. uses it to the greatest effect. She has a way of making an exit that is enticing and her manner on the stage is that of a thorough artiste. The illusion of her single turn is of a singer in a cabaret, and the illusion is perfectly carried out. There is an appealing physical quality to Mlle. Nitta Jo that baffles description, but it is always there, despite a blonde wig she wears that no one could rave over, nor does her costume (not changed) under the lights used blend with the coloring of the drop. At first the costume with its bright coloring appears in harsh contrast and that impression is never entirely effaced. But Mlle. Nitta Jo stopped the Palace show at each performance Monday, without any large percentage of French natives present. The way her act has been put on, so she sings and what she sings ensure her for vaudeville, and among singles she is a refreshing novelty. *Sims.*

Wiki Bird.

Singing, Instrumental.

15 Min.; One.

Fifth Avenue.

Hawaiian young man in Tuxedo suit, uncultivated, but good natural high baritone voice and playing native steel guitar. Ballad, rags and so on. When rendering a ballad he is accompanied by "reaching" for his notes instead of lighting upon them and adopts the same method with his instrumentation. Rather indifferent opening turn.

Harry Watson, Jr. and Co. (4).

Comedy Scenes from "Odds and Ends."

16 Min.; Full Stage (Special Sets).

Palace.

In removing the comedy bulwark of Jack Norworth's "Odds and Ends" to the vaudeville stage, Harry Watson, Jr., has an undeniable huge laughing Mr. Norworth "presents" Mr. Watson, and that billing presages an undue feeling of friendliness between the two—with the show closed. Mr. Norworth was the star of "Odds and Ends," in the singing way, and Mr. Watson was featured as the star comedian, of the show. The two bits taken into vaudeville are the "telephone scene," wherein Mr. Watson tries to phone his wife in a pay station booth, and "The Telephone" and the gym scene, in which Mr. Watson, as "Young Kid Battling Dugan" meets his victor with the boxing gloves, the latter young Joe Herbert. Mr. Herbert also stilled the audience wait for the setting of the second scene with a dance in "one." These scenes were very funny in the show and they are very funny in vaudeville. Mr. Watson did not phone for the first time in "Odds and Ends." His "Battling Dugan" dates far back, but has never lost its boisterous fun qualities. It was first done by Billie Reeves and Watson in the "Follies" of 1908. When Watson slouches on the stage in his character of Dugan, a rough scraper ready to meet all comers, and says to the announcer, "Tell 'em what I done to Philadelphia Jack O'Brien," the Palace audience Monday evening started to laugh all over again, never stopping after that and winding up with screams as Mr. Herbert, with what looked like terrific right-hand upper cuts knocked Dugan completely out. Mr. Watson has been one of our funniest comedians and was so acknowledged even before the dissolution of the celebrated variety trio of Bickel, Watson and Wrothe, when Bickel (George) and Watson left to join "The Follies." Ed Lee Wrothe, the other member, is now at the head of his own act in vaudeville, after starring for several seasons in burlesque. Mr. Watson's company, besides Mr. Herbert, has the "announcer" also from the show, and a couple of telephone switch girls. The phone scene is entirely new to vaudeville fans and holds enough laughter in itself through the manner Mr. Watson does it. The turn displays Watson's showmanship. He did those two scenes from the production, with a wait, in 16 minutes. Although appearing just before the Chaplin picture, "Shoulder Arms," the best Chaplin has ever put over, and closing the vaudeville program proper, it is doubtful if there were any heartier laughter during the comedy film than that evoked by Mr. Watson and Mr. Herbert in the comedy scenes. The chances are that the Harry Watson act can remain in vaudeville just as long as it wishes to. It soars to the front as one of the best low comedy turns vaudeville has had. *Sims.*

Smith and Kaufman.

Singing and Cossalt.

17 Min.; One (Special Drop).

Fifth Avenue.

Opens with traffic policeman going off duty at 3 a. m., encountering a "souse" in dress suit, later saying he'll just step around the statue in his house, don his dress clothes and join the sport for a night out. Some ballad and a score or more of jokes, most of them of ancient vintage, finishing with a "Parisienne" song. Encore "Oui Marie" with monkeyshines. Not very much brain matter expended in getting up this routine. The souse conducts himself like a classy performer, but the act is woefully deficient in material. The act doesn't sound new and seems to be the one the late Steve O'Rourke once appeared in, as the cop. *Job.*

New York, Monday midnight

Otherwise study hard and forget the dimes.
An eye. 84ma

ner expected. Her finish with the ball-throwing bit having the picture of Wilhelm Hoenszeller as the target carried effectively.

But two acts and the Chaplin picture, "Shoulder Arms," constituted the second half

and Miss Kelly's dandy appearance and good voice, made this act an outstanding feature. They scored individually and collectively. The Avon Four, with the restaurant act were a riot and could have sung many more songs but Joe Smith, in a short speech, thanked the audience for its appreciation and announced the old school room act will be presented by them at this theatre next week.

The Chaplin-picture "Shoulder Arms" held the crowd in until nearly midnight.

During the intermission period, a four-minute speaker held attention and then the Watson Sisters opened with a comedy war song and Fanny Watson followed it with another. The talk won several good laughs and

Erwin and Jane Connolly in a "heart inter-
tense" playlet called "The T&E of a Shirt,"
is a splendid effort to do something unique
which somehow or other doesn't ring quits
true. It recalls one of the recent Mary Pick-
ford releases, J. M. Barrie's "The Old Lady
Shows Her Medals," and heaven only knows
what else, and in treatment suggests Williams
and Tucker's "Skinny's Finish." None of

Dootley and Schae were a laughing hit. They "teamed" it up for comedy results that also helped the bill to strike an unusually happy medium. The Olsen Sisters cloned, the act holding everybody in and proving a closer that made the show all the more impressive.

Mark.

(Continued on page 24.)

All houses booking for three weeks with Monday mixtures; when not otherwise indicated.

Agents book the houses as follows: "S" Single name or initials, such as "Orph," Orpheum Circuit; "D B O" United Booking Offices; "P" Panatier Circuit; "LW" Marcus Low Circuit; "Mos," Mosler Inter-Circuit; "C" Circuit (booking through W. V. M. A.); "Sun," Sun Circuit; "A H," Ackerman & Hodkins (Chicago).
The number in parentheses after each name denotes the number of bills printed and does not denote the relative importance of nor their program positions.
"n/a" indicates act is new, doing new turn, or reappearing after absence from stage. "PRAB" indicates PRAB has been used.

NOW REHEARSING
with Joe Gaites' Show
"TAKE IT FROM ME"
FRED HILLEBRAND

24	Scops Circus	50 half	*Old Homestead 5
25	Bert & Edith Kuehn	Armed	*Mollie Strissn 50
26	(Three to fill)	50 half	*The Francis 50
27	JEFFERSON (moe)	50 half	*In Wagon 50
28	Aerial Butts	50 half	*Robert & Drowning 50
29	Delmore & Co	50 half	RE KALB (sow)
30	Charles Gingshon	50 half	RE KALB (sow)
31	Crawford	50 half	RE KALB (sow)
32	Go Rosenor	50 half	Oliva May 50
33	Schappas Circus	50 half	Dave & Nellie 50
34	(One to fill)	50 half	Ed & Fred 50
35	50 half	50 half	Ellicott 50
36	*Harry Ellis	50 half	*McMahon Strissn
37	*Harry Maun Co	50 half	Chas Mack Co 50
38	Truckers & a Halfred	50 half	*The 50
39	"Singing School"	50 half	(One to fill)
40	Burns	50 half	*FALACE (sow)
41	(Two to fill)	50 half	*Barnes & Pierce 50
42	*PROSPECT (moe)	50 half	*Brown & Pierce 50
43	*Schappas Circus	50 half	*Brown & Pierce 50
44	Porter & Beamon	50 half	*Adel Delbridge Trio 50
45	(Three to fill)	50 half	50 half
46	24 half	50 half	Elvader 50
47	*Hks Maria Deel Co	50 half	The Painters 50
48	Haz & Co	50 half	(One to fill)
49	*B S Ellis Co	50 half	*FULTON (sow)
50	50 half	50 half	Melva Strissn 50
51	*REGENT (moe)	50 half	Arthurd 50
52	B S Ellis Co	50 half	Schooler & Dickinson
53	Charles Gingshon	50 half	Williams & Williams
54	"Mendow Brook Lush"	50 half	(One to fill)
55	Edward & Edith Kuehn	50 half	*3 ROMANZ (sow)
56	Geo Armeson	50 half	*Nai Tai Tai 50
57	(One to fill)	50 half	*Nai Tai Tai 50
58	50 half	50 half	*Nai Tai Tai 50
59	Aerial Butters	50 half	*Fag & White 50
60	Old Homestead	50 half	Kal & Verdi 50
61	Barnes & Freeman	50 half	RE KALB (sow)
62	Carl Emmy's Pets	50 half	Alvarez Duo 50
63	50 half	50 half	50 half

Eugene Hall
 Thomas H. H. Watson
 COLUMBIA (job)
 Chas. Leach
 Chas. Leach
 "Art"
 "Wag House"
 KERR & Weston
 RIVERBUSH (bar)
 "Muriel Worth Co
 Chas Grapevich Co
 Montague
 Frank Johnson Co
 L. M. O. Archer
 The Farmers
 Kinkaid Troupe
 ROYAL (alt)
 Edgar
 V. Barger Co
 A. & S. Stridman
 Wood
 The Landers
 The Hilliers
 Chinko & Kaufman
 The Hilliers
 LEON ST (alt)
 24 half (3-30)
 J. & J. Archer
 J. & J. Archer
 Diamond & Blynn

VICTORIA (Kelly)
 Sherman Kelly
 Thomas & Herr
 Mark Linder Co
 Kinkaid Troupe
 24 half
 Lewis & Gordon
 Geo & L. Leason
 Wroast
 Leason
 Geo & May Leason
 LINCOLN (new)
 "Hal"
 "Wag House"
 Geo & May Leason
 (On to nly)
 Russell & DeWitt
 Big
 Schoeler & Dickinson
 Wilkins & Wilkins
 O'REELEY (low)
 24 half
 Fleg & White
 Darg Hardy Co
 24 half
 6 Venetian Dancers
 Frank Delant Co
 "Barker & Jackson"
 O'Brien Havel Co
 Blynn

DELANCEY (low)
Jenson & Jenson
Robles
Roses & Wood
"Wrong"
Rucker & Winifred
"Fast Co." 2d half
Mela Stralio
Barrios & Bennett
Arthur Lyons
Rosenberg & Russell
Quigley & Fitzgerald
"The Plores"
Kleider & Hall (low)
Alfred Farrell Co.
Smith & Towel
Landerburg & Burt
Buddy Walker
Anna Wacker
Williams 2d half
Chis Sus Low
Thompson & Berri
Doris Hardy Co.
Jack Harris
Anna Chandler
GRPHEUM (low)
Walter & Hubs Perry
Nelson
Watson & Francis
Harris
Clyde Calkins
Quigley & Fitzgerald
GHS Eves 2d half
Matsero Co
Eve & Quigley
Buddy Walker
"The Plores"
McCain & Robles
Kinshala Kilties
"The Plores" (low)
Elliot Best
Bernice Stone
Dae Co
Weber & Moran
Meyer 2d half
Frank & Clara Latour
Dae & Neville
Eves
G Venetian Gypies
AVE B (low)
Dorothy
Strasser's Animals
(Three to fill) 2d half
"Ruth Moore"
"The Plores"
Rick & Drew
(Two to fill)
"LIMMON" (noe)
Reginalton & Scott
Henningson
Morris
Chas Mack Co
Burns & Klason

REOPENING

When VARETY went to press, it looks like the reopening of Nov. 4, in addition to these reopening offices where it is not definitely known still holds good.

The bills listed on this page for next week (other dates) cannot be accepted as author prepared in advance and not published for clearing order being rescinded.

Any act billed, in doubt, should obtain clearing office.

Brooklyn	Delmore & Moore
HUDDON (ubo)	24 half
4 Mortcos	24 half
Mortco & Glas	Oliver May
Clara Moss	Tommy King
Montgomery & Perry	WYOMING (ubo)
Seleson	24 half
Mine Alie & Sile	FLATBUSH (moss)
Jonk O'Meers	Belle & Wood
(Chaplin Film)	24 half
ORPHEUM (ubo)	Deedee Horon Co
Lillian Russell	Barnes & Freeman
Nao Herpin	24 half
Jimmie Hussey Co	24 half
Heckling	24 half
Hensleas & Marks	Frank Renault
Green & Parker	"Woodstock Lane"
The Electric	Merley Co
(Chaplin Film)	See American
GREEN (ubo)	(Two to Bill)
24 half (21-2)	Albany, N. Y.
D Southern Co	PROCTOR'S (ubo)
John & Thomas	24 half
Johnny Doolley	Gonne & Albert
LaPorte	O Mus Spills
PROSPECT (ubo)	Needham & Phillips
24 half (31-3)	Jack Kennedy Co
24 half (31-3)	Bail
Corelli & Gillette	Kittamura Japs
Townsend Wharf	24 half
Arneth & Pease	Samuel Goldins
Doolas & Seles	Buns Tompkins
Bryson & Brodack	Ridley & Towmly
24 half (4-6)	24 half
Embs & Alton	7 Allied Bros
Derselco Co	Wines & Wolke
24 half (7-10)	24 half
W H Thompson Co	Alton & Nip
"Heart of a Wood"	HITP, (viii)
"HEART (ubo)	24 half
"The Pilot"	Hein Leach Walts
"Herber & Jackson	24 half
Walsbrook & Co	24 half
Burke Tooney Co	(One to Bill)

E. H. HEMMINGDAR of JOHN STREET
Jewellers to the Profession
 107K

LIBERTY BONDS ACCEPTED

Tue. Jan 9/17

Atlanta, Ga.
LYRIC (abo)
2d half (31-3)

Boston, Mass.
Felix & Palmer
"Century Review"

Bakersfield, Calif.
La Rose & Lane
Myrtle Rose
S Harvards
(0-7)

Jack & the Lane
Prado's Home Band
(8-9)

Robinson & Martin
Adair

Baltimore, Md.
MARYLAND (abo)
2d half (31-3)

Martin & Florence
"Wesker On"

Hallen & Hunter
Walt Conant
Clifton Crawford
Collins & Hart

HIP (lower):
*Diamond
*Henry & Moore
Arthur DeVoy Co
Walt Conant
Ara Sisters
"The Dancers" (moss)
Selma Brazz Co
McDonald & Rowland
(C)

Battle Creek
BJOU (abo)
Zara Carver
Wilton & Van
Dorsey & Vaille
Donald Dunn
*Review A la Carte
2d

Silver & Duval
2d half (31-3)

Alexander & Fields
Tom Brown's Rev
2d half (31-3)

Battle Creek
BJOU (abo)
"Mimio World"
2d
(Same as Flint lat)

Bellefonte, Ill.
WASHINGTON (wva)
Majestic (abo)
2d half (31-3)

"No Man's Land"
2d half (31-3)

Conant & Vail
2d half (31-3)

Calgary
"The Two Girls"
2d half (31-3)

Herbert Clair
H Watson Co
Herbert Clifton
2d half (31-3)

McKay & Ardine
2d half (31-3)

"Puturito Rave"
"For City's Sale"
West Coast
Alkali & Taki
J & C
Willing Mullin & Cosgrove
J & C Lohmar
MAJESTIC (wva)
Kings & Brown
Beaumont
Gilroy Haynes & Mo
Hort's Mystical
2d half (31-3)

Meacham
Belle & White
Belmont
M Hamilton Co
Willis Bros
2d half (31-3)

CHAMPAIGN, Ill.
"Sunday opening"
The Belmonts
"Hello People Hello"
Wood Young & Philip
Harris
2d half (31-3)

THE DANCERS
2d half (31-3)

Chicago
MAJESTIC (orpb)
Hooters
2d half (31-3)

Hooters
Hearty
Maud Earl
2d half (31-3)

Lillian Shaw
Barnumough
Tony & Norman
Doris & Norma
MAJESTIC (orpb)
Loce Errol
2d half (31-3)

J Adair
Seabury & Shaw
Hooters
Ge Yoman
2d half (31-3)

Palmer Bros.
MAJESTIC (orpb)
2d half (31-3)

FLORANCE
FLORANCE (orpb)
2d half (31-3)

Horn & Wolf
Bankot & Girin
Horn & Blake
"Substitute"

ANNINGS

I favorably for a very large percentage of
selling this week.

The following are some of the companies and book-
city they may be booked for in to open

week (those not for next week are denoted
with * for towns not yet opened). They were
the cities where there is a likelihood of the
positive information of its agent or book-

H Leach Wallin 3	Janeet Adair
Boston	Norstrom
KEITH'S (uro)	Ishkown Jape
Leon Errol Co	PALACE (orph)
Harry Carson	City Court
Rae Blinnel Bates	"White Coupons"
W & D Lister	"Burns & Fruits"
Whitcomb's Station	Aramoos
Kimberly & Page	"Shrpalod Dodgers"
Walker & Texaco	"Black & Mack"
ORPHUMS (lowe)	The Seashack
New York City	Anaki
Hermans & Clifton	THE AMERICAN (wva)
Maryland	Hicks & Allen
Harold Selman Co	"Holiday in Dixie"
Carl McCullough	Frosting
Lochar & Card	McCormack & Shan'n
2d half	(Two to six)
Great Johnson	2d half
Spring Island	Kidney & Munton
Mack & West	Wilson & Wilson
Charles E. Gordon	(Three to five)
McLies Inc	DENNISZ (wva)
Bess America	Blank & White
Public Affairs Comm.	2d half
POLIS (ubo)	Stan & Mee Laude
Butt & Jones	Alexander & Fields
Murray Livingston	Townsend
"Somewhere in Concy	2d half
1st half	The Newsman
2d half	Low Sully
Harris & Lyman	Gertie Van Dyke
2d half	Hotel DeFidia
Griffith & Dow	Lincoln (wva)
Chester	Quintel
(Ows to fill)	Bill Robinson
FLAZA (ubo)	2d half
Rockwood & Dorothy	Ferguson & Sunderl'
THE BEYONN	Nick Hufford
2d half	"The Rebel-T-7"
Bert & Eddie Dale	2d half
La Follette	Doberty & Scalle
Liberty Trio	Cabill & Bonnie
McDonald's Trio	Phyllis & Filmore
Bruffato N. Y.	Alice Hamilton
PIED	8 Mori Bros
(Reopened Nov 4)	2d half

DR. J. M. DUFFY
SUGAR-PINE HOTEL
CATERING TO THE PROFESSION
445 KILPATRICK AVENUE, SAN FRANCISCO, CALIF. 1966
PHONE 300045. ADVANCE BOOKING

JACKSON HAYWARD CO
Pierless Tour
Hicks (u) 10
Thalstrom, C. Giroux
(One to fill)
C. KEITH'S (u) 10
Stanley Gallini CO
Clifford (u) 10
Mae Muller
IF G. Giroux
Chief Cauldron
"Rockless Eve"
Clifford, G.
C. HIP (u) 10
Lida & Wilbur
Clinton (u) 10
Cooking & Dunsley
Bail
"The Only Girl"
Van & Schenck
C. KEITH'S (u) 10
Lerner Girls
O'Connell & Blair
Claidia Coleman
Nonette
Ward Bros
Birtat Barnes
8 Darius
Dallas, Tex.
MAJESTIC (inter)
Four Girls
Jimmie James
"Rock Me"
Ramsdella & Day
Battered Shave
Benny O'Neill
Toto
Davenport, In.
COLUMBIA (wva)
(Sunday opening)
Laurie & Bill
M Hamilton CO
Larry Colton
Margaret Sims
(One to fill)
Helen & Bill
Haddon & Norman
Laurie & Bill
Langdon & Smith
(Two to fill)
Haysville, Ind.
C. KEITH'S (u)
"Man Of Wagon"
Miss Williams CO
Teechey
The Kessell CO
Bert & Loretta
& Bolose

EMPRESS "wva"
*Putting on Alva
Novilla & Marr
Gordon
Fred Lewis
Clifford & Fernon
Dorchester, Mass
FRANKLIN (low)
"The Kitties"
S. G. & Folin
Joe Cook
Clifford & Leedom
2d half
White & West
Herman & West
Geo Randall CO
Clifford & Seymour
Dubuque, Ia.
MAJESTIC (wva)
1st half
Fred Soman
Lillian King
O'Connell & Blair
(Two to fill)
Dubuque
REPTIL CO
(Sunday opening)
Herman & Rauh
Briance & Shirley
Bae
A & G Pails
Bae
"Kiss Me"
Eugene M. Lewis, Jr.
REBEBS (wva)
S. G. & Folin
Tony
Cliff Aldern CO
(One to fill)
2d half
Maida Lewis
"No Man's Land"
(Two to fill)
Haysville, Ind. Pa.
COLONIAL (u) 10
Helen Jackley
Walden & Hollings
BERRY Girls
Clifford & Fernon
Burley & Burley
(One to fill)
Haysville, Ind.
GRAND (wva)
(Terr. Haysville split)
1st half
George & Tony
Merrill
Fariera Sarette
John & Patricia
Choy Henk W. Tr.

REOPENINGS

When VAREITY went to press, it looked favorably for a very large percentage of reopenings Nov. 4, in addition to those reopening this week.

The suggestion for artists to keep in constant communication with agents and booking offices is vital. It is not desirable to know a city they may be booked for is to open still holds good.

The bills listed on this page for next week (those not for next week are denoted by an asterisk) are subject to change. The agents and managers of the acts are to be prepared in advance and are published for the cities where there is a likelihood of the closing order being rescinded.

Agents not billed, in doubt, should obtain positive information of its agent or booking office.

**\$14 PER ROOM AND BATH
WEEK**
5 Minutes from All Theatres
Overlooking Central Park

**\$16 UP PER SUITES FOR TWO
WEEK PERSONS**
Consisting of Parlor, Bedroom and Bath
Light, Airy, with All Improvements

REISENWEBER'S HOTEL
58th Street and Columbus Circle
New York City

Decatur, Ill. Monroe Tommy Ray "Edw Semonds Co "Edw Semonds Co Robt Everett The Belmont Tracy Palmer & Co "Willie Ray Miller & Lyle "Miss Black & White Blue ORPHEUM "On the Magician" Flanagan & Edwards Moletto Sisters "The Great Escape" Co Heras & Preston Clark & Bergman Eddie Dee Moines, Inc. Reopen Dec. 28. Regular opening day of (28-2) C Cunningham Furt Davis "Levitation" Furt Davis Keana & White Lounais & Crouch Knox ORPHEUM (Sunday opening) Mile Davis Willie Soler "The Great Escape" DeMalre & Crouch The Blands Willard Clark Co	Full River, Mass BHSOU (tows) Great Black & West "The Great Escape" Mie Klee "Miss America" Martin Bros Brown Sisters Brown Sisters Carl McCullough Charles S. Smith Flint, Mich. PALACE (tows) Davy "The Lemon" Volantina Vox (Two to 20 half (Same as Lansing is Fort Worth, Tex. MAJESTIC (inter) "The Great Escape" "On the Milwaukee" "The Great Escape" Briarrie King J B Hymer Co Kathleen Clifford Lunette Sisters Prews Hill Robinson & Martin Jack & Gill L. L. Lade Fred Ferdinand Patterson Mirams Band Adair & Co 20 half Du Rucher & De La
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AMUSEMENTS TRAINING

For Men and Women, to make them successful in the business of the future. The only course of instruction in the world that teaches the art of selling, the art of making money, the art of getting on with people, the art of making a name for oneself, the art of making a fortune. The only course of instruction in the world that teaches the art of selling, the art of making money, the art of getting on with people, the art of making a name for oneself, the art of making a fortune.

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It having come to my knowledge that certain magicians are contemplating buying baby elephants with the intention of trying to mislead managers into believing that they are presenting my original

I take this opportunity of informing these gentlemen that the **VANISHING ELEPHANT ILLUSION** is my own personal property, having been invented and produced by myself

WITH JENNY, A 10,000-POUND ELEPHANT

THE "VANISHING ELEPHANT" illusion, howsoever presented, absolutely belongs to me, and I shall safeguard my ownership to the limit of the law. In thus protecting my interests I am sustained by the Vaudeville Managers' Association and the National Vaudeville Artists, Inc.

NEW YORK HIPPODROME

ATTORNEYS—ERNST, FOX & CANE, 31 Liberty Street, New York City

SHOWS IN NEW YORK.

"An Ideal Husband," Comedy (7th week).
 "Auctioneer," Manhattan O. H. (1st week).
 "Big Sam Canamill," Booth (1st week).
 "Big Chances," 48th St. (1st week).
 "Canary," Globe (1st week).
 "Daddie," Victoria (1st week).
 "Everything," Hippodrome (11th week).
 "Fiddlers Three," Cort (1st week).
 "Gladys," Century (1st week).
 "Freedom," Century (2nd week).
 "Gypsy," Elinor, Hudson (16th week).
 "Girl Behind the Gun," Amsterdam (7th week).
 "Giorgianna," Liberty (1st week).
 "Head Over Heels," Geo. M. Cohan (10th week).
 "Information Please," Selwyn (1st week).
 "Just First," Broadhurst (2nd week).
 "Lighthearts," Gaiety (10th week).
 "Madame Hoo," Vanderbilt (11th week).
 "Madame Revers," Century Grove (30th week).
 "Nothing But Lies," Longacre (4th week).
 "Not With My Money," 19th St. (2nd week).
 "Passing Show," Winter Garden (12th week).
 "Pirates," Henry Miller (2nd week).
 "Peter's Mother," Playhouse (1st week).
 "Piedpiper," Plymouth (1st week).
 "Pittsburgh," 48th St. (1st week).
 "Redemption Woman," Harris (1st week).
 "Rising Girls," Empire (1st week).
 "Stained Camellie," Cort (1st week).
 "Sometimes," Shubert (5th week).
 "Swingtime," 48th St. (1st week).
 "Switch in Time," Fulton (3rd week).
 "For 3," Elliott (7th week).
 "The Girl in the Garden," 48th St. (3rd week).
 "Three Faces East," Cohan & Harris (12th week).
 "Under the Fools," Criterion (1st week).
 "Under Orders," Ellings (11th week).
 "Under the Purple," Lyric (8th week).
 "Where the Peppies Bloom," Republic (10th week).

Richard Warner, author of several sketches is now acting in one of his latest acts, "No Half Way," with his wife, Marietta Craig.

Sunday evening, at Broadway and 46th street, Dick Mason, exhibition skater, tried out a pair of pneumatic skates. The skates have miniature rubber tires instead of roller wheels.

Hugh Ward, of J. C. Williamson, Ltd., the Australian theatrical syndicate, is due to arrive in New York almost any day, on his annual visit to New York in search of material for his firm.

LETTERS

When sending for mail to **VARIETY**, address Mail Clerk.

Where C follows name, letter is in **Variety's Chit-chat Office**.

Where S F follows name, letter is in **Variety's San Francisco Office**.

Advertising or circular letters will not be listed.

P following name indicates postal, advertised once only.

R following name indicates registered, mail.

Questionnaires	Anderson Al
Dalby Clifford	Arnold Mrs
Smith Frank	Artz Helen
	Atkins Mrs C

Leona Dustin Applies for Divorce.
San Francisco, Oct. 30.
Leona Dustin has brought an action against her husband, Edwin J. Cowles, for divorce.
Miss Dustin was formerly with the Will King Musical Comedy Co.

Questionnaires	Anderson Al
Dalboy Clifford	Arnold Mrs
Smith Frank	Artz Helen
	Atkinson Mrs S

A	B
Adams Trio	Baker Leah
Aleott Chas	Barlow Mattie
Allen Jim	Baron Miss L
Allen Mickey	

[illegible]

Clinton Sis	
Connolly Mae	Q
Conner Grace	Gallagher Daisy
Coorad Ed	Gates Earle
Corbett Selma	Gates Frank
Corlita Grace	Gaunt N F
Coclea C & Verdi	Gautier Marcel
Cowles Roy	Geer Ed
Cratlan Diana	Gerard Dixon
Crawford Ed	Gibson Miss M
Crighton Annette	Glynn Henry
Crichton Jonathan	Golden Morris
Crew Mildred	Gordon A
Crownwell Will	Gordon Meyer
Cummings Billie	Gordon & Rica
Curtis Jim	Grant Alf
Curwood Phyllis	Grant & Young
Cuthbert Rupert	Gray Miss A
Wm	

Curry Wm	Green Billy
D	Greene Lillian
Dammann Mrs Carl	Greenwood Geo
Dare Al	Grenlee & Williams
Darling Bobby	Grey Grace
Darrell Emily	Griffith Evelyn
Daubon Frank	Griffith Gerald
Davenport Harry	Gross Miss L
Davenport Peggy	Guyer Vic
	-

Davies Jack	Haines H
Dean Hallie	Haley Bernice
Deane Miss B (SF)	Haley Clem
DeGardone E (SF)	Hall A L
De Glen & Dorman	Hall Dottie
DeHoff Wm (SF)	Hall Duncan
De Mar Rose	Hamilton H
Demarest Margie	Hampton Low
De Price Walter	Hamilton Frank
De Rew Tom	Hanna Wm
De Smythe Carmen	Hansford Miss H
Dennera Ray	Hanks Trio
De Varney Vera	

De Voe Nan	Hanson Plo
Dillon J	Harcourt Mrs L
Doian Joe	Harrison Chas
Dorle I	Harrison Claire
Douglass Irene	Harrison & Manley
Dowling Mrs Maurice	Hart Diamond
Dowling H O	Hart Hazel
Drew L	Haw Harry
Driscoll Cecil	Hawley Fred
Duillman Mrs	Hawton Mrs P
Dunn Maude	Hyden Mrs T
Du Tell Frank	Hayes & Neal
Dutton Jim	Iearn's Miss J
Dwyer Fred	Iearn P
Dyes & Co	Heath Tom
Dyrie Miss J	Heldinger Flo
	Henry Frank
	Henry & Lazel

Earl Gertrude	Henry Mabel M
Earle Mae	Herbert Hugh
Early Mrs F	Harnes Irene
Earley & Laite	Horne Crystal
Eaton Bees	Hickey Hazel
Eddy Bob	Hilton Dora
Edell Ruth	Hiltz Betty
Edith V	Hogue & Hardy
Edwards Louise	Holbrook Flo
Edwards Margaret	Holland Jim
Edward Mrs Frank	Hollways

Holst Margaret
Houston Laura
Howard Emily
Howard Martin
Howard Peggy
Howard Sis
Hubert H
Hufford Nick
Hughes Bert
Hughton Regan
Hut Players
Hynes Agnes

Jennings Billie
Joyce Billy

McCann Emily
McCarthy Helen
McQuay Lora
McQuire Lillian
McKlanon Lillian
McKittick Geo
McConnack Hugh
McCowan & Gordon
Meadow Frankie
Meehan Jas
Melvern Babe
Melvern Grace
Merlin Jack
Merriman Ruby
Merritt Flo
Meyers Earl

Kall David	Meyer Wm
Kane Mrs Frances	Mead Bros
Kay Claude	Miller Mrs Jack
Kay H B	Miller Wm
Kearns Charles	Montrose Bells
Kenne Mrs C	Moore Billy
Keeley Arthur	Moore Tom
Kelly Phil	Morgan Mrs Jim
Kennedy H	Morris Henrietta
Kesner Rose	Morris Ray
Khowry Beula	Morse & Milstead
Kling Frank	Morton Nellie
Kling Joe	Morton Stella
Kling Maude	Mott Billy
Klingston Marjorie	Mousette Miss
Kliver Chas	Murdoch Jas
Knight Al	Murphy Francis
Kramer Sam	Murray Crystal
	Murray Joe

Kruger Margaret	Murray Wm
Kruik Willie	Myers Ann
<div style="display: flex; justify-content: space-between; margin-top: 10px;"> <div style="width: 45%;"> <p style="text-align: center;">L</p> <p>La Berge Elsie</p> <p>La Brack Frankie</p> <p>La Burr Ann</p> <p>La Grange Miss Y</p> <p>Lake Jas</p> <p>Lamedrid Nita</p> <p>La Mar Leona</p> <p>Lambert Ed</p> <p>Lambert Harry</p> <p>La Mort S</p> <p>Lancaster John</p> <p>Land Albert</p> <p>La Pine Lyle</p> <p>Larpin Eva</p> <p>La Sage Grover</p> </div> <div style="width: 45%;"> <p style="text-align: center;">P</p> <p>Palmer Betty</p> <p>Pauli Harry</p> <p>Paquin Cecil</p> <p>Pollack Jeannette</p> <p>Poole Norman</p> <p>Poole Paul</p> <p>Post Tom</p> <p>Potter W G</p> <p>Powell Mrs H</p> <p>Powell Miss V</p> <p>Powers Fred</p> <p>Purcell Fannie</p> </div> </div>	
<div style="text-align: center; margin-top: 10px;">R</div> <p>Ramsay Edgile</p>	

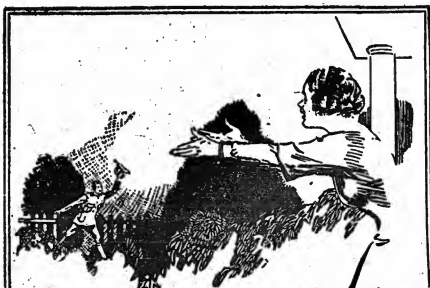
La Roths Bobbie
 Lauder Harold
 Laughlin Lorraine
 La Varre Paul
 La Varre Walter
 Leach Hannah
 Leach Lewis
 Le Count Beesie
 Le Dout Frank
 Lee Marie
 Le Fleur Fiore
 Le Gendie Anthony
 Leighton Bert
 Leipzig Mrs C
 Lelands
 Lenhart Jos
 Leonard Olivette
 Le Roy Vera
 Reed Mabel
 Relly Chas
 Reynolds Grace
 Relley S
 Richmond Harriet
 Ring Marion
 Rinehart Adeline
 Rogers Sidney
 Rooney Alice
 Rose Sam
 Rose Ben
 Ross W
 Rowan Frank
 Russell Mrs C A
 Russell Chick
 Russell Geo
 Rutledge P

Lewia Haffy	Sabina Vero
Lingard W	Sallebury Pauline
Lloyd Beesey	Saunders George
Lockhart Miss P	Saxon Treasa
Lockwood Helen	Schaeffer Frank
Loraine Edna	Schaffer P
Lovett Beesey	Scrimgeour Chas
Lucille & Cockie	Scott
Lyne Janet	Seaman J E
Lynd J E	Seldon & Bradford
Lynd Nan	Selman Alan
Lyaton Pelham	Seymour Hilda
Lyster Al	Shaw Ross
	Shean Lester
	Shorman Millie
M	Shriner Joe
Mack Billie	Shubert Iugie
Mack Hazel	Simpson Nan
Mack Cecilia	Simmons Dan
Mack & Volmar	Smith John
MacNicol Roy	
Mahr Miss	
Mason Mrs Carrie	(SR)

Manning Mrs. Carrie	Smith Jane (or)
Manning Mrs. G	Smith S
Mason Jack	Snow Ray
Matthews Mrs. Robert	Flower John
Maxine Four (SF)	Stannard Mrs. J M
Maxine Miss M	Stanley Harry
May Norah	Stanley Stan
Mayer Lottie	Steels Fred
Mayhew Miss E	Stephen Murray
Mayo Seth	Starling Bob
McAvoy Dick	Stewart Olive
McCaferly Hazel	Strangth John

[illegible]

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OVER

NEW

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 - ty ——— 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

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 riford

poco rifare

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Song by

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J. WILL CALLAHAN

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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-DEMPSEY-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-SCHEENCK

"You Cannot Shake That 'Shimmee'
Here"

VAN-SCHEENCK-WELLS

4-REMICK HITS-4



Here is a song that brings joy to a weary heart—that fills to overflowing the boom-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 singings, smiling 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," 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 calls and settles—such. Though that good-bye kiss breaks my heart, remember this—sing this song today and learn the sequel to this heart ache—a song with the bouquet of roses—a song that should be on everyone's lips before the season ends.

By KEAN and WHITING
Writers of "Mammy's Little Coal Black Rose," "And They Called It Dixie-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 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 rhyme—it's easy to read and worth reading.

By KEAN and WHITING
When you was younger and my eye was brighter,
We went to Sunday School.
Over my little nose book I'd look at you;
I caught you peeping, too.
When my first old mother said, "Love me another,"
It seemed like a wonderful rule;
And years ago today that you were dear,
When we went to Sunday School.

A song that will make them stop, look and listen—that increases the heart throb and makes the eyes glimmer.

"Till We Meet Again"

CHORUS *a tempo*

Smile the while you kiss me sad a - dieu When the clouds roll
by I'll come to you Then the skies will seem more blue Down in
poco cres.
lov - ers lane my dear - to Wed - ding bells will ring so mer - ri -
- ly Ev - ry tear will be a mem - o - ry So wait and pray each
night for me Till we meet a - gain - gain

Till We Meet Again 2

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Star St Paul
"Mile a Minute Girls" 4-5 Watertown 6-7
Oswego 8-9 Inter. Niagara Falls N Y 11 Star
Toronto.
"Military Maids" 4 Victoria Pittsburgh 11
Penn Circuit.
"Million Dollar Dolls" 4 L O 11 Gayety St
Louis.
"Mischief Makers" 4-6 Broadway Camden N J
11 Noebit Wilkes-Barre Pa.

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"Oh Girls" 4 Hurlig & Seamon's New York
14-16 Park Bridgeport.
"Oriental" 4 Gayety Milwaukee 11 Gayety
Minneapolis.
"Pace Makers" 4 Empire Hoboken 11 Star
Brooklyn.
"Paris by Night" 4 Century Kansas City Mo
11 Standard St Louis.
"Parleian Flirts" 4 Noebit Wilkes-Barre 11
Majestic Scranton Pa.
"Pendant Winners" 4 Olympic New York 11
Gilmore Springfield Mass.
"Pirates" 4 Gayety Baltimore Md 11 Lyceum
Washington D C.
"Puss Puss" 4 Corinthian Rochester 11-13 Has-
tabin Syracuse 14-16 Leuberg Utica N Y.
"Razzle Dazzle" 4 Crown Chicago 11 Gayety
Milwaukee.
"Record Breakers" 3-7 Catap Dix Wrightstown
8-9 Grand Trenton 11 Empire Hoboken N J.
Reeves Al 4 Gayety Detroit 11 Gayety Toronto.

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Comedy Acrobat

Good height, weight, etc. in line. Address **CARLO, VARIETY**, New York

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"Night Scene" 4 Gayety Buffalo 11 Corlath Rochester N. Y.
"Social Follies" 4.5 Armyory Binghamton 6-9 Hudson Schenectady 11-12 Watertown 13-14 Oswego 15-16 Inter Niagara Falls N. Y.
"Social Males" 4 Olympic Cincinnati 11 Star & Garter Chicago.
"Broadway Girl" 3-4 Grand Terra Haute 5-9 Maistic Indianapolis Ind 11 Gayety Louisville Ky.
"Sporting Widows" 4 Gayety Washington D C 11 Gayety Pittsburgh.
"Star & Garter" 4 Jacques Waterbury 11 Miner's Brown New York City.
"Stop Lively Girls" 7-9 Park Bridgeport 11 Colonial Providence R. I.

Sydlall Rose 4 Empire Albany 11 Casino Boston. L. O.
"Tempters" 4 Gayety Louisville Ky 11 Lyceum Columbus O.
"Trail Hitters" 7-8 Camp Dix Wrightstown N. J 11 Trocadero Philadelphia.
"20th Century Maids" 4 Gayety Montreal 11 Empire Albany.
Watson Billy 4 Casino Brooklyn 11 Empire Newark.
Woolf Ben 4-6 Badable Syracuse 7-9 Lumborg Utica N. Y 11 Gayety Montreal.
White Pat 4-5 Cort Wheeling W Va 11 Victoria Pittsburgh.
Williams Mollie 4 Majestic Jersey City 11 Peoples Philadelphia.
"World Beaters" 4 Lyceum Washington D C 11 Gayety Philadelphia.

CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

Bob Conkey, former juggler, settled with the street car company for damages in an accident Sept. 1. He says that during his illness the proprietor of a local show weekly annoyed him breathless with overtures for purchase of his claim.

Maudie Ryan (Ryan and Innes) raffled a set of feminine silk pajamas in the Washington Hotel lobby, won by Flossie Everett, southeast of the "Million Dollar Dollie." The funds went into the subscription for suffering artists.

The Strattons Hotel is the only local hostelry which attempted to proliferate of the adversity of professionals. Since the epidemic the rates were advanced from \$5 per week to a dollar a day, Sat.

Chet Eldridge (Eldridge, Barlow and Eldridge) asks to be set right because some people have confused his identity with that of a C. E. Eldridge, who reported a two-man act to the W. V. M. A. as slackers. Chet says he hasn't "knocked" anybody.

The Chicago office of VARIETY is choked with an extraordinary bunch of mail, forwarded from many theatres in the mid-west territory during the closed period. Artists who expected mail in this vicinity are invited to write inquiries to the Chicago office or call, as the mail accumulates too rapidly to be promptly answered.

Private Frank Buck, returned, wounded, from the front, has been engaged by Merle Moore to do a three-minute patriotic "whoop-woop" monolog in one of his war acts.

Tuk Humphrey received a wire from Jim Crowl, in the ground in Utah where the vaudeville folk's copper mine is, that another

rich vein has been tapped. The mine is ceasing to be a comedy subject in the Majestic Building.

Ray Samuels is at the bedside of her mother, who is not expected to recover.

Nat C. Goodwin and his "Why Marry?" company laid off in Chicago. It is an open secret that Nat will soon marry again—his eighth.

May Fennosse, part and fair manager for the Association, will soon be a bride. The details are not for publication—yet.

Several dickers are being made for the husband of the late Edith Strickland, costumeur. Frank Clark, the ticket broker, and Frank Clark, local manager for Waterbury, Berlin & Snyder, are taking a hand. Clark as representative of the estate and Young as a prospective purchaser, having done all but put out of business by the anti-scalping law and the "Eu."

Jake Sternad came back from his protracted New York stay just in time to have nothing to do.

Mort Singer is in New York.

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LOS ANGELES OFFICE
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Singers, Dancers and Unique Tunes for

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Room 214, Gaiety Theatre Bldg., New York City

ough cleaning process. This was done at the

order and under the direction of the health

authorities.

Donald Bowles, Morosini's local manager,

last week was guest of honor at a party given

by Marion Vanline and a few days later Maude

Fosdy honored him.

Lou Holley has resigned from the Morosini

Company and is now with the Crane Wilbur

players in Oakland.

Ralph and Vera Lewis, former legit play-

ers, entertained Fennell and Tyson during

their recent lay-off here.

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SAN FRANCISCO OFFICE

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The workshop of the Hippodrome was robbed

last week.

Alta Moskova & Co., a recent headline dancing

turs at the Orpheum, has disbanded. Miss

When Dailies Like

Minneapolis Journal
Winnipeg Tribune
Edmonton Bulletin
Salt Lake City Tribune
Victoria, B. C., Times
Tacoma Daily Ledger
Frisco American
Butte Miner
Seattle Star
Kansas City Journal
Denver Express
Portland Oregonian
Spokane Spokesman

Say I Am Clever

I am almost convinced.

CHAS.
ALTHOFF

"THE RUBE"

IN

"THE SHERIFF OF
HICKVILLE"

BOBSY SABIN

Howard Chandler
(Christy's)

CHILD MODEL

With Marion Davies

DIRECTION
JULIUS STEGER

Address, care VARIETY, New York

Moskova and her husband, dancing partner, are contemplating a visit to their home in Russia.

Bert Levey spent the greater part of last week in Los Angeles.

Ellis Horbott Weston, of the Ackerman & Harris office, is taking advantage of the fall by motoring and recuperating on her ranch.

Many of the vaudevillians laying off have applied for positions in the shipyards here.

An idea of the amount spent for amusements in this district was gleaned from a statement made by Julius S. Wardell, collector of internal revenues, that the Government is losing approximately \$40,000 a week through the closing of the theatres and the embarks.

"Help, Police," Herman Becker's tabloid which has been playing the Pantages Circuit, and is laying off here pending the opening of the theatres, has sent representatives to the State Labor Commissioner, to ask that return tickets to New York be supplied them by their employer or that other work be found for them. There are seven girls and two men in the act.

Despite the cancellation of the contracts with the 80 musicians of the San Francisco Symphony Orchestra, due to the indefinite postponement of the opening of the concert season, the Musical Association has not abandoned its plans for the concert. With the exception of the cessation of the rehearsals there has been no change in the preparations. The members of the orchestra are taking the situation philosophically, and hoping that they will soon be summoned to sign fresh contracts.

"Tears" the latest song written by Art Hickman and Ben Black, has been accepted by Remick & Co. for publication. Three other eastern publishers also bid for the song.

J. M. Dodge, lessee of the Isis, Strand and Spreckles, San Diego, has been accepted by Remick & Co. for publication. Three other eastern publishers also bid for the song.

The Alcazar Players are rehearsing "Upstairs and Down," to start the next season when conditions permit.

A notice posted in the offices of Ackerman & Harris advised acts to return to Chicago before the expiration of their three months' tickets the end of this month. Since the notice was posted, a wire from Mort Slinger was received stating an effort was being made in Chicago to have the tickets extended for a period of 90 or 90 days.

Ackerman & Harris' Circuit have announced that full salaries will be paid in all the "out" salary towns, to all acts playing their time, that remain here waiting the opening of the theatres.

Marshall Ferguson, a negro elevator boy at the Dahl Hotel, patronized by professionals, was arrested last week, charged with robbing the rooms of guests. It was at this hotel that Benson Clifford is said to have lost a diamond ring during her Orpheum engagement recently.

W. Ferry, formerly connected with the Fox office at Philadelphia, is the new manager of the Elks.

Raymond Teal arrived here from the south last week.

Jack Mathews is in the automobile business.

Pursuant to the request of Supervisor Hayden regarding the activities of the Exposition Auditorium, Jas. W. Gerard, former Ambassador to Germany, who spoke in the auditorium recently, has set forth his views in a letter received by Hayden. Gerard's views are in line with testimonials received from John McCormack, Gull Cretel, Harry Lauder and Miss Jossell, that no fault can be found with the acoustics by speakers and singers having good enunciation.

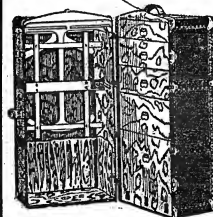
The charges against James Cook, property man at the Hipp, and a chiropractic doctor, brought by Mae Chasterty, a chorus girl of the Will King Co., who accused the doctor with

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hitting her with a "plezometer" after she had been taken by Cook to his office for treatment, were dismissed. The court held there was no evidence that an attempt had been made to injure the young woman, who claims that her neck is twisted as a result of her treatment.

Ethel Latell has been added to M. Witmark's office here.

Tom Chatterton, with various stock companies on the Coast, and at present a member of the Ye Liberty Players in Oakland, is also the proprietor of the chain of Tom Chatterton system of bakeries, with several stores here.

BOSTON.

By LEN LIBBEY.

KEITH'S (Robert O. Larned, mgr.; agent, U. R. O.)—Blanche Ring, suffering from a

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severe attack of poor material for a star of her calibre, had a tough task holding up her end Monday night, despite that the house was capacity, friendly and demonstrative. Her only hope, and she apparently divined it early, was her "Bing-Bang-Bling-on on the Rhine," the closing number, and she plugged it until it cracked. Her opening lyric, based on the inability to secure songs like her old-time triumphs, was a mouthful of wisdom if ever a truth was told in song. It's a safe bet that Miss King is in the market for material and equally safe to declare that her act would have been 75 per cent. better had she been able to use a couple of snappy numbers.

Jessie O'Mears opened none to well in a conventional wire act. The Wilton Sisters, a versatile set of twins, who sing, play and dance, went big, but nearly crashed a corking act by a curtain speech (released) about the actors back stage being jealous of applause and other confidential stuff. If they continue to be placed on so early on the bill they can continue getting away with a curtain speech, but should use something in keeping with the remainder of their act. The Seven Honey Boys, running after time-honored methods, went well, the main handicap of the act being the fact that they are using time-honored jokes for which there is little excuse with the

abundance of brighter minstrel material at present available. McKee and Ardine scored their customary hit, with Miss Ardine receiving even more kidding from her partner concerning her avocados than heretofore, although her increasing weight does not seem to affect her dancing in the slightest. Martin Webb, a sort of an Italianized Stan Stanley act, working from the same orchestra seat that Stanley always uses, opened with a bang but began to peter out toward the end. His greatest handicap came through being booked too soon after Stanley who played here within a couple of months.

Chio Sales had things his own way as usual, and the show was nearly stopped in an effort to get him to play the old organ bell, which he makes his costume changes. Santi, cleverly billed, closed, holding the house better than any closing act this season until the tail end of the act, when the seats began to bang. It is a question as to whether her number is timed right, as Alta From, her soprano soloist, could cover the dead stage period with a song instead of the present method of giving her stage time and then having a wait for the new "act."

BOSTON (Charles Harris, mgr.; agent, U. B. O.).—The Masteringers at Fore River topped the bill, and proved to be a heavy drawing card, as their last showing here

was at the close of the summer season as a big-time headliner. Supporting vaudeville included Kane and Coyne, Delson and Davies, Edie and Hamsden and Marie Gardner. The feature film was "Her Body in Bond." Eljou (Ralph Gilman, mgr.).—Pictures. Good.

BOWDOIN (Al Somerbee, mgr.; agent, U. B. O.).—Pickford's "Johnna's Shilts" featured with a pop bill consisting of the Bennett Sisters, Octavo, Daily and Melio, Franks and Addington and Pismo.

ORPHEUM (Victor J. Morris, mgr.; agent, Loew).—Edmunds and Lawton topped the bill with a crash in "Going to the Wedding" and "Don't Lie to Mammy." The supporting bill included the Harvey De Vera Trio, Billy DeVere, Donald and Cleveland, Francis and Wilson and the film "Such a Little Pirate."

PARK (Thomas D. Soriano, mgr.).—Pictures. Excellent.

SCOLLAY OLYMPIA (Ralph Ripley, mgr.).—Kellerman's "Queen of the Sea" featured and drew to a turnaway. Supporting pop includes the Concoctos, Jim Reynolds, Nell and Elaine Gilbert and Pismo and Co.

GORDON'S OLYMPIA (Frank Hookalo, mgr.).—Harold Lockwood in "Pala First" and an old Chaplin topped the film bill with the supporting pop bill including Frank Sherman and Co. in "Mrs. Ritter Appears." Goldini,

Hanlon and Clifton, and Novac and Viscout. Good.

ST JAMES (J. R. Somes, mgr.; agent, Quigley).—"Vive La France," the feature film with a supporting bill including "Ten-Forty-West," Merrill and Hanley, Sheppard and Ott, The Follies of Vauderville, Jackson and Wirth and Odéon.

GLOBE (Frank Mosher, mgr.).—Pictures. Good.

COLUMBIA (Joseph Brennan, mgr.).—Pictures. Good.

SHUBERT (E. D. Smith, mgr.).—Second week of "Che Chln Choir." Capacity.

PLYMOUTH (E. D. Smith, mgr.).—Second week of "Beverton." Going strong.

MAJESTIC (E. D. Smith, mgr.).—"Maytime" still running sour after its move from the Shubert to make room for "Che Chln Choir."

WILBUR (E. D. Smith, mgr.).—"Oh Lady, Lady," on his last week, with business holding up strong.

PARK SQUARE (Fred Wright, mgr.).—"Friendly Enemies" on his last two weeks to good business.

TREMONT (Charles J. Rich, mgr.).—"Last week of 'She Took a Chance,' being whiplashed into better shape daily.

HOLLIS (Charles J. Rich, mgr.).—"Last week of Margaret Anglin in 'Blissful.' Fair.

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COLONIAL (Charles J. Rich, mgr.)—"Going Up" opened Monday night to capacity. BOSTON OPERA HOUSE (H. D. Smith, mgr.)—Last week of Robert Mantell in repertoire. Fair.

COPELEY (Henry Jewett, mgr.)—Second week of "The Chinese Puzzle." Good business, due partly to novelty of production and partly to first appearance in two years of Jewett upon the stage.

GATHEY (Thomas Henry, mgr.)—Sam Howe's "Big Show." Excellent. CASINO (Charles Waldron, mgr.)—Cooper's "Best Show in Town." Big.

HOWARD (George E. Lothrop, mgr.)—"Girls from Joyland," with supporting house bill, including Dora Cooper and Co. in "Christmas Eve." Tommy Hayden and Co., Mae Marvin, Al and May Lovell, Tommy Hayes and Dave Miller. Big.

Openings Nov. 4 include "The Tiger Rose" at the Tremont, "Business Before Pleasure" at the Wilbur, and Otis Skinner in "The Honor of the Family" at the Hollie Street.

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

THE FAYNES

Touring South African Theatres

"Up in Mabel's Room" will succeed "Friendly Enemies" at the Park Square a week from next Monday night.

Al Herrenden has moved from Waldron's Casino where he has been for many years to take charge of the box office at the Castle Square, which opens next Monday night in stock.

Miss "Billy" Eldridge, locally known as both a dancer and a diver, has joined the "Oh Lady, Lady" company at the Wilbur, and will be a general understudy in minor roles.

The Castle Square reopens Monday as a stock house, with daily matinees at a \$1 top, under the management of George B. Clark and backed by Boston capital. The opening attraction will be "Cheating Charters," and the company will include Dudley Ayers (lead), Ann McDonald (lead), Mark Kent, Betty Barnicot, Aubrey Bosworth, Joseph Sweeney, Teddy Le Duc, Blanche Frederic and Dorothy Tierney. William C. Mason will be stage director.

EVYLEEN

RAMSAY

TO David Gray, of Buffalo, now a captain in the legion corps under General Mangin, was allotted the task of novelizing "The Boomerang," one of the most successful plays of years.

BUFFALO.

Niagara Falls Elks have proved that they are the Best People on Earth. One day last week they heard that an emergency hospital was greatly needed for the care of influenza victims. They asked the health officers if their club house would do. It would. In 15 minutes they stripped it of furniture. Two hours later nine patients were admitted to a fairly well ordered hospital.

Probably few places suffered as much from the influenza as Niagara Falls. Depending to a great extent on a transient population the stores were so hard hit that they threatened to close voluntarily.

Rather than deprive Buffalo of the concert scheduled for Nov. 11, Caruso has agreed to break an inviolable rule and to come here after the opening of the grand opera season in New York.

The State Health Department, co-operating with the local draft board, will show the "Fit to Fight" film at Elmwood Music Hall

after the closing is lifted. The film deals with men's physical make-up and shows just what Uncle Sam does to make them better men after they get in the army.

"Hub" Taylor, well known throughout this end of the state for his association with Fatha, is now on the road for Goldwyn. Charles J. Rose, formerly of the sales department of Fatha, more lately with General, is serving as an apprentice boiler maker in a munition plant.

The Liberty Loan Committee has extended thanks to the local film men who devoted their time during the lay-off to boosting the campaign. The film men's committee was headed by Charles A. "Buck" Taylor, manager of Fatha.

DENVER.

By EDWARD T. GAHAN.

The probable reopening of playhouses here Nov. 8 will find Denver's theatres in a splendid condition, every theatre in the city having been renovated during the closed period. The Parls has been renovated inside and out, and when business is resumed it will be known to the public as the Rivoli.

NOTICE FOR EUROPE

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

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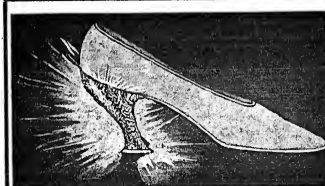
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Direction, AARON KESSLER

MAY B. BRILLIANT

"THE GIRL FROM OVER THERE"

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NEW YORK OPENING SOON

Members of the new Tom Wilkes Stock Company, due to open at the Denham when the can is lifted, have taken advantage of the lay-off by brushing up on coming attractions. The company will open with "The Brat," but parts have been assigned and scripts read for the second and third offerings.

Jessie Miller, of the Miller Sisters, on Panatage's Circuit, is making good use of her enforced vacation. She is diligently studying typing with a view of becoming a stenographer in war service, should her services be required.

NEW ORLEANS.

By O. M. SAMUEL.
Adolph M. Elmer is now managing the Wm. L. Sherry Film Co. of Kansas City.

The newest Richmond in the local theatrical field is the Armstrong Amusement Co., with Jesse Armstrong, international sports-

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man, as its president, Low Rose, vice-president and general manager, and Arthur B. Leopold, secretary-treasurer. The company will operate the Daumles, projecting stock burlesque. Nov. 17 is announced as the opening date.

E. V. Richards, general manager of the Saenger Amusement Co., is recovering, after a severe attack of influenza. His entire family was stricken, and announcement has been made all members are practically well. Foster Orroyd, manager of the Strand, is reported out of danger after an attack. Anna Sessions, in charge of the World office, is

coming around all right, as is Leon Grandjean, publicity man of the Saenger Co. Mrs. Jack Woods, whose husband succumbed to the malady Friday, is doing nicely, and will soon be about.

The wife of Tom Campbell, manager of the Tulane, has been ill with influenza, but is enjoying splendid health again. Mrs. Campbell was stricken while performing noble service of helping others.

The Strand will offer, when it reopens, Enrico Caruso in "My Cousin Carus" and Chaplin in "Shoulder Arms."

"Die Meise," favorite colored waiter at the St. Charles, has been commended by Madame Bernhardt. Bernhardt wired the hotel manager she desired Meise badly, and they have gladly complied in the knowledge the elderly darty was very desirous of ministering to the celebrated star.

Harold Goldenberg, formerly treasurer of the Tulane, is now located at the Princeton naval school.

Louise (Lola) Barr, sister of Treda Barr, was stricken with influenza here, while the Fox star was engaged in making a picture. Louise Barr was to have enacted a role, which has since been assigned to Yvonne Ross, a local girl.

PROVIDENCE.

By KARL K. KILBARK.
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on Monday after being closed for three weeks because of the influenza epidemic. Most of the houses had opened Saturday with pictures only, the last being lifted at midnight Friday. Pay's being the only one to show vaudeville. The formal opening Monday night, however, was not under very favorable conditions, due to many things. The political campaign is at its height; on the opening evening thousands jammed into the Billy Sunday tabernacle to hear the Paris Symphony Orchestra, this keeping many away from the show houses; car-

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Me want to help Yank-man win war,
Me like to fight and to heap much kill,
Got to go and tomahawk Kaiser Bill;
Me go along to fight in France,
Me once again do big war dance;
Me love the Indianola maiden so,
Come and marry Bug-a-boo 'fore he go.

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Stands out head and shoulders above the usual burlesque. The book, while probably not containing very much that is new, is replete with clean humor. All principals are good and the chorus is the best looking and dressed here in months. And they can sing. The patriotic finale to the first act is stirring and beautiful. But if every American girl were that costume that Madeline Worth sports when singing her "typical American girl" number—well, Europe would soon be depopulated. Last half, nothing booked. Next week, Ben Welch.

TEMPLES (Albert A. Van Aken, mgr.).—First half, vaudeville. "Grenadier Girls" headlined, pleasing musical act, substituting for "The Little Liar." Glenn and McLeary do well. Claude and Marion Cleveland, laugh provokers. Lillian Gosses and Bert Albert, comed. Tosart, good. Stewart and Mercury, curtain run down during the act. Reported in new columns.

CRESCENT (William Brown, mgr.).—First half, vaudeville. Ed Hilbert, ex-physical director for the 11th U. S. Infantry, headlined. Tells a thrilling story of the work of the boys at Chateau-Thierry, of special interest to Syracuse because of the work there of the Syracuse Brigade. Five other acts of the usual pop calibre round out the bill.

The Post Standard's dramatic review pulled the prize horse of the theatrical year here when reviewing the Temple bill for the first half of the week in the Tuesday morning edition. Writing at length, he paid a high tribute to "The Little Liar," which he declared won favor with the Temple audience. He also spoke of the capital comedy, "The Little Liar," in the book and the pretty music. The review may have been quite correct had "The Little Liar" been presented. But it wasn't the "Grenadier Girls" replacing the number. In the future

probably the Post Standard reviewer will see the show, at least, before grading, out a review.

The Madison, Oneida, reopened Monday, showing the film "Furnishing the Crusaders."

Three buildings at Cayuga Lake Park, the Seneca Falls amusement resort, were badly damaged by an early morning fire Monday. The property is owned by Thomas Kalleg.

Arrested for another burglary here, Frank J. Hewitt, 19, confessed to the police that he had participated in a robbery at the Eastable Theatre box office. He said the job netted \$40, but asserted he only got \$4. His jail knocked him down and ran away with the balance. Hewitt also confessed to a job in Schenectady and other thefts here.

Attractions for the current week at the Richardson, Oswego, N. Y., are: Monday-Tuesday, "The Auction Block"; Wednesday-Thursday, "The Unbeliever"; Friday-Saturday, "Sunshine Alley."

While the influenza quarantine has been raised in Syracuse and Oswego, other Central New York cities are not so fortunate, the ban on amusements remaining in force in Watertown, Auburn, Elmira, Utica and Binghamton, as well as several smaller towns. The epidemic is, however, on the decline at Watertown, but the theatres there will not reopen for at least another week. Two emergency hospitals have been discontinued, but one is still in operation. Only 60 new cases were reported for 48 hours. If the epidemic conditions continue to show the same rate of improvement at Auburn, the quarantine there will be removed the latter part of this week.

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The epidemic has been maintaining a strangle hold on Auburn. At Binghamton the 48-hour quarantine still holds. While it was currently reported that the Binghamton theatres would reopen Thursday, Commissioner of Public Safety Cortland Willard said Tuesday no official announcement had been made. At Canastota the theatres have been permitted to reopen, but the churches are still closed. There has been some criticism because of this.

The Lyons, Ill., celebrated its 25th anniversary Saturday with "The Man Who Stayed at Home." At the matinee five \$5 W. S. S. stamps were given to five members of the audience by the management.

Two women have applied for passports to go overseas for service in the Over There Theatrical League. They are Marion Shove, daughter of Police Justice Benjamin Shove of this city, and Beulah Leighton Crofoot of Rochester.

Theatres failed to capacity Sunday gave definite proof that the full confidence of the public here, once shattered by the epidemics of pneumonia and influenza, has been restored. While the quarantine on amusement houses was raised Oct. 25, the real test of patronage did not come until Sunday, always the city's highest theatre day. Attendance at the playhouses Sunday night exceeded any Sunday night crowds ever recorded in Syracuse. The enforced inactivity of the last three weeks had apparently made the city theatre mad. The only thing to remind of the quarantine were red-lettered signs of the Bureau of Health warning the theatre-goers to take all precautions against a new disease outbreak.

All local houses, with the exception of the Wieting, reopened Friday, and fair houses were the rule for the initial performances. The Starbuck had Rose Sydney's London Belles. The attraction is well up to the burlesque standard of today, and while some old stuff and a few broad lines are embodied, the production on the whole is good. The chorus is above the average, and the principal comedians, George F. Hayes, Al Ferris, J. Hunter Wilson and Eddie Smith, have clever specialties. The women principals are also satisfactory. With Louise Harman's role in a local one it is the only one to fall to Martha Richards. She filled it with ease.

The Temple and Crescent, both resumed vaudeville Friday, while the Empire had Lyman Howe's latest travel pictures.

The ban on amusements in force in Oswego for several weeks was officially raised Oct. 24. The health authorities have voided the previous day to reopen the saloons but to maintain the ban on the theatres. The action of the board in continuing the playhouses quarantine brought great criticism. The vote against opening the theatres was first by Commissioners Lynch and Whalen, both liquor dealers. They voted for the reopening of the saloons, although insisting the theatre ban be kept in force. Commissioner Otis led the fight for the reopening of the amusement houses.

The Seymour Opera House at Mount Morris has been transformed into an emergency hospital for the treatment of cases of influenza and pneumonia. Mount Morris probably is facing the worst local situation in the state. Over one-quarter of the residents are ill. Because of the great number of deaths and the scarcity of labor, graves are being dug with a scraper and trowel.

A private showing of "America's Answer," released through the Committee on Public Information, was given at the Strand here to war workers Saturday. The first public showing here is scheduled for Nov. 10. Local gear factories will take over the house complete for several screenings.

Manager M. D. Gibson of the Motari and Majestic at Elmira is holding a proposal to take films of relatives of Elmira boys serving in Company L, 106th Infantry—the old Third New York—and send them overseas for a Christmas screening before the infantrymen.

Because of the influenza epidemic, the concert scheduled to be given at the Olympic, Watertown, Oct. 31, by Louise Homer, has been postponed until January.

The Tioas, Oswego, N. Y. (not Oswego), has been closed because of the epidemic. An early lifting of the ban is indicated by the Board of Health.

Army life agrees with Henry J. Gurnes, first picture operator in Syracuse to go to the Gurnes was employed at the Standard. He says that he has gained 30 pounds, has been in two big battles, and closes with "we certainly are giving the Hun all the fight they want."

AFTER FOUR YEARS On The SCREEN

JENIE JACOBS

ANNOUNCES HER RETURN TO VAUDEVILLE

ALL MATERIAL BY JEAN HAVEZ—Copyrighted

Personal Management

JENIE JACOBS

COAST PICTURE NEWS.

By GUY PRICE.

David Butler has finished his engagement with the D. W. Griffith Co.

David M. Hartford is at work on the first Mrs. Yorlida production.

The California will open Nov. 17, according to present plans.

William Desmond will start work with the Jesse Hampton company next week.

Raid Bennett has started work on a new Paramount picture.

Astra has vacated Universal City for the Diado plant at Glendale.

Sedley Brown, the director, is now teaching dramatic art. He calls himself "Dramatic Doctor."

Baby Marie Osborna has started work on a new picture at the Diado Studio in Glendale.

Man Marish has arrived to work for Goldwyn. She will commence her first production about Nov. 4, at Culver City.

Alma Rubens has been released from her Triad contract. She is considering several new offers.

Lee Ochs has left for the East after several weeks on the coast. He closed a deal with W. H. Chase for the showing of United pictures at Chase's Auditorium.

Earl Williams, married, but brideless, arrived here last week. His bride, formerly Miss Florine Vau, remained in New York at the bedside of her mother.

When Theda Bara comes west again she will not be accompanied by A. L. Selig. Mr. Selig has been transferred to the publicity office of the Wm. Fox Co. of New York.

Thomas H. Ince has received from a famous artist a beautifully hand-painted reproduction of Mr. Ince's photograph of President Wilson and himself, taken on the steps of the White House during Mr. Ince's last visit to the capital.

DONATES MARK TWAIN'S HOME.

Mark Twain's homestead, "Stormfield," at Reading, Conn., has been donated by Clara Clemens, his daughter, for the housing and care of convalescent soldiers from artistic fields, the homestead being given over for the duration of the war.

"Stormfield" during that period will be under control of the newly formed "Artists' War Service League," headed by a committee of four leading representatives of the arts.

The committee consists of John Drew, drama; Enrico Caruso, music; Rudyard Kipling, literature, and Daniel C. French, sculpture and painting.

Membership to the league is to be sought, revenue from dues being employed to pay the wartime expenses of operating "Stormfield."

GRAHAM HAS SAILED.

J. C. Graham, the Famous Players-Artcraft representative, has sailed for England. He will also visit Paris.

Giegerich, Vita's Press Man.

Charles H. Giegerich has been appointed publicity representative for Vitaphone at Hollywood.

A couple of years ago he was press man for V-L-S-E.

Goldstein Will File Bill of Exceptions.

Los Angeles, Oct. 30.

Robert Goldstein, serving ten years at McNeil's Island Federal prison for producing the picture, "The Spirit of '76," is seeking to file a bill of exceptions in the U. S. District courts, although the time limit set by law has expired.

INCORPORATIONS.

Portual Film Corp., Manhattan, \$25,000; F. T. Hurtado, A. E. & C. M. DeLortou, 132 W. 46th Street.

Silent Mystery Corp., Manhattan, pictures, \$10,000; J. J. Silverman, 215 Montague Street, Brooklyn.

Greenwich Theatre, Inc., Manhattan, pictures, \$10,000; A. H. Wagner, C. H. Ames, N. Frankel, 1485 Fifth Avenue, New York.

JAPANESE PROPAGANDA FILM.

A number of Japanese bankers in New York lately made several propositions to picture producers to accompany them back to Japan, for film productions with Japanese subjects. These, as well as a number of industrial subjects are to be made within the next year and distributed in this country to counteract the influence of anti-Japanese propaganda over here.

The bankers are offering to finance the producers, and, in addition, propose to permit them to make a number of feature subjects on their own account while in Japan.

F. P. CHANGES.

There were three resignations among the officials of the branch offices of Famous Players-Lasky Corp. last week, which have been filled.

Harry Buxbaum, special representative to exchanges, is now manager of the Pittsburgh office, succeeding L. W. Kniskern. W. R. Scates replaces F. M. Brockell as manager of the Chicago branch, and G. W. Erdman was promoted from salesman to manager of Cleveland, replacing E. J. Gerrish.

PICTURE DEATHS.

Annette Seelos (pictures), who played for some time with Charles Chaplin, died Oct. 23 from influenza at the Lutheran Hospital, New York. She was formerly the wife of Al Kaufman, the prize fighter, but had been divorced from him. She was born in California twenty-seven years ago, and received her first experience as a child actress in Western stock. She later appeared in several Broadway productions.

She went with Chaplin in the days when he was a member of the Essanay, and later became a picture vampire of some renown on the coast. She came to New York some months ago to join the World-Brady Film Corporation and lived at 332 West Eighty-fifth street. Funeral services were held in Campbell's Funeral Church Oct. 24, the interment taking place in Philadelphia, where the deceased had relatives.

Patrick Conway, night watchman at the Universal home offices, died Saturday night of influenza after two days of illness. He leaves a widow and six children ranging from three months to 10 years of age. The police took a collection to provide for his burial and a Texas lodge of the F. & A. M. will be appealed to take care of the family.

Margaret Devere died in New York Oct. 24 of pneumonia. She was 22 years of age and had been in pictures for the past two years. Recently she called as an ambulance driver for the Red Cross.

John Hancock Collins died at the Hotel Marie Antoinette, New York, from plural pneumonia, following influenza. The deceased was a picture director, 28 years of age, and the husband of Viola Dana, also in pictures.

Hugh Doner died at Camp Fremont, Cal., last week, of influenza. The deceased was 28 years of age and known in pictures particularly for his fine scenic painting.

Maurice Britt, connected with the foreign department for Paramount, died Oct. 25 of pneumonia.

Jack Woods died in New Orleans Oct. 25 of influenza. He was the local manager for the General Film Co.

Myrtle Gogaleis, picture actress, died in Los Angeles last week.

William Farnum has finished a big propaganda picture about the story of the army, advocating the admission of convicts into our national army. It was directed by Frank Lloyd for William Fox.

DOUG. SAVED P. A.'S LIFE.

Bennie Zeidman arrived in New York early this week, having been discharged from the Michael Reese Hospital, Chicago, as cured of "flu."

Bennie states that he owes his life to Douglas Fairbanks, who permitted a blood transfusion to be made in Chicago when the pint-sized press agent's life was despaired of.

RIGHT OF PRIVACY ACTION.

Grace Humiston, a lawyer, through her attorney, E. K. Sumnerwell, has entered application against the Universal for an injunction to restrain the further release of the Universal Animated Weekly, originally released June 20, 1917, and the recovery of \$50,000 damages.

Miss Humiston, who figured in the expose of the Ruth Kruger case last year, was used by Universal's photographers for the publication of her picture in the Animated Weekly.

Under the Right of Privacy Law, Miss Humiston secured a temporary injunction last year.

When the case came up in the Supreme Court, Special Term, Part V, last week, before Justice Gavegan, the defendant's counsel argued only on the injunction. Decision was reserved.

OPINIONS FROM NOMINEES.

The National Association of M. P. Industry has written to the different nominees for an opinion and the men who are willing to go on record as being unmistakably back of the industry will receive the screen support in the elections.

Those out for the U. S. Senatorial and Congressional races have been also asked to give an opinion.

SEVEN REELS LOST.

Harry A. Shea is shy seven reels of Triangle pictures. Triangle is waiting for Mr. Shea to turn back the reels or turn in the equivalent.

The reels were at the 14th Street Theatre, Oct. 20. Given to a porter for return, the porter dallied on his way, and, when looking for the film, found it missing. The police have not been able to locate it.

MAE MURRAY EAST.

Mae Murray, the Universal star, is on her way to New York. Her contract with the company is about to expire, and it is stated that the U. I. will not renew under the terms of the present contract.

Miss Murray is credited with having extracted the largest star salary from Universal in the history of the organization. She was paid \$100,000. J. Warren Kerrigan held the record with \$850 tacked beside his name on the payroll. Miss Murray is said to have received \$2,000 weekly.

TRADE COULDN'T EAT.

The strike of the cooks and waiters at the Astor and Claridge Tuesday threw the show business that is in the habit of eating and drinking on at either one or the other of these hotels out of kilter.

TRIED DECEPTION.

The exhibitors here are "in touch" with the Health Department. When the order to close was issued a fortnight ago a committee of the exhibitors waited on the Health Commissioner and asked that the closing be put back an additional day—from Saturday night to Sunday night, the picture men explaining their weekly business.

The Commissioner acquiesced, but later discovered Saturday was the expiration of the service week. Under the circumstances he is not likely to strain any point to hasten the reopening of the places of amusement.

NEWS OF THE FILM WORLD.

"The Splendid Malefactor" is George Walsh's newest feature, directed by Edgar Dillan.

Pete Schmid has changed his name on his Paramount contract to Peter Griffith Smith.

Alfred Whitman is shortly to start work on a new Bluebird feature.

David Powell has signed a year's contract with Goldwyn to play leading parts.

John Bowers, who recently joined Goldwyn, has been assigned as leading man to Madge Kennedy.

After a brief illness, Bryant Washburn has resumed work on "Venus in the East," a Paramount feature.

A burlesque film on "Business Before Pleasure" has hit the market, being entitled "Fabulous Fortune Fumblers" (Joah Binney).

Lila Lee arrived in New York from the coast last week, and will spend about six weeks here with her foster parents, Mr. and Mrs. Ows Edwards.

Ernest C. Ward, son of Frederick Ward, the tragedian, is directing "The Man in the Opium," the latest picture in which Dustin Farnum is the star.

"Adèle" is the title decided upon for the first of the pictures which Kitty Gordon will make for United Picture Theatre. It is adapted from "The Nurse's Story," by Adèle Blument.

Bernard H. Mills, formerly producing comedies for Mutual, now connected with the Film Corporation, has been also looking after the press department.

The Ray and Gordon Dooley Funart comedy film, "A Rag, a Bone, a Hank of Hair," recently taken over by the Film Corporation, has been placed in the Low house.

The World is planning to release "America's Answer," the war film, Nov. 11. The Division of Films will handle the general press.

Leo Darling has been added to the cast of "The Man Who Stared Into Space," for Metro is now filming. A. Lloyd Lock is another addition.

Nescent Children, playing opposite the late Harold Lockwood in "The House of Mystery," continues in the picture after it is decided just how to treat it and how it is to be finished.

"The Married Virgin" is the title of a feature produced by Joseph Maxwell some months ago, which will now be released through the General Film.

Lola Weber has completed a production for Universal made under the temporary title of "Henna," with Mildred Harris as star. Miss Weber is author as well as director.

Billy West, who has been in New York for some time, is to engage in the making of a new Billy West series under the direction of Met. Sutton.

Mrs. Marcella Hamilton, of Ethel Barrymore's "The Off-Chance" cast, has been added to the support of the new Florence Reed feature.

Leif, Luther A. Reed is the author of "Thirty Days," in which Mary Allison has the leading role, to be released by Metro next month.

Harry P. Hartell has sold the Lyric, a picture house at 180th street and 34 avenue, New York, to Louis Jacobs, who takes possession Nov. 1.

"Happy, Though Married," is the next Paramount in which Edith Bennett will appear. C. Gardner Smith, who is now in Europe, is the director. Douglas MacLean plays opposite Miss Bennett.

William Duncan, the Vitaphone's serial star, arrived in New York last week. He will remain about a fortnight and make a number of personal appearances under the directorship of Guy Pattridge.

Universal has three productions which will be released in the latter part of next month. They are "Kiss or Kill," featuring Priscilla Dean; "Venity Pond," with Mary McFarland; and "Dance-De-Deo," featuring Mae Murray.

Leo Rogers, sales manager for New York State for the Paramount-Artcraft, made an update trip last week to close new accounts for the company. He stated that the conditions in the northern part of New York are in a good shape and that virtually all of the towns expect to open in the next few days.

Ralph Goodman, formerly of Byrne's Minstrels, was awarded \$10,000 by Justice O'Neen of the Supreme Court, for injuries to his right arm, which he sustained by a cement pipe falling on his head, son, Harry Bala Hechholmer was the counsel for the plaintiff.

MOVING PICTURES

FRANK HALL'S ORGANIZATION.

It can be authoritatively stated that by Dec. 1, Frank Hall will have organized and in active working order a new distributing concern with 17 exchanges throughout the country for the handling of not less than 48 new releases the first year.

The names of those interested with Mr. Hall are withheld, as the final papers have not yet been signed.

Official announcement with details will be forthcoming in a few days.

NEW YORK'S FIRST RUN \$3,000.

Louis B. Mayer, of Boston, has placed a price of \$3,000 on the first-run privilege of the Anita Stewart productions in New York. The first of the Mayer made productions will be "Virtuous Wives."

The Boston first-run has already been closed with the Boston Theatre taking it at \$1,500.

SAWYER-LUBIN-RALPH INC.

Announcement is made of the crystallization of the plans of A. H. Sawyer and Herbert Lubin in the launching of the first Ralph Inc. attraction.

Ince is now engaged in the production of the first big special which will be released under the banner of S. L. Pictures.

"LITTLE WOMEN" AT STRAND.

By an arrangement effected Tuesday between Harold Edel and William A. Brady, the latter's six-reel screen production of "Little Women" will be shown at the Strand week of Nov. 10.

It was directed by Harley Knoles. The four girls are played by Dorothy Bernard, Florence Flinn, Isabelle Lamon and Lillian Hall; the boys by Conrad Nagel and Henry Hull.

Says Mary Won't Go to France.

Los Angeles, Oct. 30. Mary Pickford's mother, who came East to be with her other daughter, Lottie, during her illness, says the story Mary is going to France is not so. Others say it is.

Lottie Pickford has sufficiently recovered to be removed to her home. Miss Pickford had a narrow escape. It will be necessary for her to take a long rest and she will go to the mountains.

UPTOWN HOUSE.

Max J. Kramer and Edward Margolies have taken a 99 years' lease of the block on Broadway, 159th to 160th streets, with a frontage of 197 feet on Broadway, and will erect a 2,000-seat picture house with stores on the Broadway front, the entrance to the theatre on 160th street with a dead wall in the rear. The interior will be decorated in Italian renaissance.

While no permission can be had for the erection of the theatre at this time, construction work on the stores will be commenced immediately.

PARAMOUNT'S PRODUCING PLAN.

An innovation in the plan of producing will be inaugurated on the Coast by the Famous Players-Lasky Company during the coming winter. It will consist of placing a writer with each director and his producing unit during the making of a picture. When the story is accepted and placed in continuity form by one of the firm's writers that writer will work with the director until the production is completed.

Operators Ask Pay for Lay-off.

The picture operators of the Newark, N. J. No. 59 (stagehands) local mandated pay for the last Wednesday day through the epidemic, and also an increase in the former scale of wages.

The managers refused and left the matter to be settled by a board of arbitration.

CONSIDERING SHUTDOWN.

A meeting yesterday (Thursday) at the rooms of the N. A. M. P. L. of the principal producers of the industry was to decide whether or not the four weeks' shut down would be extended. The meeting was called last Monday, but at that time the conditions about the country due to the epidemic were such it was decided to extend the non-releasing period for at least two weeks. Later, however, a decision was reached whereby the association would wait until yesterday. To see if conditions bettered before they would definitely extend the order.

WHARTONS QUIT ASSN.

The Wharton Brothers have tendered their resignation to the National Association of the Motion Picture Industry, to take effect immediately. Their resignation was tendered through the secretary of the company controlled by the brothers. As the letter was not direct from the members the Association refused to accept the resignation.

Leopold and Theo. Wharton have been members since the association started and were active in defeating the State Censorship bill in Albany. It is understood that they wish to retire because of the manner in which the recent conservation meeting was handled.

HEADLIGHT LAW FILM.

The new state headlight law recently passed has been filmed by the Universal Industrial Dept. by Harry Levey for Secretary of New York State Hugo.

The Secretary posed for the picture showing the right angle for the auto lamps and the candle power lamps that were to be used in them.

ENGLISH BUYERS HERE.

J. D. Tippett, representing the Trans-Atlantic Film Company of London, arrived in New York last week. W. D. Wainwright, the independent London broker, is also in New York.

COPYRIGHT MATTER.

In an action in the United States Circuit Court at New York in the case of The Societe Des Films Menchen vs. Vitaphone Company of America, last week, a decision was rendered which stated that "where authors took out a copyright they lost their common law rights and an assignee of their cinematographing rights is not entitled to protection independent of the copyright."

JAMES YOUNG SUING.

Los Angeles, Oct. 30. James Young has brought action against C. R. MacCauley to recover \$15,000, alleging breach of contract for a propaganda picture. Young alleges he was engaged to direct it at \$800 weekly.

MacCauley, who is the New York cartoonist, denies any contract existed with Young.

CINCINNATI MERGER.

A merger of the Alhambra, Lubin and Colonial theatres, on West 5th street, is in prospect. I. Frankel and a number of men associated with him have purchased the Alhambra. He and his partner in the Colonial—Frank W. Huss and John J. Huss—are making preparations for the consolidation. The plan is to build one large theatre, eliminating the competition which has handicapped the three houses in competition with the theatres farther uptown.

If the merger cannot be effected, two houses will be erected, but it is thought the few barriers in its way will soon be removed.

WILLIAMS ANSWERS ZUKOR

(Continued from page 42)

saddling down of one star's effort with productions featuring stars of lesser magnitude and uncertain driving power, who are paid and maintained by a producing-distributing-exhibiting organization not for exhibitor benefit, but on the dog-in-the-manger principle.

How many of the real big stars are there on the programs today whose productions exhibitors can book with the certainty of profit on the part of the exhibitor individually without signing a contract for other releases which feature stars with no particular box-office value and which consume, in rentals, what he makes in profit on the big star? No exhibitor will object to a service contract giving him exhibition rights to a series featuring a star of known box-office value. But it is now an old and taken-for-granted trick to compel him to pay out his dollars for unprofitable pictures to get the big fellows just because a concern wants everything in sight and has to "make the strong carry the weak" to stifle and offset a theoretical competition.

If exhibitors could get the big star productions without the unprofitable ones, he could afford to pay more for those of known value. And the stars of known value would enjoy a corresponding increase in income. And more exhibitors, who cannot afford the premium demanded in rentals on "forced" productions, would book the big star features on an independent and individual basis, thereby swelling materially the gross income from each big star production, making possible the payment of even greater sum to the known-value stars than is possible under the restraining conditions which exist on some programs.

Mr. Zukor asks, a certain star whose identity I do not presume to hazard a guess: "She has a contract which eventually expires. The producer cannot ignore his investment in that star, his efforts of years, his efforts of her interests, he is compelled to offer still more for the contract which he could have obtained without a counter-offer for far less." This counter-offer, he declares, is made by a group of exhibitors joined on a cooperative basis. But he does not characterize them, in this particular reference, as exhibitor-producers. He then asks: "Who pays?" and promptly answers: "The exhibitor."

Again he is right, but assuming that this "group of exhibitors joined on a cooperative basis" understand the value of specialization, permit me to point out how the exhibitor would pay. The total cost for each of that star's productions would be divided between rentals from hundreds of exhibitors, in addition to those who would book her productions on program, who could not afford the premium which has always been demanded. The result: Averaged down, each exhibitor would pay proportionately less than is now the case and still return a gross income which would show a substantial profit, irrespective of the normal and commensurate amount paid such a star for each production under distribution conditions of that character.

Mr. Zukor means First National when he refers to box-office values "inflated by the exhibitors themselves through their producing competition." I suggest that he read again my quotation from First National's articles of incorporation.

Suppose a "certain star" of great eminence is investigating the field before signing a new contract and First National is considered as an outlet for the productions. Our proposition is simple. It is predicated on the doctrine of specialization. We would say:

"Should we distribute your productions it will be with the condition that we have no interest in your producing company. You are privileged to direct its destinies untroubled by us. We would rent your pictures to exhibitors without demanding their life's blood to get them. They wouldn't be obliged to take any other productions as a penalty for their good opinion of your box-office value. Accordingly, we could thereby obtain more bookings and consequently, greater income at rental prices which would be reasonable. We have no expensive overhead. We are not handling one success to three failures. Therefore, we can afford to pay you—a known star with a known value—a figure commensurate with your ability to bring people to the theatre."

That is our argument, our policy and our creed.

This is the dawn of a new era in the motion picture business. Greater quality in productions is demanded by exhibitors. And they will force manufacturers to supply it. They are getting to the point where they will be able to defend themselves against attempted producing-distributing-exhibiting monopolies.

All that any exhibitor asks is a fair, square deal—with the privilege of booking pictures featuring stars who have a known value in his box-office, who possess the ability to make productions containing quality and entertainment consistent with the quality and standards of the star and public demand.

The day of the individual producer is here. He is the fellow who is specializing in productions—striving, unhampered or worried by other interests, to create the very best product of which he and his star and associates are capable.

The day of the independent distributor is here. He is the fellow who is bending his every effort to working without responsibilities and cares of a producing organization to detract from his time and thoughts—to the specialized task of the equitable booking of productions of known value.

And the day of the independent exhibitor is dawning—the day when he will be free from monopolistic dictation in the selection of his rental material.

The foregoing is offered as a suggestion for righting to an even keel any trouble-tossed and unbalanced financial waters and needing the name of a box-office magnet to stabilize and add the necessary weight to an otherwise insufficient ballast are uncopyrighted, and there will be no prosecutions if they are applied without my consent.

Lambert Suing Vitaphone for Title.

Richard Lambert, through his attorney, Alfred Beckman, of House, Grossman and Vorhaus, is suing the Vitaphone Company for \$25,000 damages for the alleged appropriation of his title, "The Blue Envelope." This was the name of a legitimate Lambert production of several seasons back. The picture company also issued a film under the same title.

Santschi Returns to Coast.

Tom Santschi, who played the heavy opposite Geraldine Farrar in "The Wild Cat," returned to the Coast last Saturday without signing a contract with Goldwyn. The company wanted to place him under its management for the next two years, but a difference over the question of salary prevented a consummation of the deal.

AMONG THE WOMEN

By PATTY SMITH

It didn't seem there could have been an orchestra rehearsal at the Fifth Avenue Monday, so many acts had to call their cues in the afternoon. Burns and Frabito were allowed to sing two numbers sung earlier in the bill. Lillian Broderick (Bryan and Broderick) was the first woman to step on the stage. Regardless of the fact that she has been seen herabouts with other acts she has "just arrived." Gifted with an unusually pretty face, a perfection of physical charms and rare dancing ability, she has a punch in every costume and glance of her roguish eyes. A turquoise blue and orange combination had a touch of originality in a bare bit of shoulder showing between the bodice and long bell sleeves. A smart little turned-up turban of same material, topped her auburn curls. A voluminous black satin cape was lined with orange and a purple frock was trimmed in spiral lines of cherry fringe. The little blue velvet piped with carnation, split on one side disclosing short pants edged with metallic lace inserting, and the other side of skirt was caught up in a big bow on the hip. A vulgar pose in on-stage should be eliminated or curtailed.

Either someone has been given the authority to revise an old one-act classic entitled "Op 'o My Thumb" or it is the biggest "lift" put over in vaudeville in many a day. The original production was used as a curtain raiser at George Allen's Theatre, London, in the winter of 1897, and later played by Maude Adams in this country. The present version, "The Tale of a Shirt," presented by Erwin and Jane Connolly, is brought slightly up to date, but is too long drawn out. As the frail little slave, Miss Connolly is attired in a brown velvet skirt and black and white shirt.

In a terry cotta suit trimmed with mole and turban heavily laden with white aigrettes, Catherine Crawford sang the prolog for her new fashion review. Pink pajamas, lemon chiffon negligee robe, white cigarette chemise (showing plenty of fleshings), sheer orchid panties, and then the models halted. A suit of buff cloth had the coat slit at sides, showing real pockets to match shawl collar. A mahogany satin had its panel back and skirt embroidered in self tone silk, and a black satin pointed basque had its skirt veiled in deep fringe. Sport suits, riding habits, and evening gowns, even marine and infantry uniforms fought for supremacy in the parade. It was not, however, until a fair girl dressed in peacock raiment appeared and started singing in the finale that any real personality betrayed itself. Miss Crawford displayed a beautiful black lace evening gown and was a stunning picture in the finale. The agents went. There are only three ordinary outfits displayed throughout the offering.

To say that Maurice Tournier's "Woman" is big, photographically perfect, full of immense interest, or even that it has much to recommend it to the sober judgment of thinking persons, seems inadequate homage to the stupendous intellectual production.

That the women in the audience didn't take kindly at first to the pictured uncomplimentary episodes, starting with Adam and Eve, only led up to a greater climax as the modern man realized the women of history were slaves and that the emancipation of woman has emptied drawing rooms of their prettiest butterflies and shown heroines, like Edith Cavel, to the world.

Florence Billings and Warren Cook were typical American female and

male types (I wonder what other man save an American would sit by and watch a woman work herself into a spiteful, nasty mood and smile patiently while). Miss Billings, in dark georgette—part of the bodice and sleeves lined—was an up-to-date picture.

Ethel Hallor in her "hair-dress" was an alluring "Eve," Flory Ravalles an attractive "Irene," and Diana Allen a wicked little "Miss Purty." The Britany tale was the most novel and the illusion of the great school of sea lions shedding their skins, turning into beautiful nude women and then back into seals again was cleverly done. Faire Binney denied the anti-bellum days with her bobbed Broadway head. The various "species" were well typified and showed careful detail in casting. At the opening no less than twenty women were flashed, running from a Queen in royal robe, to a Street Jane, and from Mammy Jenny to a fatuous show-girl.

"Woman" is a melting pot of queer personalities and varied veneers, and in all truthfulness we must acknowledge ourselves a product of the mixture. It's an amusing, serious, intelligent presentation.

Enid Bennett is still featuring a careless makeup. "When Do We Eat" is no exception. The picture is mildly amusing. She doubled for Eliza and Little Eva in her barnstorming career, looking very youthful and pretty in the "angel" role. In gingham frocks and muslin, as Ma Forbes, assistant, she was always immaculate. Good photography and continuity help you forget the incongruity of things.

Edna Purviance stands out nicely in her bit in the Chaplin masterpiece, "Shoulder Arms." At least Miss Purviance is still Chaplin's leading woman, while he still shines as a job for any woman, even if she only carried a spear. Some day, "I was with Chaplin" may be as big an introduction in the comedy world as "I was with Edna" will be in the dramatic world in the past. Edna Purviance is always sincere and, even as an unhappy French peasant girl, is good to look at.

Jane Holder, the Strand usherette, is making a splendid impression at the theatre daily with her unusual tenor voice. "La Donna E Mobile" and "Believe Me If All Those Enderate Young Men" are the selections last week, were delightfully rendered.

"A Woman of Impulse" is hardly worthy of Lina Cavalieri. Particularly as bits of the story were reminiscent of late releases. Emily Stevens in "Kissars of the Storm" and Dorothy Dalton's "Green Eyes" for instance. The scenes of the tragedies were set on southern plantations, and by a coincidence the villain in two of the features was played by the same actor. In most of the scenes Cavalieri wore her raven locks wrapped around her head in tight, flat, tiny braids. A couple of times her hair was parted in the old familiar way and hanging down over her back in a plait. First as a peasant girl, then La Vecca the Parisian operatic sensation and later as the wife of Count Nerval, she had splendid opportunity to parade an elaborate wardrobe, but didn't. Good taste was displayed, but more spectacular clothes might have added interest. Gertrude Robinson did a flippant, indulged sister nicely, wearing pretty evening frocks and looking particularly attractive in steamer outfit—white hat and white wool collar and cuffs on a dark suit.

Ida Waterman was a splendid type of the southern aristocrat—sensible, beautiful, dainty lace shawls and brocades. Corinne Uzzell as Cleo the octoroon fortunately hadn't much to do, else she might have appeared far too important in this picture. The dignity and beauty of the woman outshining the character she was taking. Mrs. Matilda Brundage was an acceptable, well-gowned society woman.

Exhibitors of Charlie Chaplin's latest release, "Shoulder Arms," will do well to arrange for the Strand orchestration of it at the same time. One only has to witness the running of the reels somewhere else to realize what an important part music plays in the demonstration of this great comedy film.

Julia Arthur fell heirless to a sure-fire success for her screen debut in the story of "The Woman the Germans Shot." John Adolph, her director, is well fitted to be congratulated for the manner in which he has blended a pretty love tale with the history of unfortunate Nurse Cavell. One looked for gruesome details around the unromantic martyr's last days and found only dignified resignation; in other words, the scenario has kept close to truthful details. There was a prolog depicting a pretty romance in the beginning for Edith Cavell, which she renounced for her profession. The "girl" was played by Amy Dennis, and remarkably like Miss Arthur might have been as a girl. Joyce Fair is a pretty girl type and wears dainty frocks and Sara Alexander (Mrs. Cavell) is a dear old lady. She made a splendid impression on her naturalness, but showed no histrionic ability. Julia Arthur has the mark of a "dyed-in-the-wool" screen star and depicted the noble Nurse Cavell with beauty of character and soul, that could not have been surpassed by any other star of the screen. A detail of the picture was the English boy (Creighton Hale) rushing home, after enlisting, holding the shilling aloft, given him by the Crown, to the strains of Tommy Atkins.

"With a novelty act ('Birds of a Feather') opening the show at the Alhambra this week, a sketch of real dramatic value ('The Weaker One') closing intermission. The comedy film (Chaplin) opening the second half and the Avon Four closing, it didn't matter much what came in between. However, the 'filling' was also good.

Molly Fuller has a broad white spangled veil or girdle on her royal blue sequin and white gown that just doubles her girth, and her white hat might be more becoming faced with blue. The two women in "The Weaker One," in brown and tan, in peasant dresses, were noble types of "women worth while," and the acting grips you with its sincerity.

Frankie Fay was attired in a handsome black silk chemise brocade wrap with its silver lining. She was a pathetic sacrifice on the altar of fashion, for her gown also was all wrong for her. A beautiful quality of olympic blue satin with silver leaf design stripes, running horizontally in the bodice and vertically in the skirt, it had a great puff at the hips, and the long narrow skirt was shirred up around the waist. There was a panel back with the skirt split underneath (so she could dance), showing accordion plaited chiffon drops. Not a natural line was visible, and, while the same gown might look quite smart on a tall girl—as well as the wrap, neither are for Miss Fay's short rotund figure. The gown did not prevent her, however, from putting over a nice line with her legs. Mary Kay was dainty in shell knit georgette embroidered in blue beads and a large blue picture hat.

HODKINSON WITH PATHE.

W. W. Hodgkinson and Pathe signed contracts last week whereby all of the Hodgkinson brand will be released through the Pathe sales organization beginning Nov. 25. The arrangement existing between Hodgkinson and the General Film will terminate on that date.

The Hodgkinson arrangement with the General was on a 15-20 split; the General taking the long end and Hodgkinson working on 15 per cent; the balance of 65 per cent going to the producers. Hodgkinson carried his own sales force and quitted them in the General exchanges, and that company handled the physical distribution of the product.

Under the contract with Pathe a similar condition will exist as regards the sales force. It is understood, however, although not admitted by either Pathe or the Hodgkinson office, that the present arrangement affords the latter better terms than they secured from the General. The Hodgkinson office is, however, laying great stress upon the fact that Pathe is in a position to give service of a greater efficiency than could be obtained through the General.

Pathe, since it discontinued the policy of producing features and disposed of the contracts that it held with Frank Keenan, Bessie Love, Bryant Washburn, and others, has been on the lookout for a connection that would guarantee a certain number of features for its program. This the link-up with Hodgkinson assures. Hodgkinson now holds contracts for the releasing of the output of the Brunton studios, where Bessie Barriscale, J. Warren Kerrigan and Louise Lumen are making features under an arrangement with Jesse Durham Hampton, brother of F. B. Hampton. He also has the Lillian Walker starring features which are being made by the company controlled by Lester Park, who is also working at the Brunton studio.

With these four stars Hodgkinson feels that he will be able to place two features a month on the market, but he hopes through other connections and by the purchasing of additional independent made features to release one a week.

JUDGMENT BY WEIGHT.

Last week in Part II of the Supreme Court, before Justice Hotchkiss, Florence Nelson, a picture player, secured a judgment for \$16,093.29 against the Superpictures Distributing Corporation (McClure Pictures), Frederick L. Collins, president.

The plaintiff was engaged last spring at a weekly salary of \$500, for one year. A clause stipulated the contract null and void if Miss Nelson exceeded 110 pounds in weight. No reason was assigned for this stipulation.

After the agreement had run about three months, it was breached, the defendants alleging she exceeded the specified weight limit. At the trial it was proved Miss Nelson never had exceeded the weight and is still within the 110-pound class.

The court awarded her the amount mentioned as the balance due her, in salary, at \$500 per week, representing about 32 weeks which the contract had stipulated.

Milton Dammann was the counsel for the plaintiff.

JACK CUNNINGHAM

Staff Writer Robert Brunton Studios, Los Angeles

Recent Releases for Barriscale, Keenan, Glum and Kerrigan

VARIETY

FIRST NATIONAL'S MANAGER REPLIES TO ZUKOR'S QUERY

J. D. Williams Goes Into Subject of "Specializing." Makes Pertinent Points for His Side. Says Day of Individual Producer, Independent Distributor and Independent Exhibitor Has Arrived.

By J. D. WILLIAMS

(Manager, First National Exhibitors' Circuit, Inc.)

VARIETY has requested us to relate the word "specialization" to the motion picture industry as the second of its two articles on that subject.

Without feeling the need for deliberation, we have decided to comply with 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 triple role of producer, distributor and exhibitor. Deliberation before consenting to VARIETY's request was unnecessary because of the belief that the present position of the First National Exhibitors' Circuit can not possibly be misconstrued through such a declaration.

VARIETY's issue of October 25th contains a lengthy statement on specialization by Mr. Adolph Zukor, of the Famous Players-Lasky Corporation, base, bulwark and structure of Paramount-Artcraft distribution. VARIETY neglected to say whether it had asked us to provide the second article as the representative of the exhibitor-owned distributing faction of the industry, or because it has official knowledge that Mr. Zukor's timely practical cry is aimed at First National Exhibitors' Circuit. However, we shall not permit any personal mental quandary over the point to becloud the issue involved in our text: Specialization.

For purposes of accuracy I will confine myself in discussing "specialization" in relation to the motion picture industry to the Standard Dictionary's definition of the word: "An occupation or activity limited to one particular line."

Mr. Zukor says: "The evil of producing and exhibiting coalitions is one of the gravest perils that has ever confronted the motion picture industry." Inasmuch as other portions of his statement appear, by broad intendo, to refer to First National, we thought, upon reading that sentence that he had this organization in mind in pointing out that "evil."

I have gone carefully over our records and consulted my associates for fear I might not know as much as Mr. Zukor implies that he knows about our company and its limitations, and therefore be wrong in stating that First National is not an association of producers and exhibitors. In fact, as I suspected, the articles of our incorporation specifically state: "That there is nothing herein contained which shall be deemed to empower the company (First National Exhibitors' Circuit) to manufacture motion pictures."

First National is, has been, and will continue to be a company specializing exclusively in the distribution of motion pictures. We own no manufacturing interests, we control no producing organizations, we operate no studios, we have no weekly payroll of extreme, worrisome and undue proportions in which are four-figure salaries for a list of stars, some of whom are profitable, but more of whom are not.

But, if such a coalition of producer and exhibitor as Mr. Zukor charges, really exists in the industry, and I am unaware of it if it does, what harm does it threaten to the manufacturers, distributors and exhibitors who believe in specialization, who correctly understand the meaning and application and limitations of specialization and who practice it honestly and sincerely in the conduct of their businesses according to its proper and accepted definition?

I agree heartily with Mr. Zukor's reference to the "physical law that a body cannot occupy two places at the same time," and to "the psychological law that a mind cannot do two separate things equally well and at the same time." We have had several sterling examples of its truth right in our own industry. And, possibly, more are about to be given.

To me it seems obviously foolish and energy-wasting to worry about competition with a man or firm trying to do two things at one time if I were specializing in either one of those two things. I would feel absolutely confident that the knowledge, ability, efficiency and strength I would achieve in doing only one of them wholeheartedly, sincerely, conscientiously and exclusively,

would enable me to far outrank and out-quality the competitor who was handicapped, in his competition with me in that one work, by the problems and details of still another business, or another phase of the same business.

Surely Mr. Zukor did not wish it to be understood that he refers to his own organization as an example of genuine specialization. It was. But today it is not, according to his own definition of that much-abused word. The first Famous Players' productions and the early releases of the Lasky company are still bright spots in the memories of exhibitors. They were the products of specialization. The producers had no distributing interests. Their output was handled by independent exchanges, organized for that purpose, but devoid of any other identifying relationship with the manufacturers and each specializing in its chosen field—distribution.

And exhibitors, in those days, could go to any exchange handling the releases of the Famous Players Company or the Lasky Company and book pictures under those brand names without a precluding service clause compelling them, as the chief condition to getting these two outputs, to contract for other and less profitable subjects handled by the same exchanges.

Gradually these independent exchanges were bought by Paramount for cash and stock considerations and are now operated by Paramount under the direct jurisdiction of the same executives at the home office of Famous Players-Lasky. Paramount-Artcraft who divide their time, thoughts and energies between controlling the operation of these exchanges and generalization in the supervision of the studios turning out the product these exchanges handle.

I want to repeat the dictionary's definition of specialization: "An occupation or study limited to one particular line," as the prelude to a brief reiteration of statements made repeatedly, week after week, in our trade journal advertising setting forth the purpose, functions, limitations and ambitions of the First National Exhibitors' Circuit. We have tried to make them plain and understandable, but it is evident that I will have to check up on our advertising department, and ask for greater clarity in construction.

First National's policy is summed up in one word: Specialization. To wit: We have a contract with Charlie Chaplin for eight comedies. There are no conditions in that contract which permit us to interfere in the least with him as a producer. He is an independent manufacturer, owning and operating his own producing company and the studios in which it works. He can take any length of time he feels is essential to quality in his releases. He is free to choose his own stories. He is not harassed by telegrams and long-distance telephone calls, urging haste in the completion of a picture to make a certain release date. He is entirely independent of any one or any other concern of any character. His contract with us provides for distribution of his output and that, to Mr. Chaplin, is First National's only function and part in his activities.

An example of the specialization to which Mr. Chaplin is a convert: Evidence his latest comedy, "Shoulder Arms," with a quality and entertainment value born of time, thought and uninterrupted attention to his own particular business—which won such acclaim from the public that Mr. Edcl of the Strand Theatre, New York, has continued it for a second week, an action without precedent for the Strand since the house played its first and opening attraction, "The Spoilers," for a similar length of time.

This public tribute is the result of Mr. Chaplin's clear and unmistakable understanding and appreciation of the meaning of specialization, and its honest application in practice instead of verbose discussion on paper and in theory.

Furthermore, First National has a specific responsibility in the specialization of Chaplin comedies the same as to all other productions it distributes. Exhibitors can go to First National exchanges and book Chaplin comedies or Anita Stewart Productions without contracting for "My Four Years in Germany," Madame Petrova's pictures, "Pershing's Crusaders," "Italy's Flaming Front," or any other production they control.

That is specialization in distribution.

The same conditions and relationship prevail between First National and any other manufacturer for whom it is distributing. And the same conditions and relationship will continue, unaltered, unchanged and with equal independence for thought, action, results and with equal opportunity for an honest specialization in any other contracts we are making or will make.

Mr. Chaplin is doing better work, obtaining infinitely greater quality in his productions today than he ever did before, just because he is an independent, unhampered free agent as a producer. And he is properly entitled to any added benefits—financial or otherwise, which accrue from his farsighted policy. If his productions can earn more, not by increased rentals to exhibitors, but by extended runs—meaning more booking days—justified by greater public patronage resulting from increased quality—he should share in the added profits made possible by his faith in the superior results of specialization.

Any other star can duplicate Mr. Chaplin's method for attaining quality with its consequent pecuniary advantages. But, apart from freedom in production, there must be no restraining conditions in the exchanges, no

(Continued on page 40)

VARIETY



I have seen the big guns
I have heard their roar
I have seen their toll
I have smelled Mustard Gas
I have worn a tin hat
I have worn a gas mask
I have seen coffins
I have lost my way and stayed out
all night in the woods
Curse the Flares
I am glad I am an American in
France
EDWARD MARSHALL
CARRY ON



Mae AUBREY
and
Estelle RICHE
Mae AUBREY
and
Estelle RICHE
returned after a suc-
cessful tour of Aus-
tralia and New Zea-
land and now spend-
ing a month in their
home town of Los
Angeles, Cal.
Representative:
M. S. BENTHAM,
Palmer Theatre Bldg., New York City.

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MARLEY**
MAKING THE WORLD
SAFE FOR AGENTS

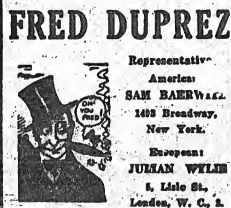
**STOP: MANAGERS AND
AGENTS STOP**
This is the act you are
looking for.
Can hold any spot on
any bill.
A hit now on the Coast.
**RECKLESS
DUO**
FRANK RECKLESS, Manager
Direction, EARL & YATES, Chicago

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



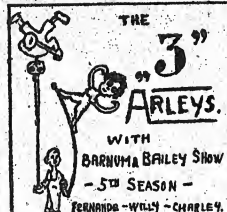
The Best Way to
Keep Good Acts in
Memory is to Refresh
Them With New.
**BILLY
BEARD**
"The Party from
the South"
Frisco Comedian
AL G. HALL's Minstrels
Eastern Tour
YATES BLACK
Western Tour
BENTON AGENCY

Opening on the Orpheum Circuit
Jan. 5th.
PAUL and MAE
NOLAN
Booked by these two famous
Philadelphia Agents
NORMAN JEFFERIES
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GREY
and
BERT
BYRON
PAT CASEY'S PET ACT



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BARNUM BAILEY SHOW
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FERNIDE-WILLY-CHARLEY.

POLLY, OZ AND CHICK
CUTE CLEVER CLASSY

"A Big Competition"
Little Jerry
The smallest man with the biggest voice
In Handbells Direction, R. Kaufman

Oct. 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
Is booked in England until 1921

JIMMY LYONS
Loew Circuit. Direction, MARK LEVY.
It Happened in
DETENTION
When They Picked Him
Out of a Squad of
50 : ROOKIES : 50
Our Hero Felt
Quite Elated
He Thought Sure He
Was Going To Be
Appointed Ensign
or Something
BUT
The Officer in Charge
Told Him to
WASH THE DISHES!
MILLARD and MARLIN
Moss Circuit. Direction, MARK LEVY.

BILLY
DALE
AND
BUNNY
BURCH
BOOKED SOLID
ORPHEUM CIRCUIT

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

HOTEL SHEARMAN, POST 17
How Actors Live in These Flats Times
Written by a Hambling Loop Head
Chris—Hello, Bob, see I haven't seen you all
week.
Bob—Oh, boy, the pants is on. I got myself a
regular job.
Chris—You don't mean to tell me you have for-
saken vaudeville.
Bob—Yes, while the lid is on; but I'm open for
big time after the epidemic.
Chris—What kind of job have you?
Bob—Lemon, partner. I am now bonded to good-
ness traffic cop in Gelesburg; have star and every-
thing.
Chris—Have you arrested any violators of the
law?
Bob—Sure; I caught an actor for smoking.
Chris—How did you know he was to smoke?
Bob—I saw green paint on his collar.
TAKE OUT THE DEUSES AND THREES—
LET'S HAVE LIL' ACTION.
KNAPP and CORNALLA
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 Saxen
SAYS
If there's any more
of them gray haired
piano players at li-
berty, get me one will
yuh?

EL FLO
BRENDEL and BERT
in
"Waiting for Her"
Direction, E. BART McTIGUE

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 CARRIE
HENRY and ADELAIDE
Original Novelty Introducing a
change in dancing.
Opening Pantages Circuit—Oct. 29th



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

THE SMASHING SONG HIT OF THE WEST YOU CAN HAVE IT, I DON'T WANT IT

The Biggest Sensation that ever came from the West

By MAY HILL, CLARENCE WILLIAMS and ARMAND J. PIRON

This is the song they're all fussin' about—The Best "JAZZ" of 'em all

It's a new "B-L-U-E-S." It's THAR, THAT'S ALL

This song is peculiarly adapted to harmony singing regardless of its jazz.

For singles or doubles it's a pippin—trio, quartettes or ensemble—Get It Now

TRY IT OVER—WHEN YOU HAVE, THEY'LL ALL WANT IT—

The musical score is written for piano and voice. It consists of three systems of staves. The first system has a piano introduction, followed by the first line of the song. The second system continues the melody and includes a bridge. The third system concludes the piece with a final flourish. The lyrics are written below the vocal line.

L.A.
You can have it, I don't want it, I mean your love and your sympathy, I mean the heart that you gave to me, Don't you hang around me, but just
let me be, You can have it I don't want it, That's what I say; Now don't you call me hon-ey names, for I re-fuse, 'Cause I've got an-oth-er sweet-ie now, the kind that's right, I'm
ev-er since we met I've had the "Wear-a Blues" pos-i-tive-ly thir'd with you good-by! good-night! You can have it, I don't want it, Hon-ey take it a-way! -way!

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TREMENDOUS BALLAD HIT

THERE'S A LITTLE BLUE STAR
IN THE WINDOW AND IT
MEANS ALL THE WORLD TO ME

GREAT BLUES SONG HIT

I'VE GOT THE
DALLAS BLUES

AND THE MAIN STREET HEART DISEASE

13-TO-THE-MINUTE SONG SUCCESS

WE'LL SING HAIL, HAIL, THE GANGS ALL HERE,
ON THE SIDEWALKS OF BERLIN

THIRTY-FOUR SONG

LET'S KEEP THE GLOW
IN OLD GLORY

AND THE FIFTEEN RECORDS TO

KEEP YOUR FACE TO THE SUNSHINE

(AND BEHIND YOU THE SHADOWS WILL FALL)

A SONG WITH LYRICS BY FRANK K. ROOT AND MUSIC BY FRANK K. ROOT

McKINLEY MUSIC CO.,

CHICAGO GRAND OPERA HOUSE BLDG.
NEW YORK 115 WEST 15TH STREET

15 CENTS

VARIETY

VOL., LII, No. 11

NEW YORK CITY, FRIDAY, NOVEMBER 8, 1918

PRICE 15 CENTS

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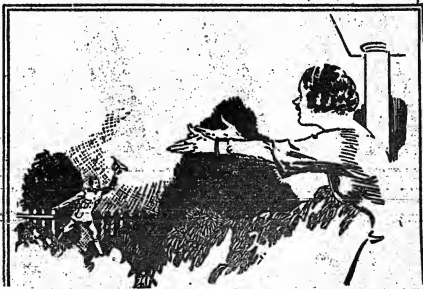
Variety

DOLORES CASSINELLI
IN
LEONCE PERRET PRODUCTIONS

EDGAR M. PHILLIPS, N.Y.

JEROME H. REMICK & CO.

READY SOON A New Song by **LEE S. ROBERTS** Writers of **"SMILES"**
J. WILL CALLAHAN



NEW

**THE LAST ONE
WE GAVE YOU
"SMILES"
WAS SOME WINNER,
EH, WHAT?**

**"TILL WE
MEET
AGAIN"**

**IS ANOTHER
Everything Ready for You**

**Professional Copies
Vocal Orchestrations
Dance Orchestrations
Band, Etc.**

SMILES

Made by
LEE S.
ROBERTS

The Cyclonic
Song Hit

Lyrics by
J. WILL
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Here is a song that brings joy to a weary heart—that fills to overflowing the homes 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, smuggest song sensation in a month of Sundays. A success? Well—you should smile. The greatest fox trot ever written.

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—DEMPSEY—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

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EPIDEMIC ENDS ITS COURSE WITH FEW TOWNS UNDER BAN

Aftermath of "Dark" Period Has Resumption of Shows Well
Under Way. Managers Here on Verge of Bankruptcy.
Late Reports From Affected Districts.

The goodly number of cities which emerged from the epidemic within the last two weeks was encouraging in the face of a situation that was close to disaster for theatricals. There are many sections of the country still within the grip of the disease. Had the closed theatre condition existed for another week in the east, a large percentage of managerial firms would have faced financial bankruptcy.

The situation at present is fast clearing up, even though it is felt that instead of a majority of quarantines having passed by Monday next (Nov. 11) it will be one week later, with some sections now stating a possibility of Nov. 19 as the opening date and a few cities predicting a still later date.

Including the openings this week, it is figured that approximately only 50 per cent. of affected communities have lifted the ban. The percentage is higher among the more populous cities but a number of places have closed down after opening, which is true too of many one-nighters. The majority of open cities are for the most part along the Atlantic coast but past the line of the eastern mountain chain the number of closed towns far exceeds the open ones.

Politics has played a part in the opening of a number of cities, which explains the lifting of quarantine in certain centres that had been quarantined because of a statewide closing order. Philadelphia opened independently of other Pennsylvania towns. Pittsburgh followed Monday, also in face of the state health board order which officially states Nov. 11 as the opening date. Vaudeville started in Pittsburgh but some road attractions are holding off until next week—K. & E. holding off shows until then. But the Smoky City suddenly closed again on Tuesday, following a clash between city and state officials. Chicago also shook off quarantine in the face of a state order that still has Illinois closed. That state was to have opened this week, but last minute ad-

virces postponed it and an opening of Illinois is now indefinite, although Bloomington, Peoria, East St. Louis and Champagne are listed to open Nov. 8. Kansas City is still another point where local politics mixed it up with the state officers the winners. The fight there is reported to be one of the wets against the dries. Kansas City opened up for two days and closed for what was announced as an additional ten-day period. But the city is still closed even though the ten days expired last week.

Some points in upper New York state and New England have yet to open. They include Utica, Poughkeepsie (was open two days), and Danbury, Conn. Though there is an opening movement in the south, points there also are indefinitely closed, including Charlestown, Savannah, Augusta, Mobile and New Orleans. The latter city is announced to open next Monday, along with St. Louis. The interior of Pennsylvania has a similar situation with cities like Scranton and Wilkes-Barre still in the midst of influenza ravages.

West of a line running from Pittsburgh to Buffalo (the latter opening this week) many big cities remain under quarantine in the middle west, with Ohio and Illinois not in any too favorable shape. Closed in that section are Cleveland, Cincinnati, Columbus, Grand Rapids, Louisville and Springfield. Detroit emerged from quarantine on Tuesday. Important cities which opened in that section are Indianapolis (Nov. 3), Dayton (Nov. 3) and Toledo (Nov. 6). Southern cities starting Nov. 6 are Richmond, Columbia, S. C., Roanoke, Petersburg, Chattanooga and Macon. Most of the Texas towns are open with the exception of San Antonio (another point which opened for a few days and then closed). It was to have started Sunday.

West of the Mississippi and including cities along that artery, the only important points open are Omaha, St. Paul and Des Moines. West of Omaha all sections are reported solidly under quarantine, but Denver expects to start on Sunday, while Lincoln, Neb., starts Nov. 8. St. Paul, which has withstood (Continued on page 15.)

STOCK COMPANY AS UNIT.

The largest unit framed to date by the Over There League is a stock company holding 10 players, due to sail around Dec. 1.

The stock, which is going for six weeks, will remain at one point throughout the stay in France, the place probably being one of the several cities where men on leave are permitted to go, like Aix le Bains, the beautiful resort of southern France.

Present in the stock cast are some well known names, such as Mary Boland, Mary Hampden, Sydney Shields, Minnie Dupree, Homer Miles, Albert Perry, Walter Young and Robb Kennedy.

A repertoire of seven plays will be given. They are: "Fine Feathers," "The Traveling Salesman," "Seven Days," "Paid in Full," "A Pair of Sixes," "Her Husband's Wife" and "Kick In."

A performance may be given aboard the transport going over.

PASSPORTS AFTERWARD.

With the conviction existing in theatrical circles that the war is over, foreign vaudeville agents in New York are talking over the possibility of securing passports when peace has been formally declared.

While it is expected there will be many restrictions placed against the free issuance of passports, especially for tourists, for at least until the large majority of Americans in service over there have returned, the agents appear to believe there they will experience no great difficulty in securing leave for professional entertainers to sail across.

Foreign agents are preparing for much activity in international bookings with the cessation of warring battles.

EPIDEMIC BENEFIT.

Montreal, Nov. 6.

The Canadian Circuit, Clark Brown, general manager, and operating in this city the Princess (vaudeville) and Gaiety (burlesque) has turned over the Gaiety for the first Sunday after the theatres are allowed to reopen for a benefit for the stage hands, musicians and employees of the two theatres.

The proceeds are to be divided among the three groups in proportion to the aggregate salary of each weekly at the respective houses.

A somewhat similar plan will be followed by the circuit for its people and theatres in Ottawa and Hamilton.

In Montreal, immediately upon receipt of the donation of the Gaiety and its purpose by Mr. Brown, undated tickets were printed and are being sold for the benefit.

KLAW WANTS \$3,000,000.

The price reported set upon his holdings and share by Marc Klaw as a partner of Klaw & Erlanger is said to be \$3,000,000.

A recent proposal made by Levy Mayer, of Chicago, to capitalize in a corporation all of the K. & E. properties is said to have been finally waived aside by Mr. Klaw, he precluding the possibility of the arrangement, according to the story, as the proposition involved Klaw's virtual retirement from further active participation in the firm's dealings.

The story "on the street" says A. L. Erlanger is desirous of seeing the Levy Mayer plan consummated. In that event Erlanger looks forward to Charles Dillingham becoming associated with him in place of Klaw to assist in directing the K. & E. firm. Mr. Dillingham is reputed acting as general counsel of late to both of the K. & E. members in an effort to bring them once more together in an amiable frame of mind toward one another. So far his and other efforts have been futile.

With this season the Klaw & Erlanger "Syndicate," now most often defined as consisting wholly of the Klaw & Erlanger booking department, is said to have secured two new partners—Cohan & Harris and David Belasco. Each is reported receiving 15 per cent. of the net profits of the booking agency. Cohan & Harris, in addition to being guaranteed \$200,000 yearly in profits from K. & E., when C. & H. concluded to cast their allegiance with that firm as against the Shuberts, also received the 15 per cent. interest. Belasco has been promised a similar percentage. Besides declared in on the bookings, Belasco secured more favorable terms for his attractions than he previously had enjoyed under the K. & E. booking.

The K. & E. booking department last season is said to have netted around \$125,000. No guarantee is reported having been given by K. & E. to either Cohan & Harris or Belasco what the net will be this season, or in the future.

THREE JANE COWL REASONS.

The reasons ascribed by those interested for the success of Jane Cowl in Selwyn & Co.'s "Information, Please," not reaching expectations are first, that she opened in a new theatre, the Selwyn; that the Liberty Loan drive was coincident with the first weeks of her run; that the influenza epidemic followed close upon its heels.

Miss Cowl will continue in the piece until its successor, if any, is secured.

CHAS. ALTHOFF. Some \$400,000. tab.

CABLES

IN PARIS

Paris, Oct. 16. There is a small newspaper published in Brussels, "La Libre Belgique," which the German Government is doing its best to suppress. It has existed four years and still appears. For the fourth anniversary number a picture of the German governor was published with a sarcastic biography, and this person found a copy in his coat pocket one morning. He grew red with anger and immediately called 40 special detectives from the Fatherland to run down the printer, which they succeeded in doing; 12 years' hard labor were given to the poor fellow for his audacity. A dinner was then organized to celebrate the "clever work" of the detectives, among whom figured some women. But shortly after the journal reappeared, and in a recent number there is a picture of the famous banquet. The German man has returned dejectedly to Berlin.

The different theatrical syndicates are at loggerheads with the Opera, and a strike may occur. The small people claim \$1 per day as a bonus for the increased cost of living, which is still going up. This will mean about 900,000 frs. additional cost for the Opera, which Manager Rouche says he cannot support. The Minister of Fine Arts (the Opera being a State subventioned house) has authorized him to slightly raise the prices of admission, to be devoted solely to the musicians, stage hands, chorus, dancers, dressers, etc., but it may not mean the amount extra claimed. It is therefore possible the syndicates may not accept this reckoning on behalf of their members.

Albert Carré is returning as director of the Opera-Comique, in conjunction with Emile et Vincent Isola. A government decree (the Opera-Comique being under the control of the State, as a subventioned theatre) will shortly be published making this new appointment. Why Gheusi, who has been in charge since the war, is now being sacked is not known. He has, as a matter of fact, declined to receive notice and is to bring the matter before the State Council. Albert Carré was formerly manager of the Vaudeville, and left that house for the Government appointment at the Opera-Comique seven years ago. He was then drafted to the Comédie Française, after the death of Claretie, but being mobilized on the outbreak of hostilities, Emile Fabre undertook the functions of temporary administrator at the House of Molière. He made good, in every way, in a most difficult situation, where actresses with supposed Governmental influence behind them imagine they can run the theatre. Indeed, he appears to have done much better than Carré, and his appointment to the permanent position of Administrator is now announced.

The new operetta, "La Dame de Monte Carlo," by Georges Leglise and Edmond Pingrin, must be performed by the Theatre des Varieties, was postponed a few days on account of illness of Harry Baur. The other roles are held by Mmes. Diesterle, Maggy Varma, Valiska, Leonie, Richaude, Mirane Ebby, M.M. Alphonse Massart, Serge. G. Lantry and Portetix.

The theatres at Lyons have been closed a few days by order of the mayor on account of the influenza epidemic there.

Bernard Lecache will open the old Funambules, Rue Fontaine, as a cabaret, Nov. 1. It will play as a cabaret under the present restriction.

tions, on the lines of the Chat Noir of years ago.

DEATHS.

Eugene Palach (known as Christ' Yan), a French artist, died at the age of 36 years after a long illness.

Meunier Carus (professionally known in France as Surac), cafe chantant singer, died recently at Lyons, age 26, from effects of illness contracted on the front.

Germat, French comic vocalist, wounded some time ago, died at Marseille, Oct. 4.

M. Grenier, attorney for the French Association of Music Hall Artists, has died.

Emile Lassailly, composer, has died. He wrote the music of "Carmenetta," among other operettas, and was formerly conductor of the Theatre des Varieties, Paris.

In Paris Theatres: Opera Comique, Odeon; Comedie Francaise, repertoire; Larcheveque et ses fils (Porte St. Martin); "Nothing but the Truth" (Gymnase); "Le Chemineau" (Gaité); "La Dame de Monte Carlo" (Varieties); "Notre Image" (Rejane); "Les Nouveaux Riches" (Sarah Bernhardt); "La Femme et le Pantin" (Ambigu); "None" (Vaudeville); "Billeted" (English Theatre, Albert I.); "Course au Bonheur" (Chatelet); Divorçons (Arts); "Les Femmes a la Caserne" (Cluny); "Le Tampon du Capitaine" (Desnoes); "Pierrette et Patapon" (Renaissance); "Gare Regulatrice" (Scala); "Henri III et sa petite Cour" (Antoine); "Pelle Nui" (Edouard VII); "La Petite Femme de Loth" (Athene); "Amour en Espagne" (Bouffes du Nord); Reves at Folies Bergere (Zig-Zag); Casino de Paris, Bouffes, Cigale, Abri, Mayol, Ba-Ta-Clan, Eldorado, Caumartin, Cadet-Rousselle.

PALACE REVUE DOING \$15,000.

London, Nov. 6. "Hullo America," the new revue at the Palace with Elsie Janis the particular star is doing \$15,000 weekly. Sir Alfred Butt is paying Miss Janis \$2,000 a week.

GRIM REAPER GETS TWO.

Paris, Nov. 6. Georges Carlock Daugstman, died Oct. 22 of the Grippe. Madame Edmond Weber, daughter of the French tragedian, died Oct. 27.



RIVERSIDE, NEW YORK

is where you can see our faces this week (Nov. 4). We are not ashamed of them! That's the way the photographer posed us.

We have nothing to conceal, not even our route of all the eastern B. F. Keith theatres. LOU AND JEAN ARCHER Keith's Boston, next week (Nov. 11). Direction, HARRY FITZGERALD.

NEW OPERA FOR CHICAGO.

Paris, Nov. 6. Henri Fevrier will visit Chicago to superintend the production of his new opera, "Gismonda," which is to be conducted by Cleofonte Campanini this winter. It will be the novelty of the Chicago Opera Association season, and will afterwards be given in New York. Fevrier is the composer of "Monna Vanna," over which he had some little dispute with the author, Maeterlinck, given at the Paris Opera. Mary Garden and Muratore sang the opera in New York last year. Fevrier is at present on a furlough from the French Government to go to the United States to create and mount his new work, "Gismonda."

BRENON RETURNING.

London, Nov. 6. Herbert Brenon has finished his national war film for the British Government, returning to New York about Dec. 1. After concluding certain business in America he will probably sail back and remain over here.

"Night Watch" with Madge Tithers.

London, Nov. 6. The next production at the Garrick will be "And in the Night Watch," Michael Morton's adaptation of "La Neille Darnes," with Madge Tithers in the leading role.

London Play for Marie Tempest.

London, Nov. 6. Edward Knobloch has just finished a new war play for Marie Tempest, for her reappearance in London on her return from South Africa.

"Belle of New York" Revived.

Paris, Nov. 6. The Bataclan has withdrawn its musical revue and revived "The Belle of New York" Oct. 31.

"Treasure Island" Secured.

London, Nov. 6. W. J. Cunningham has bought the English rights to "Treasure Island" and will produce it in London in association with Herbert Jay.

"Chu" Million and Half.

London, Nov. 6. "Chu Chin Chow," at His Majesty's, Oct. 29, had run 1,091 nights and has taken over \$1,500,000 in gross receipts. It still plays to capacity.

"Oh Boy" with Beatrice Lillie.

London, Nov. 6. Grossmith & Laurillard will produce "Oh Boy!" at the Apollo shortly, with Beatrice Lillie as the lead.

MUSICAL "HONEYMOON."

"A Full Honeymoon" a novelette which appeared in "Smart Set" several years ago, is to be made into a musical comedy by Oliver Morosco, who is working on the adaptation with Raymond Peck. The story was by Avery Hopwood, who originally made it into farce form, Mr. Morosco presenting it for a time at the Gaiety under the name of "Sadie Love," with Marjorie Rambaue starred. For the musical version the first title of the story will be used.

In "Three Wise Fools" at the Criterion is Phyllis Rankin who plays a character role. Miss Rankin was a great favorite in the old Casino days, and was noted for her chic and dash. She followed Edna May as the Salvation Army lassie in "The Belle of New York" and was identified with other musical successes of those days. In "Three Wise Fools" her husband, Harry Davenport, has a leading part. She is a daughter of the late McKee Rankin.

COUGHED INTO MARRIAGE.

New Orleans, Nov. 6. A young man was walking through the lobby of the Grunewald Hotel here the other day when his gaze was arrested by a girl, approaching. As she grew nearer his eyes sparkled and hers sparkled right back.

"Ahem!" coughed the young man into her hand.

"Ahem yourself!" coughed the girl into her kerchief, strictly conforming to influenza edicts.

"You look mighty good to me," said he.

"You're not hard on the eyes yourself," said she.

"Aren't you lonesome, all alone?" questioned he.

"Oh, much—very, very much," said she.

"Let's do something exciting," suggested he.

"Excitement is my middle name, but in these times one can't be too careful," said she.

"We might get married," said he.

"It ought to help back the monotony," said she, pensively.

"Let's," pleaded he.

"Let's, it is," said she.

And so she and she were married. He wore his military uniform and she did not remove her overseas cap. His name is Lieutenant H. W. Laite. Hers is Isabelle Violet Lilly. He is attached to the Canadian army. She is of the Two Lillys, recently touring the Low country.

Mrs. Laite left the day after her marriage for Chicago, accompanied by her sister. Her husband remained behind at the request of Department of Justice agents, who are investigating. A friend bade Mrs. Laite farewell at the depot. Apprised that agents of the Government were looking into her husband's affairs, she said:

"Those agents can investigate as much as they please, but they'll get no commission from me!"

QUITS AFTER 16 YEARS.

Jimmie Peppard has left vaudeville. After having been in the box office of either one or another of the vaudeville theatres in New York for the last 16 years, he has gone with A. H. Woods, who has placed him in the box office of the Eltinge Theatre, where he is assisting Tony Davies.

Peppard started at the Circle Theatre with F. G. Williams and for a number of years was in the box office of the Colonial, when that house was taken over by the B. F. Keith interests. He remained there until the Riverside was opened and went there as treasurer. Recently he was transferred to the Royal, where he was located at the time of his resignation.

PLAYS TWO ORCHESTRAS.

"The Road to Destiny," the first O. Henry work to be adapted to the stage (by Channing Pollock), being produced by A. H. Woods, is described as being a second best of the department. There is a cast of 35, including Florence Reed, John Miltern, Malcolm Williams, Edmund Lowe, Alma Belwin, Arnold Lucie, Edw. Walters, Claude Brooke and Alma Kruger.

There will be two orchestras, one playing in the pit and the other back stage. Chimes will ring in the cellar and flies.

The shows' out of town premiere will occur in Trenton, Nov. 15. It is due on Broadway Thanksgiving week, either at the Eltinge or the Republic.

Eddie Cantor has been elected to the Council of the Actors' Equity Association, to fill the vacancy left by the late Edwin Arden. The Council heretofore has often included representatives from musical comedy, but the A. E. A. is seeking to include that branch of the professional more thoroughly than formerly.

EPIDEMIC CASUALTIES

The wife of J. B. Lampe, arranger for the J. H. Remick Music Co., died in New York, Nov. 5, of influenza.

James T. Turner, a prominent Pacific coast picture man, died Nov. 4 in San Francisco. He was a member of the firm of Turner & Dahnen.

Mrs. Luette Hedges (Hedges and Hedges) died at her home in Reno, Nev., Nov. 4, of influenza. The deceased was 31, and had been sick four days.

C. V. Riggins, carpenter, New York Protective Union No. 1, died Nov. 3 of influenza.

Massa Kichi Kimura died at Bellevue Hospital, New York, Nov. 3, from pneumonia.

Harold Edel, 29, manager of the Strand, New York, died Nov. 3 of influenza. A widow and two-year-old son survive.

George Dugas died at his home in New York, Nov. 2, of influenza.

Charles T. Hart, a western professional, died of pneumonia in Chicago, Nov. 1.

Helen Graham died of Spanish influenza in London, Eng., Nov. 1.

Rainer Cairns, died in New York of influenza October 21, her husband, a non-professional, dying four hours later.

Arthur H. Wolff (formerly with Walter Plummer Agency) died at his home, 1007 Putnam avenue, Brooklyn, of pneumonia, Oct. 30, after seven days' illness.

Roy Phillips died in the Base Hospital, Lowell, Mass., Oct. 28, from influenza.

Ira J. Byers died at the home of his mother in Cleveland, Oct. 27, of influenza. Byers at one time was an aerial performer.

Elizabeth Magee Williams (sister of Magee and Anita) died at Hoosick, N. Y., Oct. 23, from pneumonia.

Low Krouse died Sept 29 of influenza after a short illness at Camp Green, Charlotte, N. C. Mr. Krouse's last appearance in vaudeville was with the Arthur Sullivan act.

Jessie Wilson, a chorus girl with "The Social Maid," died of influenza in Toledo last week.

Lillian Taddan (Lillian Wilson), aged 33, sister of the Wilson Brothers (Frank and Joe), also the latter's brother-in-law, Henry Barnizer, died last week of influenza.

Dale P. Hill (pictures) died at Kansas City last week of influenza.

Edward Colebrook died at his home in New York last week from influenza. The deceased was last seen in "The Man Who Came Back."

Bob Alexander convalescent.

Joe Daly (U. B. O.) convalescent.

Frank Herbert is rapidly recovering from pneumonia.

Joe Klav, quite ill with influenza, is again in his office.

Dick Jose is seriously ill at his home in San Francisco, from influenza.

Jimmy O'Brien is confined to his home in New York with influenza.

Hope Wallace is recovering from an attack of influenza in San Francisco.

The wife of Jack McCoy (Fisher and McCarthy) ill with influenza, convalescent.

Mr. and Mrs. Gerald Griffen, stricken with influenza in San Francisco, have both recovered.

Signa Andres is convalescing from influenza at the St. Charles Hotel, Seattle, Wash.

Bess Stafford ("Twin Beds") is con-

fined to her hotel in San Jose, Cal., with pneumonia.

Mrs. Renelles, of the Renelles, confined at her hotel in San Francisco with an attack of influenza.

John T. Doyle, while at the Prospect, Brooklyn, seized with influenza and unable to finish the engagement.

Margaret Howard was discharged from the American Hospital, Chicago, after a two-weeks' influenza siege.

The wife of Eddie Gordon ("On the Western Front"), at New York Hospital, with influenza, is improving.

Allan Rock, publicity director with Affiliated Picture Distributors, has returned to work after a slight attack of grip.

Dorothy Greenan and Elizabeth Smith, of the Ackerman & Harris office, San Francisco, recovering from grip.

Elsie Carlisle, in the press department of the Orpheum, San Francisco, is convalescent following an attack of influenza.

Arthur James and Janet Priest, both of Metro's publicity department, ill with slight attacks of pneumonia, are again at work.

Clem Jones is recovering in Columbus, O., from a severe attack of influenza. At one period of his illness hope was abandoned.

Jack McClellan ("Hello Egypt") is confined to his home with influenza. Mrs. McClellan has also been stricken with the disease.

Olga Petrova is confined to her home with influenza, and has been compelled to abandon temporarily her rehearsals of "The Eighth Sin."

N. W. Derr, manager of the Riverside, ill with a heavy cold. Arthur White, relief manager of the Keith Circuit, acting for him.

Gertrude Hoffmann had a severe attack of influenza late last week and has been confined to her home in Sea Gate (Coney Island) recovering.

Harry Weber, the vaudeville agent, is expected to be out the end of this week. He was nicely recovering last week, after a somewhat severe attack of influenza, when he insisted upon venturing out from the house, which necessitated a return to bed.

STRUCK "SPEECHLESS."

Newport, R. I., Nov. 6. At a Halloween dance in Destroyer hall a procession of ghosts, headed by the devil, a witch and a monkey (played by Seamen Lew Noll, Chas. Kenny and Bill Jones) put over a "mock trial" to condemn the Kaiser.

It was supposed to have been rehearsed, but up to 10 minutes before the procession started, all the characters had was the opening line. They conferred with Mark Levy, who outlined a routine. The boys in turn were to "ad lib" for about seven minutes, then burn the Kaiser.

The procession started. They marched around the hall, then halted in front of the naval officers present. Noll and Jones picked up the situation and "ad libbed" for about three minutes until Jones ran out of conversation. Noll turned to Kenny (who up to then had not spoken) and said, "Well, old witch, what do you say?"

Kenny replied, "I think the same as you do."

Which may go to prove that many an old time artist at present signed up with Uncle Sam as a G. O. b, can be dazzled by gold stripes to the extent of becoming "speechless."

CORT'S COMEDY TEAM.

John Cort has signed a contract with Hal Skelly and Hans Wilson for a term of years. He intends making a comedy team of four men and co-star them in musical comedy productions.

CANCELED ACT AGGRIEVED.

Daisy Leon and Billy Tower opened a new act at B. S. Moss' Regent Theatre at 7th avenue and 116th street. After the first performance Monday they were notified the act was not up to the standard required, and should be eliminated from the program.

The couple, according to the manager, Emil Groth, who told them their services were no longer desired.

The couple, according to the manager, then took it upon itself to express its opinion of the theatre, manager and the circuit in heated terms, and the manager ordered them from the premises.

Miss Leon and Mr. Tower then called at the 125th street police station, where they registered a complaint against Mr. Groth, alleging he was pro-German.

According to C. J. Brown, general manager of the circuit, a police sergeant visited Mr. Groth, and was quickly convinced the charge was unfounded, laughing at the accusation.

The act did not continue its Regent engagement, and the complaint did not get beyond the police sergeant.

B. S. Moss, hearing of the matter, communicated with the Vaudeville Managers' Protective Association and the National Vaudeville Artists, registering a complaint against the behavior of Miss Leon and Mr. Tower in his theatre.

SLIPPED ON TALCUM POWDER.

Between the matinee and night show Election Day at the Palace some mischievous person spilt talcum powder on the part of the stage known as "one."

Several of the acts that danced in this part of the stage had difficulty at the night performance.

Stanley and Birns, on second, were compelled to leave in the middle of one of their dance numbers.

Frisco managed to avoid it. Chic Sale slipped once. Blossom Seeley and Bennie Fields slid all over the stage while doing some of the steps in their dance number.

Tom Dingle, Bessie Clayton and the Casinos slipped several times, while Stan Stanley and the Bostock riding act derived a great deal of comedy from the condition of the floor.

The stage and ground clothes were thoroughly scrubbed Wednesday morning.

DIFFERENCE OVER CELEBRATION.

San Francisco, Nov. 6. Theatre managers have divided over the advisability of holding a local celebration the evening before the local houses are permitted to reopen.

The legit theatres and Orpheum (vaudeville) are opposed to the celebration, as against the other theatres in the city in favor of it.

Those opposed represent about 6,000 in seating capacity—those in favor about 60,000.

The mayor and civic bodies favor the celebration.

MRS. PANTAGES ENTERTAINING.

Seattle, Nov. 6. Mrs. Alexander Pantages, wife of the vaudeville circuit manager, expects to sail this month to France, to entertain our soldiers.

Before her marriage Mrs. Pantages appeared professionally as a singer.

NEW MARX BROTHERS ACT.

Chicago, Nov. 6. The Marx Brothers have laid aside their show, "The Street Cinderella," and will break in a new act this week at Gary, Ind.

Milton Marx is out, having joined the army, and Herbert Marx is replacing him. They will journey east after "dogging" the new material, and will be booked by Harry Weber over the U. B. O.

The new vehicle carries in all 18 people.

SARATOGA HOTEL SCANDAL.

Chicago, Nov. 6. The Saratoga Hotel is again the storm center of a scandal. Three Filipino musicians, members of a vaudeville act, were arrested there together with three young matrons of Milwaukee, one the widow of an American officer lately killed in France.

The men were charged with the Mann act, having brought the women from Milwaukee, where they met them while playing.

The women claim they came to go into an act with the Orientals, but admitted that they had lived in rooms on the same floor with the men and had been involved in unsavory "parties."

The prisoners are Miguel Flores, alias Mike Flowers, Fausto Enriquez, alias Henry Fausto, and William Castillo. The women are Mrs. Alice Price, 19; Mrs. Oma Angel, 17, and Mrs. Magdeline Booher, 18, widow of the officer.

Mrs. Angel wore her hair in a braid when admitted to the hotel. The six had been there since Oct. 10.

The men bill themselves as the Filipino Trio.

SEVERAL OF "EVERYTHING."

Several acts left "Everything" at the Hippodrome, including the Houdini, Reynolds and Donegan, and Gerda Gulda, the Danish danseuse.

They had been engaged on a ten-week basis, with contracts expiring and not renewed.

Houdini had been working under a handicap ever since the opening of the show because of a broken bone in his wrist.

The seating section will be retained in "Everything" for the present, but several new features are to be introduced along the lines of past seasons.

One addition proposed is a tabloid of "Pinafore."

NEEDED MONEY TO DINE.

Chicago, Nov. 6. During the period of distress when all applying professionals were gladly aided by Sam Thall, acting as chairman of a committee organized to lend assistance, two young men, fairly well known in vaudeville, applied for \$25 each. Both stated the money was necessary, and one mentioned he had just left the hospital.

They received the amount asked for and the same evening were noticed in the College Inn restaurant, dining with two young women, under a menu card price scale that is never considered economical in these parts.

The committee is considering whether to give the names of the applicants out for publication.

PAN HAS GARDEN, K. C.

Kansas City, Nov. 6. The Pantages Circuit has taken over the Garden Theatre here. No statement has been issued as to the circuit's future intentions for the local Empire, which now occupies with the Pantages road shows.

NEW CHARLESTON HOUSE.

Charleston, S. C., Nov. 6. The Academy of Music will discontinue her husband, Alexander Carr, is listed for trial in Mineola, L. I., to day (Nov. 8). Mrs. Carr, through her attorneys, Henry J. & Frederick E. Goldsmith, asks for an absolute divorce on statutory grounds, alleging adultery committed by Mr. Carr at his home in Rockville Centre, L. I.

The new Victory will open Nov. 11 with a six-act vaudeville bill, booked by Mr. Delmar and the staff at the Academy will move to the Victory.

CARR DIVORCE CASE UP.

Mary Carr's suit for divorce against her husband, Alexander Carr, is listed for trial in Mineola, L. I., to day (Nov. 8). Mrs. Carr, through her attorneys, Henry J. & Frederick E. Goldsmith, asks for an absolute divorce on statutory grounds, alleging adultery committed by Mr. Carr at his home in Rockville Centre, L. I.

CHAR. ALTHOFF makes money for Managers.

VAUDEVILLE

AMUSEMENTS PLEDGE SUPPORT IN BIG CHARITY CAMPAIGN

William Fox, Chairman Allied Theatrical Committee. Theatre Collections Planned. "Drive" to Be Helped By Benefits and Special Shows. Committee's Rooms at 110 W. 42d Street

Next week, Nov. 11-18, will be the big charity drive for the seven war activities, allied in the drive, which is to secure \$170,000,000. Collections will be made in the theatres during the week.

The amount has been divided, with the respective associations, as follows: Y. M. C. A., \$100,000,000; Y. W. C. A., \$15,000,000; National Catholic War Council (including K. of C.), \$30,000,000; Jewish Welfare Board, \$3,500,000; American Library Association, \$3,500,000; War Camp Community Service, \$15,000,000; Salvation Army, \$3,500,000.

The Allied Theatrical, Motion Picture, Music and Entertainment Committee of the United War Work Campaign, has taken offices at 110 West 42d street. New York's quota is \$35,000,000.

William Fox has been made chairman of the Allied Amusement committees. The object of the industrial campaign is to endeavor to obtain one day's pay from every employee connected in any way with any motion picture or theatrical company.

Among the entertainments proposed in aid of the charity are a benefit at the Hippodrome, Nov. 10, arranged by E. F. Albee; a War Relic Exposition at the First Field Artillery Army for the week; John McCormack concert at the Metropolitan, Nov. 12; football game at the Polo Grounds Nov. 16, and the same night a ball at the Hotel Astor, preceded by a boxing festival at Madison Square Garden, with the Friars' Club benefit at the Metropolitan Nov. 17.

George M. Cohan sent out invitations calling a general meeting of those connected with show business, asking them to be his guests at a luncheon which he gave yesterday (Thursday) at the Knickerbocker Hotel. The chief topic discussed was what part the theatrical interests would take in the new War Work Drive.

BROADWAY'S CARNIVAL.

The outdoor carnival to be presented on Broadway by the Showmen's League next week will be in aid of the Charity Drive. Circus tents will be erected at intervals, from Times square to Columbus circle. Free acts, side show attractions, animals, concessions, etc., will be seen in the open. The attractions comprise some of the best known dandified performers. Nervio, the Human Comet, will drive twice daily from the roof of some high building in Times square, and will land on his chest on a steep incline near the ground. Others to appear are Speedy, the high diver; Charles Bigney, water expert; Tom Quincy, Captain Riggers, Al. P. Swartz, a New York boy (who will walk across Broadway on a high wire); Will O'Connell, who will ride across on a bicycle high up in the air on a single wire, and Oscar Babcock. The complete list of turns holds many other names.

The event was outlined at a meeting held Nov. 4. J. J. MacDonald, representing John D. Rockefeller, Jr., was present.

Perry & Gorman have made a collection of 100 sideshow acts which will be on daily exhibition. This firm has also provided a number of merry-go-rounds to be placed along Broadway.

Sam McCracken, the circus promoter, is due in the city with a new exhibi-

tion of wild animals, and the Columbia Carnival Shows are providing a half dozen circus tents.

The drive will be preceded by a parade on Fifth avenue, tomorrow, Nov. 9.

3 MONTHS' TICKETS NOT EXTENDED

Chicago, Nov. 6.

Efforts to effect a continuance of the three months' summer tourists' tickets for the coast have failed. Because of the epidemic having held up acts and attractions for about four weeks in the United States Railroad Administration in Washington to allow such tickets to remain valid for an additional 30 days, which would have made them good until Dec. 1. A reply from Washington, signed by Gerrit Fort, was to the effect it would be impossible to authorize an extension of the summer tickets, except in cases of bona fide cases of illness of ticket holders or members of their families. As quarantines are lifted, therefore, in the west, ticket holders will, in order to continue their trips, have to exchange tourist tickets for the new all-year tickets, paying a pro rate increase over the three months' rate.

A change in the all-year tourist rate out of Winnipeg and good via Portland, Seattle, Frisco, Los Angeles and eastward via Salt Lake, Denver and Missouri river points, has been made. The quoted rate starting at Winnipeg was \$110, to which was added \$1.10, the Canadian war tax of one per cent. Western railroad men, it was predicted, would object to the rate, which was regarded as a "lemon ticket" because of its advantages over the Northern Pacific rate. In any event the \$110 quotation was withdrawn Oct. 31 and the new rate now existing is \$135.25, which includes war tax.

MEETING FOLLOWS DINNER.

Following the second annual dinner of the Vaudeville Managers' Protective Association, to be held at the Hotel Plaza, New York, Nov. 13, the members-managers will attend a general meeting of the V. M. P. A. the second day afterward, at its business rooms. A large gathering of the V. M. P. A. membership is anticipated in New York for the dinner and the members will remain in the city two days or more.

STAGE HANDS SCARCE.

Any number of the stagehands laying off during the epidemic went to work in government plants, some obtaining immediate employment in nearby munitions factories. Some of the local houses in seeking union stage hands found such a dearth, permission was obtained to engage "extras."

This was only done when the unions, locally and outside, were unable to fill the demand. Never in the history of show business has such a scarcity of union stage labor been recorded, and in the face of the worst epidemic.

STANDEE ORDER OFF.

The Board of Health ban on standees in the New York theatres and the restrictions concerning smoking were removed Wednesday.

NEW BRITAIN, STORM CENTRE.

Paddy McMahon and the Bernsteins are on the outs. They have been on the "ins" in several ways for many years. First Freeman Bernstein supplied vaudeville programs for McMahon's theatre (called Keene's) in New Britain. When Freeman retired to promote shipbuilding plants in Porto Rico, he left the New Britain bookings to his brother, Sam.

One day one Joe Shea called on Sam and said he had a cantionment show laying off. He would like to book it at McMahon's. Sam told Joe if Joe would promise not to steal McMahon's bookings he could have the date. Shea took his show to New Britain. McMahon expressed his gratification over the kind of a show Shea had. Shea replied, that was an everyday occurrence with him, picking good shows was second nature to him, and when they were through talking Shea had been appointed McMahon's official booker, supplanting Sam Bernstein.

When Sam asked McMahon the why, McMahon replied that Joe Shea could give him Fritz Scheff, and as Fritz Scheff had once played New Britain as a special attraction at \$1,100, McMahon couldn't resist the temptation Shea held out.

The Bernstein's original agreement with McMahon was that they receive \$25 weekly for booking from him, McMahon also to contribute \$50 monthly toward their office rent in New York. McMahon paid the \$50 monthly, but according to Sam, nothing else, with the \$25 weekly accumulating until Sam Bernstein now says he intends starting an action against McMahon to recover it.

Asked where he had made any profit out of McMahon's bookings for so long without the \$25 a week fee, Sam naively dodged.

As it has been quite well known that McMahon's chief pursuit as a manager was cutting salaries of acts booked with him, some people believe Sam protected himself in the first place, but placing the act at a figure that could stand the expected cut from McMahon and still leave the act a satisfactory amount for itself, with perhaps (and the emphasis very hard on the perhaps) enough left over for Sam.

Mr. Bernstein says he may have to go to New Britain to collect from McMahon, but even that doesn't phase him, although it's not likely Sam will start his action in New Britain. He is more apt to commence it in some nearby city where McMahon is not so popular politically.

Meanwhile Sam is musing on McMahon and Joe Shea, once in a while thinking of his brother, Freeman, who, somehow, stuck to McMahon while McMahon was sticking to him.

BIRTHS.

Mr. and Mrs. Ben Bernie, in New York last week.

Mr. and Mrs. Stewart Jackson (Jackson and Wahl), Oct. 25, at the Lying In Hospital, New York, son.

Mr. and Mrs. Chuck Reiser, in New York last week, son. Mrs. Reiser is professionally Miriam Hope.

Mr. and Mrs. Maurice Diamond, in New York last week, daughter. Mr. Diamond is professionally known as Helen McMahon.

Mr. and Mrs. Don Trent at their home in Minneapolis, Oct. 24, daughter. Mrs. Trent is known professionally as Blanche Burnett.

Mr. and Mrs. William F. Arnold, at the Women's Medical College, New York, son. Mrs. Arnold was formerly of the Evans Sisters.

ILL AND INJURED.

C. O. Tennis, ill with the grip for several days, is out again.

Frank Keene, confined indoors several days, heavy cold.

Robert Alexander, sick with grip, out Tuesday.

Al Prince (Prince and Dearing) operated on for tonsillitis in Chicago.

Ed. Cort recovering from the effects of a recent operation.

Lou Lesser, managing "The Pennant Winners," became ill last week.

Al Siegal, pianist with Sophie Tucker's act, is recovering from the effects of an operation upon his jaw. Stella Mayhew broke a small bone in her foot, which is in a plaster cast. She is resting at Beechurst, L. I.

The wife of Henry Keane, stage manager "The Naughty Wife," has recovered from influenza.

J. Lee Flynn, manager for Otis Skinner, at home with influenza, under treatment of Dr. Stern.

Peggy Lester (of the Du Kane Trio) recovering from a serious case of pneumonia.

Nellie Revell was taken suddenly ill at the John Cort offices last Thursday and had to be taken to her home, where medical treatment was necessary.

Bobbie Reynolds (Reynolds and Warren) sustained serious injuries from which he is not expected to recover in an automobile accident Oct. 29 at Parkersburg, Md.

J. De Hull Travers, publicity representative for the New York division of the Commission on Training Camp Activities, has been confined to his bed with a heavy cold.

Julia Nash (Mrs. Henry Chesterfield) ill at the Markwell Hotel, New York, with asthma. It is expected that she will be sufficiently well to appear in Philadelphia next week.

Louis Mosconi (Mosconi Bros.), who injured himself while playing at the Audubon, discovered that instead of one bone in his right foot being broken five were fractured. Mosconi instead of remaining in bed decided to get fresh air by going out on crutches.

The following have been discharged as recovered from influenza at the American Hospital, Chicago: Margaret Howard (Rankin and Howard), Rose Morrissey, stock burlesque; Bert Swor, Valdeio and Mike de Coriche, Marie Allerton and Helen Kilduff (May and Kilduff), Mrs. Willie Zimmerman. The following have undergone operations: Helen Simons, chorus girl, Haymarket; Thomas Tipping, stage carpenter, Palace; Rose Zindars, Helen Gains ("Oh, Look"), and Helene Thomas ("Friendly Enemies").

MARRIAGES.

Arthur Rockhill (manager "Motoring") to Georgia Gail Reator (formerly with "Color Gems" in vaudeville at Ubania).

Frank J. Sparling (Creamer, Barton and Sparling) to Sissy Bell ("Jack o' Lantern") in Chicago, Oct. 21. The couple will continue in their present engagements.

Lillian Girard to Victor Emanuel Breul, chief pharmacist's mate, U. S. N., Submarine Base, Spokane, Wash., Oct. 10, at Spokane. The bride is the daughter of Harry Girard, in vaudeville.

Joseph Henry (Princeton Five) and Jean Gaynor, at Chicago, Sept. 14. Mr. Henry is in the Navy entering the Great Lakes Station with the others in the Princeton Five about a year ago. Mrs. Henry is now on the Pantages Circuit with Roe Reeves and the Gaynor Girls.

Father Takes Strickland Business.

Chicago, Nov. 6. The business of the late Edith Strickland will be taken over by her father, with Nan Fisher in charge.

Negotiations by Erv Young to purchase the theatrical costume plant, Chicago's leading one and established by Miss Strickland, fell through.

A. PAUL KEITH'S BEQUESTS

The will of the late A. Paul Keith, who died in New York City Oct. 30, was filed the following day for probate in Boston, owing to the corporate interests held by the deceased. Bequests were made to several known in theatricals. Various estimates of the estate have been published. It is said the late Mr. Keith was worth between \$300,000 and \$400,000.

The residue of the estate was left to Cardinal O'Connell of the Roman Catholic Church of Boston and Harvard University, where the deceased had graduated.

Among the bequests to theatrical people was that to E. F. Albee, Mr. Keith's close business associate and firm friend, of the Keith theatres in Montreal, St. John, Lewiston and Bangor, Me., and Manchester, N. H., in which Mr. Albee was interested. Mr. Albee was bequeathed 25 shares of stock held by Mr. Keith in the B. F. Keith Theatres Company, also a white pearl scarf pin and watch chain.

The B. F. Keith Theatres Company is the holder of the leases and operator of several Keith theatres throughout the U. S., together with other personal property. It owns no realty. A. Paul Keith held 510 shares in the Keith Theatres Company and Mr. Albee 490. The bequest of 25 shares gives Mr. Albee the control of that company, although he has always had the fullest control and solely directed the Keith enterprises.

John J. Murdock, who is the executive manager of the United Booking Offices, was left 165 shares in the B. F. Keith Theatres Company and \$10,000. Maurice Goodman, general counsel for the Keith Circuit and the United Booking Offices, was one of three men to whom Mr. Keith left his stock holdings in the United Booking Offices. The other two were Harry T. Jordan, of Philadelphia, general manager for Keith's in that city, and Walter P. Cooke, of Buffalo, Mr. Keith's personal attorney. Mr. Goodman also receives 80 shares of the Keith Theatres Co.

Mr. Jordan, in addition to the U. B. O. stock, was given \$5,000. Mr. Cooke receives, in addition, 80 shares of the Keith Theatres Co.

E. M. Robinson, connected with the U. B. O. and in whose home Mr. Keith died, is bequeathed 80 shares of the same Theatres Co.

Robert G. Larsen of Boston, general manager for Keith's in that city, receives 80 shares of the same Theatres Co., also \$5,000.

All the persons named as beneficiaries in the U. B. O. and Theatres Co. stocks are given Mr. Keith's interest in the real and personal property of the Bijou, Philadelphia, to be shared equally among them.

Other bequests to show people were: Samuel K. Hodgdon, booking manager of the United Booking Offices, New York, \$5,000; Joseph S. Dougherty, with the Keith Circuit in Philadelphia, \$2,500; Mrs. Ethel Lauder, \$5,000; Reed A. Albee, \$5,000 (both of the latter children of E. F. Albee).

Other bequests were made by Mr. Keith to relatives and friends outside of the profession, totaling in all about \$250,000. Dr. J. Foster Bush of Winton, Mass., was left \$25,000; Rev. C. A. Finnigan of Grotton, Mass., \$25,000; the two children of Mr. Cooke, \$5,000 each; Judge John C. McCall of New York, \$10,000, and \$5,000 each to his two children. The will mentioned that Mr. Keith's relatives, aunts, uncles and cousins, who were elderly and named for bequests, had also been provided for. Mr. Keith's personal employees were remembered. E. D. Smith, the executor of the estate are Messrs. Albee and Cooke, with John P. Gorman of Boston, all to serve without bonds. Mr. Gorman was left \$2,000.

The will was dated Feb. 26, 1916. A codicil dated March 6, 1916, canceled all obligations held by the deceased at his death from three different persons named. Another codicil, dated Nov. 28, 1917, directed the executors to distribute the personal effects of Mr. Keith at his death among his friends as he might direct, orally or in writing.

The sudden death of Mr. Keith of pneumonia following an illness of a week, during which no serious result was apprehended until the late afternoon of the day he died (at 7 p. m.) distinctly shocked the professional world. All Keith theatres closed Saturday afternoon, the day of the funeral in Boston.

All theatres bearing the Keith name were closed for the Saturday matinee performance. The United Booking Office closed all day Saturday, and other offices in the Palace Theatre Building were also closed to all business.

New Yorkers left on the 5:10 train Friday afternoon for Boston to attend the services. In the car with the remains were Mrs. E. F. Albee and her sister, Miss Smith; Mr. and Mrs. Reed Albee; Mrs. McCall, John Harris, Judge John C. McCall, E. M. Robinson, J. J. Murdock, S. K. Hodgdon, Colonel Marceau, Maurice Goodman, Harry Jordan, Elmer F. Rogers, H. L. Watkins, Mr. Collins, Mr. Corey, John McNally, Harry Davis, Frastudine, Walter Vincent, Sam Elser and Joe Dougherty. In the other special car were E. V. Darling, Carl Lothrop, J. J. Matson, Fred Shanberger, Pat Casey, William Fox, B. S. Moss, Claude Bostock, Max Hart, Ed Renton, Dave Hunt, Henry Chesterfield, Frank Evans, E. A. Woolf, Al. Wilton, I. R. Samuels, George Gottlieb and A. L. Robinson. On the midnight train, Clark Brown, Mike Shea and Arthur Klein left.

At St. Cecilia's Church, Boston, solemn high requiem mass was celebrated by Rev. John J. McCarthy, D.C.L., assisted by Rev. Chas. A. Finnegan and Rev. Jas. J. O'Brien. Cardinal O'Connell was represented by the Rt. Rev. Jos. G. Anderson.

The combined orchestras of Keith's and the Boston theatres played three selections and John Shaughnessy sang "Ingemio" and Wm. H. O'Brien the "Confutatis," both from Verdi's requiem.

The honorary pallbearers were Sheriff John A. Kelliher, George R. Hall, John P. Gorman, Robert G. Larson, W. Munroe Hill, Jas. T. McDonald, Thos. J. Cleton, Wm. R. Collins, Harry T. Jordan, Douglas Flattery, E. D. McDonald, Reed A. Albee, Judge John J. McCall, J. J. Murdock, S. K. Hodgdon and C. E. McCall.

The ushers were District Attorney Jos. C. Patterson, Jos. A. Dennison, Richard Harrington, H. L. Watkins, T. H. Ratigso, Geo. B. Johnson, John E. Royal, Charles Harris and E. V. Darling. Others from New York were Clark Day, Lester Riley, Carl Lothrop, Harry Daniels, W. B. Sieper, George M. Cohan and Jerry Cohan.

A delegation of five represented the International Alliance of Theatrical Stage Employees, a delegation of four represented the Brimmer School Associates, the high school from where the late Mr. Keith graduated, and a delegation of 18 representatives from the board of governors of the Boston Athletic Association.

The Boston Theatre Managers' Association was represented by Geo. E. Lothrop, Herbert Pattee, C. J. Rich, T. B. Loshin, Douglas Flattery, E. D. Smith. The remains were interred in Hollywood cemetery, Brookline, Mass., next to that of his mother, as directed by the will of the deceased.

IN AND OUT.

Watson Sisters, out of Palace. Referred to accept next to closing spot. Colvin and Wood out of the Colonial, illness. Replaced by Miles and Lockwood.

Trixie Friganza, suffering with a heavy cold, canceled at Proctor's 125th Street Monday. Replaced by Van and Schenck.

Belle Montrose canceled the Fifth Avenue Monday through an attack of bronchitis. Replaced by Lydell and Macey.

Fenton and Fields, out of Jefferson, New York, bill last half last week, with Sophie and Harry Everest substituting.

George White replaced Gertrude Hoffmann at the Keith, Philadelphia, Monday. Miss Hoffmann's appearance was canceled through a heavy cold, contracted last week.

Montgomery and Perry and Minnie and Jimmie McLaughlin, Bushwick, Brooklyn, through death of Jimmie Allen from influenza. Replaced by Moss and Frye and "Wig Wag Revue."

NEW ACTS.

Bob Calvert and Jack Jorken. "The Mermaids of 1918" with Harry Ford and Al. Meyers.

Edvie Levy (Levy and Cooper) and Billy Clifford.

Gavanau and Everett, with a pianist (Lillian Green).

Joe Weston ("Social Maids") with Grace Eline (not Harry Bentley as previously reported), two-act.

Jack Martin, the one-legged dancer, formerly of Jack Martin and Co., is rehearsing a new act with Ida Clemmons and Catherine Stempel.

Duffey and Inglis disbanded last week, Duffey entering the service. Inglis has joined with his former partner Hawthorne. They will revive "The Music Masters."

Henry Lewis is shortly returning to vaudeville in a new single turn called "The Laugh Shop." The monologic material has been supplied by Aaron Hoffman, except for a group of new comedy song numbers.

HOW TO EAT.

In these days of conservation
There must be no "ifs" or "buts,"
We must eat in moderation
All the way from soup to nuts.

We may smile at substitution,
But the art of camouflage
Has become an institution
From martini to frappe.

It is safer not to quotion
What we find within the show,
But with faith in our digestion
Be more careful how we chew.

And remember that the gutten
Doesn't help to win the fight,
Be it beef or pork or mutton.
We must do the thing that's right.

All the days that we go whineless
Help Ourselves to the best of each,
And along with others mealless
Help the Tommy and Polio.

So that threatened Parry dinner,
To the Kaiser's table, deigning,
With our Allies as a winner
May be eaten in Berlin!

Jo Lennon.

Mercedes Camp Show Opens.

The Mercedes vaudeville show opened here Thursday night, and was held over for three more days.

The bill consisted of Mankin, the Frog and the Kid, Rita Hennessy, "Of What-the-Use," Mercedes, Beaumont Sisters and Co., Finn and Finn, and the program winding up with a song and dance revue.

Tank Named After Margaret Anglin.

Lowell, Mass., Nov. 6. A letter received from Lieut. Harry P. Budd, U. S. Tanks Corps, in France, says one of the most superior tanks in action has been named "The Anglin," in honor of Margaret Anglin.

CHAS. ALTHOFF is "RUBE ROYALTY."

CHANGING NAME OF "Y" HUTS?

Washington, Nov. 6.

It is reported here that after the first of the year the so-called "Y" huts in France may become known as "United War Service" huts, with the other organizations carrying on service work for the men at the front being allotted a certain number of what are now strictly "Y" establishments.

This is in line with the coming allied drive of war workers.

The advices from the capitol may or may not have connection with reports of management of entertainment units on the other side. The delays in sending artists from this side, it is known, caused some vexation to army officials in France and according to recent communications there is still plenty of criticism aimed at the way the units are handled.

It is known that a number of complete entertainment units were ordered gathered and detached from various American divisions in France and these groups are doing a splendid work as indicated in the detailed story set forth in *VAUDEVILLE* last week. Delays from this side have been placed at the door of various war departments and the care with which all passports have been scrutinized.

There is important preparatory work being carried on in the cantonments here by the Commission on Training Camp Activity, about which little has been said. Various camps hold in their complements dramatic directors who are coaching the men in the playing of a large number of farces, burlesques and minstrel shows, so that when they do arrive overseas they will themselves be equipped to entertain without depending on the shipment of specific units outside the service from this side. These dramatic directors have a long list of plays, use of which have been donated by the authors without royalties.

The Commission, however, has nothing to do with the actual presentations overseas, its work being confined at present to the cantonments here. The directors make daily reports of their labors. The work is in charge of Frank Sargeant and Austin Strong.

LEVY'S CIRCUIT OF BENEFITS.

Newport, R. I., Nov. 6.

Mark Levy (assisted by his brother, Joe, both enlisted in the Navy and stationed here, with Mark in charge of the amusements) has organized a circuit of benefit performances for sailors, marines and soldiers in the immediate vicinity of the Newport Training Station.

The performances are given under the auspices of the Women's Co-Operative Council, a group of prominent women socially in Newport who are devoting their energies to war work.

The sailors at the Station, the Marines at the Torpedo Station and the soldiers at Ft. Adams are on the circuit. Mr. Levy is procuring the talent for the various shows from among the enlisted men, besides being aided by the Opera House and Colon of Newport, each contributing volunteer acts from their bills to Mr. Levy's programs.

CANADIAN REGULATION.

The Dominion Government at Ottawa this week ruled that an American born in the U. S. of German or Austrian parentage, who could not secure a birth certificate, would have the right of admittance into Canada, if prepared with an affidavit from another person, setting forth the fact of birth, with the certificate attested by a British consul.

Formerly admittance into Canada was not permitted without a birth certificate.

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.

The 19-year-old son of Mr. and Mrs. Gordon Eldred died last week at a naval school, of pneumonia.

Irving Sands, formerly with the "Oh Girl," died of influenza at Fort Slocum, N. Y., Oct. 25, where he was stationed.

R. P. Jordan, aged 23, unmarried, last employed as an apprentice at the New York Hippodrome, died of wounds received in action in France. Jordan was an enlisted man.

J. Lennay, electrician, New York union, drafted, died in Camp Devens, Ayers, Mass., last month of pneumonia. Lennay was about 30 years old and was at the Amsterdam, New York.

John Dillon, New York, member I. A. T. S. E. (Local No. 1), existing at the opening of the war, died at Fort Smith, Ark., recently, where he was an inspector of arms. The premature explosion of a gun inflicted wounds that caused his death.

Major Blaisdell, son of George Blaisdell, was killed in action at Cambrai Oct. 7. His family has not yet received official notification, but information from members of his battalion whom he was leading at the time give confirmation of the catastrophe.

Sergt. Dan Dale, 147 Inf., Hdqts. Co. A. E. F. in France, wounded in action.

Corpl. David Bender (Regal and Bender) stationed in Philadelphia, has recovered from influenza.

Pvt. Sigard, World is in a convalescent hospital, American Leave Area, A. E. F. in France.

Lieut. Arthur Hebert, with the A. E. F. in France, whose home is in Lynn, Mass., has been wounded in action.

Clarence Gaskill is in Base Hospital No. 19, A. P. O. No. 871, A. E. F. in France, where letters may be addressed to him.

Pvt. Arthur Angel (formerly Angel and Fuller), gassed, convalescing in Base Hospital No. 80, A. E. F. in France.

Sergt. Howard R. Hall ("Cheaters") Co. K, 52 Pioneer Inf., injured in action, is now in Base Hospital No. 14, A. P. O. No. 780, A. E. F. in France, where he may be addressed.

Pat Harrington is convalescing in a British hospital camp, after being wounded before Cambria in a dash of the Canadian troops. Mr. Harrington, known in vaudeville, enlisted with the Canadian forces about two years ago.

SERVICE.

Brock Pemberton, in the navy. Jere Sanford, in K. of C. uniform, expecting to go overseas shortly.

Aguado Dejesus, for four years attached to the Universal exchange in Manila, is on a torpedo boat destroyer.

Wilbert Dunn (Chicago, "Oh Boy") at Receiving Camp No. 34, Camp Wheeler, Ga.

Bob Ladue (Seven Kidding Kids) left for Camp Polk, N. C., to join the Tank Corps.

David Goldman inducted into the Army and assigned to Headquarters, Fort Slocum, N. Y.

Chief Caulpican (vaudeville) has entered the army as a private, at Camp Lee, Petersburg, Va.

Frederick Esmelton has enlisted for overseas work as a representative of the Knights of Columbus.

Loring Smith ("Leave It to Jane") at Camp Polk, Raleigh, N. C., Tank Corps.

Carl Milligan, formerly of the local Pantages office, is in the Ordnance Department, Washington, D. C.

Harry Padden, formerly of the B. S. Most offices, left Fort Totten Wednesday for further military service in Newport News, Va.

Alfred Steiner, formerly of the O'Brien, Malinsky & Driscoll law offices, is now in service at Camp Taylor.

Desmond Gallagher, eight weeks in the hospital camp at Atlanta with typhoid fever, has returned to New York much improved in health.

Montgomery Moses (stock manager), Jack White and George Solle Spencer, leading man, are now in army uniform.

Ralph Kohn, of the legal department of the Famous Players-Lasky Company, has been commissioned a first lieutenant in the Signal Corps.

William A. Johnston, editor of the Motion Picture News, who resides at Bayside, has been ordered by his local board to report for military duty.

Johnny O'Connor, formerly with Variety and who enlisted in the navy, assigned to Pelham Bay, has been ordered aboard ship for sea duty. He left Pelham last week.

Bennie McPherson (known as Bennie Hart), a member of "The Show of Wonders," has been commissioned a second lieutenant, stationed at Camp Upton.

Jesse Well and Bobby Higgins have been transferred from Camp Upton to the Provost Marshal's office, New York. Serg. Irving Berlin has been also detailed to the same office.

Nine members of the New York Symphony Orchestra are in the service: William Kincaid, Samuel Lifschey, R. M. Johnson, Victor Kasper, A. Faint, Antonio Perrigo, T. A. Sokoloff, R. Charkasky, J. Danziger.

Melville Shauer, son of Emil Shauer, treasurer of the Famous Players-Lasky Company, has been sent to an officers' training camp in France. The younger Shauer went abroad with his unit six months ago and was in action several times before the promotion to the training school arrived.

Marsden, the former New York theatrical photographer, is now an instructor in aerial photography at Mitchola, L. I. He has six brothers and two sisters in army service. The boys were all, except Marsden, in Canadian service, two having been killed in action. Another brother was invalided home.

SHOW CANCELED AT CAMP.

Camp Upton, L. I., Nov. 6. "Mother Goose," a musical comedy, after playing two performances out of a scheduled four-day engagement at the Liberty Theatre here last week, was canceled by Manager George H. Miller, of the theatre.

Martini (Martini and Maximilian) was the manager of the show.

"Fads and Fancies" is the attraction at the Liberty all of this week.

VOLUNTEER CAMP SHOWS.

At the Probation Camp, Pelham Bay, N. Y., Oct. 30: Manno, Lew Wilson, Durkin Girls, Larray and Snee, Barlow and Hurst, Cramer, Barton and Spawling, Edna Delite, Payton and Hickey (Moe Schenck, enlisted), stage manager.

"Home Folks" will be presented Sunday night, Nov. 10, at the Playhouse by William A. Brady, and "The Better 'Ole" will be given the same evening at the Greenwich Village, both free to men in uniform and both under the auspices of the Stage Women's War Relief.

At the 52d Street Armory, Brooklyn, Oct. 30, by the United Booking Office: Lew Archer, Miss Watson, Kilian and Moore, Ford and Cunningham Sisters, Walter Weems, Kerr and Weston, Buzzell and Parker, Al Smith, Conrad and Mayo, Minnie Blauman, pianist; Jack Inglis, announcer.

At Newport, R. I., under the direction of Mark Levy, at Reserve Barracks, Oct. 22: Pat Magher, Massie and Archibault, Sampsel and Leonard, Holland Brooks, Val and Ernie Stanton, Joe Petrucci, Oct. 25 at Drexel Hut: Davies and Fugh, Oddone, S. Hawaiian Rookies, Joe Petrucci, Mack and Paglia, Holland Brooks, Archibault and Massie.

Max Gordon, R. Lewis & Gordon, doing limited military service, received a furlough for 24 hours last Wednesday and asked the officials of the U. S. O. if they could send him some talent to take part in a benefit performance for his company at New Brunswick, N. J. Twenty acts left on the 510 train Wednesday and returned the same evening. The affair was staged and directed by Gordon.

BOYS SEEING ACTION.

Editor VARIETY:

France, Oct. 6. I could sit here in my dugout for days and write many exciting stories about happenings and conditions over here as I have seen them during the six months I have been here. But the censor would never allow it. I saw the letter Ray Hodgdon wrote to brother Jack. Just let me tell you, Ray was mild and sure did eliminate many of the things he had to go through.

We were over here some time before his crowd got here, and his division is always close behind ours and he sure must have covered the same ground we did.

"Man" as Savoy and Brennan would say, "You don't know the half of it." We hiked through towns and villages the fellow who drew the map of France doesn't know exists. We rode on side-door Pullmans for three days, covering over 1,000 miles, and hiked in the muck and rain for about 1,000,000 miles more.

At times we had to wait till dawn (after hiking about 15 miles) for the farmer to chase his cows or horses out to pasture. Then they would bill us. Many a poor cow or horse has been shoved out of a barn to make room for tired soldiers.

But the boys have all been game and never murmur. We have been in four different sectors since we landed and have been in actual fighting since June 21. We are expecting a furlough and a much-needed rest after we get through here. We've been here six months and it don't seem a day over seven years.

Heard that Billy Gould has a good crowd of artists over here. But I don't think they will reach us. They are closer to Paris. We haven't been near a decent sized town yet. I don't mind that at all. The only town I want to see is New York, and the way the Yanks are going I think we will all see it soon. We Yanks sure did put some real pep into this war.

Will write about the actors over here in my next letter. Regards to all.

France, Oct. 10.

Just tip-off some of the boys who are coming over here to get in good physical condition. Tell them to take special care of their feet. My feet (poor dogs) sure have done their duty. A year ago I joined the army and couldn't wear camp shoes for 48 hours. Now I wear a 6 size, and my feet seem a little crowded.

And I have become an expert can opener. I can open a can of corned beef or a can of beans without cutting my hands. Have opened millions of them (some job and no cinch).

As for the actors over here, haven't much time to see them. Our division has a show and it is pretty good. Corporal Fincus is quite a bit in it. He has some good stories, most about the army. He does Frank Tinney, Jolson and Julian Rose all in one. I believe he worked with the best of them. And Kissen, at one time, Jack Waldron, of Lockett and Waldron, is with the show, singing, joking and dancing, and quit a hit. Harry Solomon, formerly with New-Judy, is very nicely, sings ballads sweetly and is tenor in a quartet. The four harmonize well. Ben Baker, of Sherman, Baker and Branganis, is in the quartet and also puts on a few-judy. Very nicely.

There is a chap named Le Claire (a female impersonator with the troupe) who is really very good. A jazz band helps along, and the show is a hit.

If the censor would allow, I could write a million pages more. Some day in the near future I hope to tell you all about the aeroplanes, bombs, potato mashers, whizz-bangs, trenches, dugouts, billets, and many other dangerous things of interest.

It's a great life, a big game, but a tough one, and it looks like the Yanks are putting the finishing touches on, right now. Remember Ben Pierpont.

LIBERTY THEATRE NOTES.

Norman Hackett, dramatic director at Camp Dix, has in rehearsal a soldier show similar to "Yip, Yip, Yaphank".

Major H. H. Stewart, detailed by the Secretary of War as Military Inspector for the Theatre Division of the War Department, Commission on Training Camp Activities, is now making a tour of the eastern camps. Major Stewart is an old theatrical manager.

Geo. L. Sargent, manager of the Camp Kearney Liberty Theatre, arranged with the Universal Film Exchange of Los Angeles to donate 175 reels of feature pictures for use in the camp during the quarantine.

J. Howard Reber, booking representative in charge of the New York office of the Commission on Training Camp Activities, has received from Howard O. Pierce of Washington, Assistant Director of Liberty Theatres, the following advice concerning the possible opening of the Liberty Theatre at Camp Dix, Pa., is expected to be open Nov. 25; Camp Stewart, about Dec. 1, and Camp Ruston, Feb. 15. Appropriations have been made for the construction of a theatre at Camp Green, N. C., with a seating capacity of 1,500 and at Fort Bliss, Tex., and another at Camp Dix, N. C., with a seating capacity of 1,500; at Fort Benning, N. C. A new house seating 1,500 will be opened next spring at Camp Mills, L. I.

"The Bull," with Cecil Spooner, which played the Palace in New Orleans at \$2, was the attraction at the Liberty, Camp Beauregard last week at 50c top, through Smilge coupons.

"America's Answer," the second official Government war picture, and "Hearts of the World" are two of the many features booked by E. L. H. of the Theatre Division for the Military Entertainment Committee.

Band and orchestra arrangements, and chorus slides of all the latest successes have been sent to the theatre orchestras throughout the patriotic co-operation of M. L. Hyman of the Picture Division.

Frances Ingram, the concert artist formerly contralto of the Chicago Grand Opera Association, has been engaged for a tour of the eastern camps.

"THE SKIRT" SAYS—

(Speaking of Women—mostly)

By THE SKIRT

Belle Baker walked out on the stage at the Riverside Tuesday afternoon at 4:35 and held the large audience to the finish of her act. She is wearing a pink chiffon made on simple lines, giving her figure quite a slender look. The skirt is full with a bodice drawn tightly in horizontal lines. A belt was in three shades of ribbon. The neck was cut square and there were bell shaped sleeves.

Frank Dobson has quite a pretentious girl act in "The Siren." The girls, ten in number, appeared first in riding habits and sport clothes. They soon changed to pink chiffon dresses ruffled at the hem. The bodices were green veiled in the pink. Huge crownless hats were also of green. Good looking dresses were of the kerchief type in green and blue chiffon woven over dainty pink satin and lace trunks. A model number found each girl dressed in the height of fashion. One gown of green chiffon had wide bands of green and black satin. It was worthy of a Sappho. One green velvet had two chains of emeralds as trimming. The panel back was lined with purple. It can safely be said Mr. Dobson has the best dressed girl act vaudeville has seen in many a long day.

Muriel Worth in a rather tiresome dancing act at least shows some nice changes of costumes. A black velvet dress cut to the knees had baskets of rhinestones at the hem. A huge hat carried many feathers in all shades. A dainty frock, also short, was in pink and gold. The petticoats were narrow lace flouncings. Miss Worth's idea of "Madam Butterfly" was done in a mouse dress made like a kimono. The material had a green figured hand and was edged in orange. A shepherdess dress was in yellow, silk and lace skirts.

The girl of Lou and Gene Archer appeared first in a blue chiffon dress ruffled at the hem. She changed to a yellow silk trimmed in blue net.

The girl of the Ferraros was in white satin and jet.

Monday afternoon at the Royal were many interesting facts. The house was packed. At three o'clock Manager Egan walked on the stage and announced that every whistle in the city was blowing over Austria quitting. Mr. Egan then asked the great assemblage to face the east and pray for our boys over there, and every one from child up seemed overcome. The house rose and cheered.

The bill started off nicely with Chinko and company. The company was in a short white satin dress. A large pink meline bow was at the back. Taking off the skirt to do a few stunts on a bicycle the girl had on short white satin pants trimmed in blue. Hallen and Fuller, next, pleased the older part of the audience. Miss Fuller wore a skirt of white and blue stripes. A short coat was in sapphire sequins. By turning back her skirt Miss Fuller showed her legs and in white tights. There was still another change of costume.

Harry Langdon amused the Bronxites with his sketch. The women are still wearing the short suit of red and white and the blue policeman's outfit. Also on the bill were Valerie Bergere and Fannie Stedman, Eddie Leonard and the Gladiators.

To be sure "Be Calm Camilla" at the Booth isn't Clare Kummer at her best, but Arthur Hopkins has taken this little play and made it a hit. On a setting, a private room in a hospital, was so pretty one would rather enjoy being ill in such surroundings. Lola

Fisher seemed to be having the time of her life there. Miss Fisher in bed wore a pink satin nightgown. Reposing on a mahogany colored chaise-longue she wore a chiffon peignoir in pink.

In the second act Miss Fisher had a sport suit consisting of a white skirt striped in green and chartreuse. A belted coat matched the chartreuse.

Hedda Hipper made a stunning nurse and Carlotta Monterey showed distinction in her clothes. Her blue cloth dress was embroidered in green. An evening gown had a plaited skirt of silver and black stripes, while the bodice was plain silver. A short shoulder cape was in silver lace.

At the Colonial this week the bill starts with Miss Merle and Co. The company consists of several brightly colored parrots. Miss Merle wears a dress of blue beads made over a pink lining. On her head is perched a saucy little hat. The girl with the "Wonderful Arms." The same could also apply to her limbs. Santi does two dances in short robes of sparking material. Alta Krom, with Santi, wears a gown of metallic cloth of silver hue.

Jessie Brown, dancing with Bert Kalmar in their new act called "Bugland," will go down in this season's history as one of its best dancers. Her butterfly costume draws applause. The act de luxe on this week's Colonial program is Lois Josephine and Tyler Brooke. Miss Josephine appears first in a black lace dress. The skirt is finely plaited with a coat-like bodice of a heavier lace. There is a wide belt of blue and pink ribbon and a large hat. A pink mule dress had two large standing hems and a side drapey edged with pale blue ribbon. A leghorn hat was carried. A valentine number was done in a rather fantastic costume. The tightly-fitting bodice of yellow velvet came well over the hips, ending in square scallops. A tiny skirt and net and sequins was worn over long net pants edged in colored ribbons. There was a closely fitting cap of the velvet. Miss Josephine then did her "Mary" number in a white net crinoline. A bridal dress was of the regulation white satin draped over lace petticoats. There was also a tiny lace apron effect and a veil.

Clothes with Tyler Brooke must be a religion, he looked so epic and span. Mr. Brooke makes three changes, a morning suit, consisting of checked trousers and black coat (a combination worn by the late Vernon Castle), a dinner coat, and then full evening clothes with top hat. The couple are a very engaging act.

"A Daughter of the Sun" has reached Eastern territory again, with Ed. Rowland sponsoring it alone. The show, with Walter S. Baldwin, the former dramatic stock promoter, as manager opened at the Grand, Brooklyn, this week. Nat Griswold joined Monday, Paul Scott fixing the engagement.

Hattie Hirschner has complained to the National Vaudeville Association that N. Provol, manager of the act known as "The Golden Bird," in which she appeared, had broken a written contract and dismissed her without the two weeks' notice called for in the agreement. The N. V. A. has directed Provol explain the matter.

ARTISTS' FORUM

Concise 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. Duplicate letters will not be printed.

New York, Nov. 4.

Editor VARIETY:—
Won't you please make the critics on VARIETY read the advertisements in the paper. The advertisements would tell them more than they seem to know for that. Tell to him.

In January, 1917, we advertised in VARIETY that O'Rourke and Killian were then using our act. In last week's VARIETY "Jolo" kind of intimating that we have the same act once done by O'Rourke and Killian. That tends to make us copyists by inference, after we had gone so far as to try to prevent O'Rourke and Killian (no longer a vaudeville team) from employing our material.

It's just awful, that's all. Why can't Jolo spend as much time verifying his guesses as he does watching shows. We're for that. Tell to him. Tell him to be more careful, tell him anything you want to and we'll O. K. it, and also tell him the next time he catches us to straighten this matter out, which will give us more publicity if you also publish this letter.

As for anything else we hope your bunch of critics are eating regularly although we heard different.

Smith and Kaufman.

New York, Nov. 2.

Editor VARIETY:—
In justice to me and my many friends who must have read "The Skirts" criticism in this week's VARIETY, please print this in the Artists' Forum.

They say every dog has his day; hence the skirt.

The girl of Walton and Francis should take a good look at her lower limbs before donning a kid frock. They are too fat and not shapely. By actual measurements, said "lower limbs" are an eighth of an inch smaller than they should be for my size and weight.

She also should cultivate a sense of humor. I thought my bow-legged business, made possible, by double-jointed knees, was so obvious that no one could fail to see it was meant for comedy, not unshapeliness.

Previous to our criticism she wrote up Billy Watson's show. I supposed her brain was still visualizing the "enormous legs" she spoke of, and she being the only exposed pair in sight, they likewise assumed enormous proportions.

In justice to yourself, you should consult some noted optician, my dear "Skirt." My "short-waisted white satin dress" is—pale pink.

May Francis.

Boston, Nov. 2.

Editor VARIETY:—
Your issue of this week states New York exemption boards are sending questionnaires to registrants over 36 years of age. Many players may have difficulty in filling out their questionnaires and in obtaining expert advice. I shall be pleased to help members of the profession, without charge, at the above address or the local board for Division 14 of this city.

Edward M. Dangel.
(Mr. Dangel is in connection with offices at 12 Tremont street, Boston.)

Boston, Nov. 1.

Editor VARIETY:—
In last week's VARIETY I read an article sent in by my former partner notifying all managers and members

of the profession that he isn't with the act any more, also that we are using his name. I could have saved him all that trouble had he asked me about it. The booking offices (and what few agents that know Mr. Corbett) heard that he was out of the act three months ago, and the act was booked just the same. As for using his name, he is all wrong. I changed one letter in his name, and the act is booked as Corbett, Shepard and Dunn. I used Mr. Corbett's suggestion that he offered when Walter Donovan left the act, and that was to change one letter in the name, so he has himself to blame.

His statement that I told the Kaufman Bros. that we had an argument and that was the reason for his joining the navy is not so, and the Kaufman Bros. would like to hear from him. He also said that he hasn't any intentions of joining the act after the war is over. Why does he flatter himself? When Mr. Donovan left the act he was replaced, and the act worked; Corbett left and he was replaced, and the act is working, and if I were to leave I would be replaced, and the act would work just the same. Mr. Corbett admits we were friends when he left the act, which is true, but he doesn't say how he panned me all summer over a thing which could have been avoided had he used a little judgment.

Sam Shepard.

Atlanta, Ga., Oct. 30.

Editor VARIETY:—
Notice in VARIETY an act playing in New York under the name of Stetson and Huber. The original Stetson and Huber are with "So Long Letty" company.

Stetson and Chad.

Long Branch, Can., Oct. 28.

Editor VARIETY:—
Will you kindly ask some of the music publishers to send me copies and orchestrations of their latest music.

Paul Blaufas,
(Formerly with "Getting Together")
R. F. C. Squadron E,
Long Branch, Canada.

ONLY ONE GOLF BUG.

Sam A. Scribner has been duly selected and accepted as the single golf bug among the executives of the Columbia Amusement Co.

The chiefs of the burlesque circuit agreed upon Scribner, and he acceded to the choice himself.

The other bosses of the circuit are J. Herbert Mack and R. K. Hynicka. Mr. Mack, as president, has a country home he has turned into a hobby, and Mr. Hynicka, the treasurer, is mostly engaged in that. The shortest race between Cincinnati and New York.

When a chance conversation the other day in the Columbia offices brought out the possibility of Mr. Mack going in for a golf outfit, Mr. Scribner called a special meeting on the spot. He presented his claims to recognition as the sole stickist, and also charged himself with being a good player. At that Mr. Mack caved in, and stated that although he had heard of the contrary, if Scribner had progressed to the point in golf when he believed it himself, then he (Mack) was afraid to monkey with the game.

Mr. Hynicka was passive throughout the conversation, merely remarking if golf held more action and excitement than politics he would switch over when convinced.

This attraction swung into the Columbia about five weeks later last season than this. At that time it appears that "Blutch" (James E.) Cooper was overcome with modesty, for his name did not illuminate the program as producer which he was and is. But now "Blutch" has lost his blushee and stuck in his name where all the burlesque world may see.

That was the reason names and everything are present regarding billing, program changes and some new numbers, with perhaps a few sets of new costumes, will distinguish the new show from the old. "I hope," says Cooper and Billy K. Wells (who didn't quit) "that the fans will be understanding and be concerned for failure to evolve a new production. Any first wheel show that is the best of its kind is bound to have a few new twists around the circuit. That isn't the fault of the show, it's the fault of the show went over election afternoon. It wasn't a capacity house for, no doubt, a certain number of years. But I think it is the fact that the populace was doing its duty in the past. I think it is the fault of the show. But still enough fans were on hand to start something, and only a shade of something was left. I think it is the fault of the show. I may have been that Tuesday afternoon's bunch were usually unimpressed. I think it is the fault that was far from the players are concerned the audience was a nearly unanimous group

[illegible][illegible]

What costuming was given this year's troupe appeared to all come in the second act. What is likely a new feature is Miss Davenport's "Parisienne Models," which comes at the finish. The posinas are made by three whitened feminine figures, with song numbers by the principals (again including Mattie DeLoce) between groups.

There is excellent singing and comedy in Mr. Cooper's organization, and he can use a majority of the cast in putting forth a new production next season. *Idea.*

A burlesque show almost utterly devoid of laughs. There are numbers enough but the lack of comedy makes the first part one of the most dreary affairs that could have been staged. It doesn't seem to be possible that there is the faintest of a cast, in the work that they had to do they must think themselves honorable, so the fault must of necessity lie with the staging and the weakness of the book. At the Olympic Monday night were seven soldiers seated in a row, who left after the first act and failed to return for the second. Their remarks as they passed out were their opinions on the show.

J. W. Whitehead heads the program as the producer of "The Pennant Winners," and he is also credited with the staging as well as the book. The numbers were staged by Ray-

mond Midgley. Vivian Lawrence and Walter "Finnegan" Parker are the two featured members of the cast. There are eight principals and one bit is listed with them giving a program flesh of nine. Sixteen chorus girls are named but at no time did more than 15 show, divided as eight novies and seven show girls.

Taken from the line-up of principal material the show should have been a whale for the American Wheel. There are three corking principal women, a trio of hard working comedians and two clever and nifty appearing straights. But for some reason or other the non-appearing

There are two acts the first opening in a department store owned by the "strut" is a partnership. The Irish and Dutch characters are rivals and, as business is led at the department store, the frame is to offset a sale of half interest to each of the comedians without either being informed of the transaction. This looked promising from a book standpoint at the opening, but that is just as far as it went. From that point on it was bit and number until the first getting over in a fancy way. The stage, but the hitting to pull laugh from the audience during the act, the first act.

The second act was the interior of the prima donna's home on the night of a party, with the comediana invited and they arrive prepared to fight. This act, runs along without a hitch, and the unit is not broken until before the finale when a slap stick quartet hit was introduced. The audience being starved for laughs by this time sat ate it up.

The numbers in the show were the only material that held it up. There are 14, a dance and a song and a speaking number, and the two acts. All of the numbers fall to the women. The soubret, Vivian Lawrence has five including her work in the specialty, while Olive Morgan and Olive Christian each have one. There is a number that includes an American Watch.

The sobrette is a fast little worker full of pep and ginger, and although she fails to get over the lyrics of her numbers, the audience likes her because of her freshness and youth. She is constantly dancing and prancing and is a good looker with a pleasing smile. The first of the class was a girl on the American Wheel that the majority of sobrettes will find hard to follow. Everything that she wears is of the sobrette variety with tights, she putting a wallop with a pair of those lace tights a la Ziegfeld for the final number. It was not until the gyrations and the high kicking and chorus working behind her in a fast dancing number in strip tights the boys went wild. Incidentally Miss Lawrence in a dancing specialty in the second act with Gatty Jones (one of the straights) tied up the show in a

With Olive Christiany and Olive Morgan are exceedingly classily burlesque leading women from the standpoint of looks and clothes. The former carried the prima donna role very cleverly, while the latter, who is possessed of a deep, almost baritone voice, delivered with a cool shouting number in the second act. Each of these girls at times gave five minutes of drama during the show and showed up stunning in each one of them. Miss Christiany cut a particularly pleasing figure at the head of the Amazon March in full lencer white tights with a cleverly cut upper portion decorated with brilliants. All of the costumes of the principal women run to the rich and the elaborate thing, but to the extent that it almost overshadows the diamonds with which they are plentifully bejeweled.

Of the men Walter "Pinneaux" Parker handles the Irish in a clean-cut manner that seems to indicate that he could get laughs if he had the right material. When he is on in a scene he keeps things moving as best he can. Levee Leader is the Dutch and works well with Parker. His routine of the "Rag" was in the first act got a snicker or two but he was not in on the laughs until the rough-house hit in the last act, in which he, Parker and Jimmie Parille, who does Jew, were concerned with Jack Rice the other of the straight men.

The chorus is worked exceedingly hard. The girls have to make a chance for every number. They are often called on to follow the first dancer so close on one another that the girls are often late, or come on hooking themselves up. There is one thing that they do need and that is some one to instill some union of hand in the work. The girls are called on to sing the words they need "peppin' up." Their costumes call for pink tights throughout and the chances consist of, for the most part of knickers and bloomers pulled over them. There are a couple of girls who are called on to sing the chorus of the first act the "Belgian Rose," "China Maid" and "Bonnie Heather" sets were the best. In the last act green and black opening costumes and those of lavender in the "Corinne" num-

Kitty Madison, in the "Innocent Maids," replacing Bessie Rosa; Jim McCauley, for "Auto Girls"; Eddie Lloyd, juvenile, in the Ben Welch company.

Billy Watson is to have a new show on the Columbia Circuit next season, if he's on the Columbia Circuit next season, according to report in burlesque circles.

That is the decision the story says arrived at last week while Watson and his "Beef Trust" were at the Columbia, New York. The newness demanded will also include another title, which will banish the "Beef Trust" as a name from the larger burlesque circuit. According to the report which repeats the tale with seemingly much reliability, Watson has been informed the new show must have a book never before used by himself or anyone else in burlesque.

In business association with Watson on the Columbia Circuit is George W. Rife. Mr. Rife is the owner of the Columbia franchise Watson plays under at present. All accounts agree that should the commands of the burlesque powers not be fully complied with by Watson, the omission would relegate that comedian to the American wheel.

The Watson report is quite apt to stir up comment along the lines of the burlesque wheels, where Watson has been playing for 25 years, more or less, not having used during that time over three "books," making his name and show well known through employing "beefy" girls as choristers. Along with the finale of the "Beef Trust" title will go the style of chorus girls Watson has been, so partial to.

Last week at the Columbia, New York, the Watson show played "Krausemeyer's Alley," one of Watson's oldest pieces. It is said the Columbia executives who have their headquarters in the same building concluded that to permit Watson to tour the circuit in continuous seasons with the same show, including dialog and songs, without any great variation in costumes or people, was doing other: and more progressive Columbia producers an injustice, even though the public itself hadn't grown tired by this time of the Watson repetitions.

Some corrections and cuts made in the Watson performance at the Columbia were ordered permanent for the remainder of this season.

The Columbia circuit, in addition to Pittsburgh, Wednesday reported St. Louis, Toledo, Cleveland, Youngstown and Akron as the only towns yet to reopen.

On the Penn Circuit, York, Columbia and Altoona reopened Monday, with Scranton and Wilkesbarre still dark. Louisville is still closed, with something definite expected from the health meeting there the last of the week. Detroit reopened Wednesday, with Baltimore and Washington still running after reopening last week.

Nothing definite had been received as to the Ohio situation and the west, barring Chicago, was still in a bad way where the burlesque shows were routed. Sioux City reopened Sunday night but none of the shows are playing Kansas City, Omaha or St. Louis.

Another American show has been ordered to make improvements—Symonds & Lake's "Auto Girls" (Olympic last week).

It is one of the shows that has played continuously.

The International Alliance of Theatrical Stage Employees and M. P. Operators allowed its members on the road the privilege of entering into a personal agreement with company managers during the epidemic, to obtain other employment necessary while the theatres were idle.

Evelyn Stevens Gerard, known professionally as Evelyn Stevens, has started suit against B. F. Kahn, the stock burlesque promoter, through her attorney, Alfred Beckman. The plaintiff alleges in her complaint that Kahn engaged her Nov. 1, 1917, at \$40 per week, with the understanding that her engagement was to last for at least one year, to Oct. 31, 1918. Dec. 15, 1917, she alleges, the burlesque man gave her the exit cue without just cause or reason. She estimates her damages at \$1,800, the salary due her for the balance of the year.

A second cause for action, her complaint continues, is that she was not paid her weekly salary of \$40 due her from Dec. 10-15, 1917, totaling her damages at \$1,840.

The contract alleged is verbal. Miss Stevens claims she had worked for Kahn a short while previous to this litigated engagement, but had also been fired to make room for (Miss) "Billy" Morris, who, Kahn alleged, held a long-time contract. When she had, later, been offered the prima donna role with Barney Gerard's show, Kahn approached her with the more tempting offer mentioned, assuring her a year's engagement. She had him corroborate the engagement, she alleges, by having Kahn phone her husband, Louis Gerard.

Miss Stevens opened her engagement Nov. 12 and played to Dec. 10, when she received a letter from Kahn, while at the Bronx Folly, notifying her that through the great expense he must dispense with prima donnas and get along with soubrettes. He maintained, in a letter which the plaintiff's attorney possesses, that her expenses totalled up to \$65 weekly—\$40 salary and \$25 weekly wardrobe.

The stony throated yeller of the American burlesque circuit, he of the steel lungs, Henry P., more commonly known as "Noise" Dixon, is in again at the Friars.

Some three months ago Dixon, with Max Winslow and others, were playing a pure game of pure cards at the Friars. Dixon started talking. The Board of Governors decided one man could not have made the bedlam. They suspended Dixon and Winslow for six

Last week the Friars lifted the suspension, commuting the sentence through Dixon's threat that if the Friars didn't reinstate him he would return to acting.

Omaha, Nov. 6.

With the lifting of the ban on influenza at midnight, Oct. 31, the Gayety opened at one minute past 12 for a midnight performance of Fred Irvin's Majestics. The show had been extensively advertised, and an hour before the time of opening the audience began to gather.

The house seats 1,200. At 12.10 S. R. O. signs were displayed.

Harry Montagu, the veteran burlesque producer and comedian, now living in New York, had a winter engagement offered that would take him south, but Montagu reneged, saying that he had to take care of his venerable mother-in-law, whose age is 84.

H. M. waits on the old lady personally and she would stand for no other nurse or attendant.

An impressive ceremony has been prepared for the unveiling of the Edwin Booth Memorial in Gramercy Park, Nov. 13. The unveiling will be done by Edwin Booth Grossman, grandson of Edwin Booth. John Drew, Stuyvesant Fish and Brander Matthews will be among the speakers.

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With the epidemic passing away and theatres reopening after their abnormally enforced closing period, will not the theatre owners and managers give more thought to this matter with its causes than they apparently gave while the houses were being shut?

The theatre is first rushed to when there is a calamity that causes sorrow and privation. The theatre always lends itself in those matters, for it is the medium of public contribution to emergency funds. But just why the theatre should be selected as an innocent victim when it is not needed otherwise, as in the case of this epidemic, is a serious question. The theatrical managers should solve it now, to guard against the future.

The record of the epidemic has brought out so many contrary phases in conditions, geographical locations, matters of physical health and ventilation, that there remains no one concrete reason why the theatre should have ever been closed as a safeguard against the spread of influenza.

That New York, the most populous and with the most theatres of any city, did not order itself closed, through the sanity of Health Commissioner Copeland, leaves what should be accepted as a conclusive argument against the closing of the theatres elsewhere, excepting perhaps in those municipalities where every place, but food and drug stores, were ordered closed.

Any health officer anywhere who ordered the theatres closed and left the department stores open would have to prepare a remarkable explanation to satisfactorily rid of this arbitrary and biased exercise of invested authority. If influenza spread its contagion in mixed gatherings where could they be found more mixed (other than in transportation cars) than in department stores?

The theatre is not congested. Commissioner Copeland guarded against that from the first as one of the earliest of his most sensible recommendations to prevent any necessary spread of the disease in Greater New York. No standees were allowed to crowd one another in the metropolitan theatres. All theatres have seats with so much space allowed to each. There is another specified space between rows. Each floor is graded as to price, drawing approximately the same class of people to respective locations.

The theatre and picture men supinely submitted to the closure order wherever issued. They did so under the belief the public health might be endangered. They did not wish to go against public policy. But it is not public policy when gross discrimination is easily seen, when the most dangerous spots are overlooked, to attack the theatre, the centre always of the limelight. One followed the other, health officers doing what they may have believed to be right, if political influence were not directing them, but always somehow (and with the papers also overlooking) not seeing the places

where any closing action should have been first aimed at.

If this is not a matter that deeply concerns the theatre, its managers, players and staffs, in dollars and cents, then there is no occasion to worry over the next time. But it does. Every-one in the show and picture business has felt it. Unless something is done the theatre will again be the mark at the very first fear in the future of any similar thing. The managers might well prepare themselves now with statistics of this epidemic, gathering proof that the theatres remaining open spread no contagion, did not pass the disease around, since in those cities (and there were two large ones, New York and St. Paul, besides which Chicago did not want to close—the state ordering it) that did not issue closing orders the epidemic abated in less time on the average than in those cities which closed the theatres.

The statistics as gathered might be given to every theatrical press department. If no organized effort among theatricals is made to set the facts before the public. The press departments, or an organization, could make it a point to see the daily newspapers throughout the country were made acquainted with and published the statistics, also the theatre man's argument against ever closing the theatre, since the Government did not deem that necessary during the war.

Nearly everything of late that has cropped up seriously affecting the theatre, and more particularly the revenue tax and epidemic, has been the strongest sort of a reason why the theatre should be nationally organized, perhaps internationally now, with America in league with her allies of the world. The managers alone are not solely concerned in these things. The players are mightily interested. Therefore, everyone who has aught to do with a theatre should believe that a thorough co-operative organization of show interests should be maintained in some way to combat oppressive measures by local, state or national officials. The longer it is delayed the more and bigger change of the oppression again happening and becoming more oppressive. The theatrical and picture business would be a tower of strength morally, financially or politically, if together. Now, alone, divided and subdivided, they or either of them appear to mean nothing as a preventative or influentially, excepting in their own sphere. And naturally their own sphere is a little one as compared to what the whole might and would be.

Root and White have dissolved vaudeville partnership.

Elliott Foreman has returned to the box office of the 44th Street Theatre.

The Friars will hold an all-star frolic for the benefit of the Allied War Charities at the Metropolitan, Nov. 17.

Mike Barnes, the Chicago fair booker, is here securing material for next season.

Stanley Ford and Paul Burns have withdrawn from the Nora Bayes show, "Ladies First."

Ada Schwartz was granted a divorce from Joe Mills (Mills and Lockwood) at Cleveland, O.

Frank G. Howe, at one time stage manager at Miner's, is now stock manager of the Harlem Opera House.

Fred H. Brandt has severed his connection with the Shea-Brandt booking office, Cleveland. M. Shea will conduct the business alone.

Frank Tannehill and Felix Adler

are writing a musical play, designed for eight principals and a chorus of 12, the show to be ready in February.

Herman Groth, brother of Emil Groth, manager of B. S. Moss Regent, has been appointed manager of Moss' Hamilton.

George Roberts is putting a company together to play "Bottled Babies," a southern route being laid out, starting about Thanksgiving.

S. H. Dudley, with Dave Marion's show last season, is playing vaudeville dates when not looking after his two picture houses in Washington.

All efforts to find the will of the late Hollis E. Cooley have failed so far. Unless one is found his estate will go to the State of New York.

George V. Hobart's new play, "Dough-boys," will shortly go into rehearsal. William Harris, Jr., will produce it in New York before Christmas.

Maude Powell, the violinist, starts a second tour of the camp theatres next Monday, her first date being Camp Custer.

O. C. Van Zandt, formerly of Chicago, has taken up his residence in New York, and is in charge of the John Ringling office in the Palace building.

The Maine Musical Festival, to have been held at Portland, Me., was postponed through the epidemic and will take place in the same city, week Nov. 18.

Richard Walton Tully has departed for his annual vacation on the coast. The author-producer has a ranch in California. He is a graduate of the U. of Cal.

Although the Globe dramatic criticisms are unsigned, Karl van Vliet, former critic of the New York Press, is reported writing them for the present.

Sunday concerts at the Grand opera house, Brooklyn, are now being booked out of the Plimmer office. Ely Sobel is supplying the six-act bill. The house plays stock during the week.

The Third Avenue Theatre is dark. Bad business closed it. First, the pop time, dramatic stock, then musical tabs. Martin Dixon figured he could save money by closing the house.

The Danish Consulate has been asked to try and locate Henry Paulo, a Danish artist, whose original Danish name is Henry Lavrentius Hansen, born in Copenhagen, in 1882.

Joe Howard (Howard and Clark) returned to New York the latter part of last week. He explained the report of his death in Cleveland gained credence through a Josephine Howard dying.

The Strand, New York, is being temporarily managed by Max Spiegel, one of the owners. A permanent successor to the late Harold Edel will be chosen within the next fortnight.

The No. 1 "Hitchy-Koo" being sent out by E. Ray Goetz will start Nov. 18 in Stamford, Conn. In the cast are Frank Shea, Sam Collins, Carrie Reynolds, Jack Pierce, George Sullivan and Eva Martin.

Harrison Hunter, Englishman, who created the role of the German spy in "Allegiance," will be seen as another Hun plotter in "By Pigeon Post," opening next week. He says this German is more so than the other.

Sam Bernard believes—and says he is going to back his judgment by doing

it—that he can take "Friendly Enemies" to London as soon as the war is over and make England like it as much as New York.

Bob Baker, a vaudeville agent was reported to have been \$10,000 ahead on the races according to gossip around the Putnam building. As Baker tells it, he was really "cleaned" by the "ponies."

Al Spink is managing the Comstock & Elliott show, "Old Boy," with William L. Wilken in advance. The show has Anna Wheaton, and has not lost a week since starting early in the season. It played the subway circuit during the epidemic.

George C. Tyler has in preparation a new play written by Louise Carter, a former stock actress. It was originally written for Isabel Lowe. William H. Gilmore, general manager of the H. Woods, is understood to be interested in the production.

Ciccolini, the Italian tenor, late of vaudeville, who was engaged for the preliminary tour of the Chicago Opera Co., has been re-engaged by that organization for the regular season and opens in Chicago as principal tenor in "La Traviata," opposite Galli-Curci.

Arthur LeMarr has succeeded James Whitell as advance agent for the May Robson show, "The Girl of the Year," to handle the advance for the new Rose Stahl show by E. E. Rose, which opens about Thanksgiving. The Stahl show is yet to be titled.

The father of Johnny Dooley, who has followed the sea for 32 years, was an officer aboard the tanker "Somer-set," which sailed from here Aug. 4 and is reported four weeks overdue. He was aboard three ships which were torpedoed, but managed to reach port.

With Edward Fayer replacing C. Chuck Reiser and Katherine Vandergrieff assuming the Josephine Adams role, the Mayer & Seeskin show, "The Queen of the Movies" (featuring Florence Holbrook) resumes its road tour Nov. 12 in Lebanon, Pa.

"Blossom Time," a musical farce, is a new attraction due around the holidays. The book and lyrics are by Frank E. Baile, while the music is by Josef Polzi. The piece will be put on by a new producing firm formed by George Kinnear and Joseph Welch.

Musicians qualified to act as bandmasters in the army are requested to apply for information as to the requirements for enlistment to the principal U. S. Army Music Training School, Governors Island, New York. Musicians who pass the required tests will be commissioned lieutenants.

The I. A. T. S. E. is making inquiry to ascertain if thereabout is a ward L. Paradise, who, last June, stabbed Lieutenant Kendall, of the U. S. Army, the assailant escaping at the time and still at large since last heard from. Paradise at time of joining the Army was a member of the Alliance.

Jimmy Britt, former lightweight champion, is about to burst into print as author of a book detailing his experience in the ring and out of it. It is said Jimmy's purpose is to show that, although he was a prizefighter he would have been just as successful as a lawyer or a physician.

Several cast changes have been made in "An Ideal Husband," due to the death of Julian L'Estrange and the withdrawal because of that of Constance Collier, his widow. Norman Trevor has taken the L'Estrange role, with Wilton Lackaye now in Trevor's part. Julia Arthur succeeded Miss Collier.

LEGITIMATE

EQUITY'S STANDARD CONTRACT BECOMES EFFECTIVE NOV. 11

Members of the A. E. A. Pledge Themselves to Back Up Policy and Pledge Previously Agreed Upon. Big Penalty for Non-Support. Equity's Open Meeting.

The Actors' Equity Association has sent out notice to its members that the policy and pledge regarding the sole use of A. E. A. contracts will become effective Nov. 11, as agreed upon last spring. The pledge is that all Association members must use one of the three forms—that of the U. M. P. A., A. E. A. Standard, "run of the play" "contract for the season" form and either one of such forms must be demanded and obtained at least one week after rehearsals have begun (although the pledge does not apply to try-outs, stock or picture work).

Any member who has signed the pledge and does not comply is subject to a fine of \$1,000 and allows himself open to injunction. Should any member be called upon to pay such fine, he would not escape the liability of the injunction proceeding.

About 1,200 members of the A. E. A. have signed the pledge, the total membership of the organization being 3,500. Equity officials state all members are subject to the pledge, since they affirmed when becoming members to abide by the policy laid down by the association. The notice sent out states that: "Any member who works beyond the first week of rehearsals without having secured a U. M. P. A., A. E. A. contract and that only, shall be subject to immediate expulsion, and furthermore, at the discretion of the council A. E. A. members may be required not to act with such offender." There was some surprise that the Association would go so far as to threaten expulsion of its members who did not adhere to the pledge, since but one-third of the A. E. A. membership had actually signed the pledge.

A general meeting to which everyone is invited has been called for session at the Hotel Astor for next Monday "to publicly ratify the putting into operation and force of the 'policy' and 'pledge.'" The "Herald," announcing the meeting, states the speakers will be Francis Wilson, Patrick Francis Murphy and Wilton Lackaye, the latter being scheduled to "dissect and analyze a Shubert contract." Principally those not issuing the standard Shubert contracts are several allied producing firms. In order that he may have an opportunity to defend his contract Lee Shubert has been invited to occupy a seat on the platform.

The A. E. A. announces that the following managers are issuing the required contracts: Klaw & Erlanger, H. W. Savage, George Tyrone, David Belasco, Richard Walton Tully, Anderson & Weber, Oliver Morosco, the Selwyns, John D. Williams, Cohan & Harris, Charles D. Coburn, Smith & Golden, Frederick McKay, William Harris, Jr., Henry B. Harris Estate, Charles Frohman, Daniel Frohman, Harrison Grey Fiske, Wm. M. Patch, Charles Hopkins, A. H. Woods, Winthrop Ames, Stuart Walker, John Cort and Henry Miller. Also all the Chicago producers.

Some important topics are slated to come up for general discussion at a special meeting of the players in the Hotel Astor, Nov. 11, at 2 p. m., which will be conducted under the auspices of the Actors' Equity Association.

The Equity has extended all mem-

bers of the profession an invitation to attend, whether they belong to the association or not.

Owing to the election Tuesday the regular council meeting of the Equity was held Monday afternoon instead.

The epidemic proof came up for discussion, as well as other matters resultant from present conditions here and abroad.

BUSINESS PICKING UP.

The theatre ticket agencies in New York report that business has been picking up this week. Saturday night, according to the hotel men, was the nearest that New York has been to one of the regular Saturday nights since the influenza scare. Monday night (election eve) was another big night and the Tuesday matinees were reported as fair all over town, with election night a sell out. Last Sunday night all of the houses giving concerts in the Broadway section were sold out.

This week there are eight buys running, the Astor with "Little Simplicity" and the Globe with "The Canary" being added. The buyout for "The Canary" was settled on Wednesday afternoon when the agency men got together with the house management. The other buys are the Cohan and Harris, Eltinge, Gaity, Hudson, Liberty and Lyric. The Lyric and Eltinge buys run out this week and will not be renewed.

One of the largest agency men stated Wednesday that in the event of A. H. Woods insisting that the hotels buy for the Eltinge in order to get seats for "Friendly Enemies" at the Hudson, that the agencies would refuse to take the "Under Orders" seats even though they lost the big sale on the Hudson.

CAPT. LIGON JOHNSON.

Ligon Johnson, regarded as invaluable in the post of secretary of the United Managers' Protective Association, has been appointed a captain judge advocate in the army and will leave at the end of the week for a Coast cantonment where he has been assigned. Pretensions toward peace caused a moment of indecision on Mr. Johnson's part, but since he had applied for the commission he determined to accept it.

It is not certain Captain Johnson's position with the U. M. P. A. will be filled in his absence, since he intends occupying special quarters on the Coast that he may keep in touch with theatrical conditions as much as possible and be in constant communication with his office here. His commission has much to do with allotments, war insurance and domestic relations of the men, his legal training standing him in good stead for such a post. Should peace come, it is Mr. Johnson's intention to resign the commission, even though the cantonments will be retained.

TIMES SQUARE RESTORED.

Times Square again looks like civilization after several years of dodging structural protectors and walking over mud.

The paving has been restored and the theatrical managers of the neighborhood believe the main street looks nice enough to hold a carnival on it.

MUSICAL UNION MATTER.

No claims of drastic action by the musicians as a result of the recent lay-off and the demand by the heads of the American Federation of Music that the men be paid \$30 for the second week and full salary for the remaining weeks of the layoff time have been received by the managers, and the musicians assert there have been no new developments since President Weber's letter was sent out.

At the New York offices of the A. F. of M., Representative Thomas Gamble says the federation stands ready to bring back to New York any member whose management refuses to take care of him accordingly, the federation paying the railroad fare to home town of the member requesting the attention.

There will be no trouble as far as Representative Gamble can see, with yet a single complaint to be received regarding the non-payment of salary during the layoff period.

Burlesque companies will be expected to take care of their musical directors if they wish to retain their services, and the same rule will apply to the companies, the A. F. of M. men say.

All of the big film interests having out traveling outfits carrying musicians have complied with Weber's request. The "Hearts of the World" outfit, carrying full orchestras and a musical director, were paid according to the "\$30 dollar a week" plan, and are enabled to take up whatever immediate playing time is open without any clashes with the musical unions en route.

IN JANE COWEN'S NEW PLAY.

Georges Flateau, Alan Dinehart and Christine Norman, three of the four main principals in the Selwyns' "The Crowded Hour," now running in Chicago, will leave the coast there to rehearse here with Jane Cowell, who will appear in the New York company, reported soon to succeed "Information Please" at the Selwyn Theatre. This leaves Willette Ketchaw, who heads the Chicago company, to be supplied with new support.

"The Crowded Hour" opened in Chicago several weeks ago, playing on a night and stopping because of the influenza epidemic. It received excellent notices and is now continuing to good business. The piece is akin to A. H. Woods' "The Big Chance," and the company of the latter play was originally planned to invade Chicago before the Selwyns play was ready. The latter, however, beat "The Big Chance" to it, the Woods second company being sold back because of a doubt as to how Broadway would accept the play.

SHOWS IN FRISCO.

San Francisco, Nov. 6. "You're in Love," due at the Cort next week, returned east before reaching San Francisco. "Business Before Pleasure" is remaining out beyond schedule time and will be the attraction when the quarantine is lifted.

At the Columbia preparations are being made to resume with "The Very Idea," with William H. Crane as the star.

"Common Cause," the attraction at the Columbia before the closing order was scheduled to play at the Pacific Coast cities, has temporarily disbanded.

The new Alcazar company finished rehearsals of "Upstairs and Down" and is waiting for the good weather to open.

MUSICALIZING FAIRLURE.

The Edward Clark failure, "Not With My Money," closing last Saturday, will probably be rewritten into a musical version and reproduced.

SHOWS IN CHICAGO.

Chicago, Nov. 6. The reopening performances got a slow start because of regulations requiring ten o'clock closing, and no one did much until Saturday, when the lid had been raised to 10:30. Beginning Sunday, all restrictions were removed and now it's "business as usual."

"The Crowded Hour" is the raging hit of the town, doing \$2,000 a performance. Laurette Taylor's first starring engagement here was delayed until Saturday for initial showing, and then failed to deliver any extraordinary interest. The brokers say the call for this attraction is below expectations. This may be due to her playing "Happiness," reported not her strongest vehicle. Fred Stone, who was cut off in the prime of a capacity run, did not "come back" with anything like that kind of patronage. "Lombardi, Ltd.," has a fair advance and started right off to nice takings.

William Hodge, whose long and steady run in "A Cure for Curables," which gets little comment among the wise ones, but seems to draw the shekels from the commoners is at it again and doing profitably. "The Little Brother" opened lamely and showed not very encouraging progress in the next few performances, though the gross keeps rising. "A Tailor Made Man" and "Three Faces East," the two Cohan & Harris successes, are getting heavy money. "Rock-a-Bye Baby" got milk-and-water notices, and seems booked for a short stay and not a very merry one. "Oh Look" might as well have refrained from its ten-day return, though it is doing neat trade, but getting nowhere near what it closed to.

The Playhouse opened with "The Rotters," well spoken of but with its future all yet to be made, as it got scant enthusiasm at the till from the barrier.

"Flo-Flo" got off nicely and will do business if it doesn't stay too long.

SHOWS IN PHILLY.

Philadelphia, Nov. 6. The "Follies" is doing the business of the town, as was expected, and the show is being more generally praised than any "Follies" for the past three years. It has been standing room only at every performance since the show opened at the Forrest last Thursday night. Raymond Hitchcock in "Hitchy Koo" follows Nov. 11.

Ethel Barrymore is doing very nicely at the Broad and will be followed next week by F. Ziegfeld's new English play, "By Pigfoot Post" for the first time in this country. Robert Hilliard in "A Prince There Was" opened to fair business at the Garrick.

Eyes of Youth began its engagement at the Adelphi last Saturday night, being well received and opened to a big house Monday night. It is here for a run, there being no show underlined. "The Masquerader" closes its stay at the Lyric Saturday. Business has been very good. Lionel Barrymore in "The Copperhead," Nov. 11.

This is the final week of "Leave It to Jane," which would have enjoyed a very successful engagement at the Chestnut Street Opera House, but for the epidemic. Business has fallen off since the reopening. "The Passing Show of 1918," Nov. 11, "Maytime" is doing fairly good business at the new Shubert. Nothing is underlined.

SHOWS REOPENING.

Gus Hill's Minstrels reopened in Norfolk Election Day. One of his "Mutt and Jeff" companies opened in Albany last Friday and the other November 5 at Lebanon, Pa.

BROADWAY BUSINESS BOOMS AS "FLU" EPIDEMIC ABATES

Conditions Assume Brighter Aspect at the Theatres. Peace Hopes and Victories Help Situation. "Better Ole" Moving Uptown. New Shows Scheduled.

Business along Broadway in the legitimate houses looked upward this week with the return of seasonable weather and election day. A number of attractions which slumped largely through the influenza scare which is passing out, attained early season figures. The number of hits current again resumes normal proportions, because of the success of several of the newer plays of last week's batch, and a gradual recovery is due. Peace hopes and military successes also are helping the theatres.

There are but few changes listed for the next ten days. "The Better Ole," playing to standing room (\$2.50) in the Greenwich, moves to the Cort Nov. 18, sending "Fiddlers Three" on the road. "Listen Lester," first booked for the Cort, will be housed elsewhere. The Coburns are moving. "The Better Ole" uptown on an exceptional percentage arrangement, which gives them 65 per cent. of the gross. The high percentage is their only chance to return a profit in view of the heavy royalties paid.

The only attraction certain to go out Saturday is "The Passing Show" from the Winter Garden, for the road, opening in Philadelphia. "Sinbad" repeats at the Garden and "Sometime" goes into the Casino to make way at the Shubert for "The Betrothal," as previously arranged. "Information Please" may bow out of the Selwyn, soon to house a New York cast of "The Crowded Hour," which will have Jane Cowl in the lead.

Last week's sudden moves included the stopping of "Not With My Money" at the 39th Street, succeeded by "The Long Dash," a drama by Victor Mapes and Robert Mears Mackay, known last season when tried out as "The Liberty Gun." The Clark show, which lasted but one week, drew not more than \$100 on its second night and on the same evening "Freedom" at the Century could get but \$165. Business there, however, has improved with Saturday night drawing around \$1,600, but the total gross is not big enough to offset the spectacle's large overhead.

Plans for a revue for the 44th Street roof have been set back indefinitely. Listed for showing there is a soldier play, starting Nov. 18. The attraction, which will be presented by men from Fort Ontario, N. Y., is under the direction of Sergeant Goodman, who prior to his entrance into the service headed the Washington Senators' Players.

While a number of road attractions have already started out again after having been called in because of the epidemic, the booking problem has not been thoroughly solved. In the cases of attractions listed for northwestern territory, the routes have been reversed, since that section appears to be the last that will dissipate the "quarantines." Business in some of the reopened cities is reported good, in others, disappointing. Philadelphia followed the lead of Boston with a "comeback" after the epidemic's passing. In some of the smaller towns it is an in and out matter.

Only a sense of humor saved some producers during the dark days of the quarantines. One manager had struck bad luck with new productions on Broadway, three of his offerings flopping in a row. On top of that, four shows which had been netting around \$10,000 on the road and a theatre

which always turned a profit closed at the same time and he almost decided it was time to go out and look for a job. His own situation, however, was matched with the humor of an executive of a western city (Mayor Baker of Portland, Ore.), who wrote to a friend in New York it was pretty tough on him to be forced to sign closing orders for several theatres in which he is heavily interested.

SEPARATIONS.

The rumors of a permanent estrangement between Willard Mack and his wife, Pauline Frederick, continue intermittently. Mack, who has asked her, it is declared, to commit herself. Miss Frederick is about to leave for the Coast to make pictures for Goldwyn, and Mack is permanently out of that organization, playing at present in "The Big Chance" at the 48th Street.

Around the Lambs it has been said for some time that Marie Nordstrom has been quietly divorced from Henry E. Dixey. Upon the question being put bluntly to Dixey by a VARIETY representative late last week he replied: "I open at the 39th Street Theatre."

NOTICE UP FOR BAYES' SHOW.

Last Saturday at the Broadhurst notice was posted the Nora Bayes show, "Ladies First," which had opened there about 10 days before, will close tomorrow (Saturday).

Whether the notice was designed to be a protective measure, with the show to be taken over week to week under it, as is often the result of doubtful theatrical stage propositions, or whether the piece will actually close this Saturday, was not definitely known up to Wednesday.

One or two of the principals in the Bayes company are reported for immediate engagements elsewhere.

JOLSON AT \$3.

When the Al Jolson show starts on tour after having completed its second run at the Winter Garden, the prices in all of the out-of-town stands will be scaled at a \$3 top.

The Jolson show incidentally claims the credit for having inaugurated the \$2.50 top price in Milwaukee, after which other attractions started to use that scale the country over in the week's stands.

NEW SHOW'S FIRST GROSS.

Bertha Kalich in "The Riddle Woman" the Harris did \$600 last week, without a single ticket sold through Joe Leblang. "The Big Chance" at the 48th St. played to \$3,182.

FAY WRITING.

The Shuberts have turned the script of "Girl o' Mine" over to Frank Fay, who is re-writing the play. The show appeared at the Bijou last season, but was not a success. Fay was featured in the cast. "Girl" is reported returning to Broadway in new form and a probable new title.

SUBURBS ALL RIGHT.

The outlying combination houses did pretty well last week. "Tiger Rose" at the Bronx played to \$9,808, and "Parlor, Bedroom and Bath" at Loew's Seventh Ave., to \$7,880.

CAMP MEIGS' SHOW A HIT.

Washington, D. C., Nov. 6. Soldiers from Camp Meigs of this city in "Atta Boy," which had its premiere Monday night, are scoring a decided hit at Poli's.

Frank Tinney, now a captain in the Quartermaster's Corps, appears under a non-de-plume which did not serve to hide his identity.

The show is an old-fashioned minstrel performance brought up to date, with an eveless chorus. The male chorus is the best Washington has heard in a long time. They are singing original songs of camp life.

The programs are done by Harrison Fisher. Demands for encores at the opening were unceasing. The snap of the parade ground is in the air, and the comedy is fast and not too technical. Lieutenant Denning's band of 60 pieces won loud applause.

Indications are that the show will go into a second week here and that it will go to New York for a protracted stay at the Century Theatre.

Lieut. Ballard MacDonald and Nat Osborne wrote the books, lyrics and music of the production.

CHICAGO HOUSES KEPT CLOSED.

Chicago, Nov. 6. The stringent regulations for sanitary provisions, enforced by the officials with the reopening of theatres here, found numerous film houses and some very small-time vaudeville theatres barred from admitting the public.

The Rex and Windsor were kept closed until they tore out some fittings, including carpets, and did some necessary cleaning.

Of 60 theatres in outlying districts which came under the first zoning permit, only 23 were given permits on the deadline.

Of the closed ones, 16 had failed to make formal application, required as the first move, followed by inspection.

NAT GOODWIN INJURED.

Kansas City, Nov. 6. Yesterday Nat C. Goodwin was nearly blinded when he mistook chloroform for an eye remedy and syringed some into his right eye.

His head is completely bandaged. He is attended by trained nurses and doctors. It will be several days before the seriousness of his injuries can be determined.

PRO-GERMAN BOOKS SUPPRESSED.

Chicago, Nov. 6. Among 16 books suppressed by the Military Censor were "Germany's Just Cause," by James O'Donnell Bennett, and "Too Good to Be Truths and Facts," by Fritz von Frantzius.

Von Frantzius was the Chicago broker who married and divorced Saharet, the Spanish dancer, and who died in a stench of domestic and financial trouble. Bennett was at one time the dramatic critic for the Chicago Record-Herald, and was famous for his acrimonious antipathy against vaudeville. Bennett is now in Chicago, having returned from his malarious European correspondence, which showed frequent pro-German leanings.

"GLORIANA" CHANGE.

There is to be a change made in the cast of "Gloriana" at the Liberty, when Edna Whistler will take over the role now played by Josephine Whittell.

Harry Kelly is to be added to the cast with a special part written in, in an effort to bolster up the comedy end of the show.

Over There League Moves.

America's Over There Theatre League has left the Little Theatre and has taken a suite of offices at 19 West 44th street.

'CITY ASKED TO SETTLE.

Lawrence, Mass., Nov. 6. One hundred members of the Allied Trades Council of Theatrical Employees' Union, which includes the stage employees, musicians, bill posters and picture machine operators, petitioned the mayor Saturday asking the City Council be instructed to grant them compensation for the time lost as the result of the closing of the local theatres during the recent influenza epidemic quarantine.

The men bring their action under Chapter 445 of the Laws of 1907, and asked to be given \$2 a day for the 27 days the town was closed to amusements. The law was framed for small pox or diseases of a like nature.

The city would have to pay the membership of the Allied Trades Council approximately \$2,500 for the time the men lost. The City Council states it will make exception to the contentions of the men, and the matter may have to be thrashed out in the courts.

At the I. A. T. S. E. in New York this week it was stated the organization had no knowledge of the action in Lawrence, but a belief was expressed that if the men there were successful a like action would be brought in towns throughout the country where a similar provision was on the statutes by the local organizations in those towns.

HAMMERSTEIN'S "SWEETHEART."

Arthur Hammerstein has a new musical production in rehearsal. It is entitled "Somebody's Sweetheart," and the opening date is scheduled for the Belasco, Washington, Nov. 17. The piece is by Alonzo Price and Antonio Bafunno. It was tried out in stock at Hartford under the title of "The Magic Fiddle."

In the cast will be Louise Allen, Eva Fallon, William Kent, Walter Scanlan, John Dunsuir, Albert Sackett, Mlle. Marguerite, Frank Gill.

Walter Catlett was to have had the role now released by William Kent, but Catlett, insisting he be featured, caused the management to make a change.

IS SO FAR.

A. H. Woods, on the launching of "The Road to Destiny," will have made 15 productions this season, with the first half not yet over.

This is probably the largest record of any individual manager in the show business.

Woods will make no other productions until after the holidays.

WOUNDED ACTORS' FUND SET.

The Fund For Our Wounded Actors is now established in the Knickerbocker Theatre Building, where Grace Griswold, secretary, is in daily charge. Monday the fund was notified Joseph R. Grismer has accepted the post of second vice-chairman, succeeding Frank McIntyre, who resigned. He is going to the Coast.

The fund has gotten a good start, but the epidemic, according to Miss Griswold, halted work somewhat temporarily. Application blanks which were to have been sent to the numerous companies throughout the country were held up.

Recent additions to the fund are \$500 subscriptions made by John Drew and Sidney Drew.

Canadian Theatrical Firms Merged.

George F. Driscoll, manager of His Majesty's, and the United Producing Company, of Calgary, have merged their interests and will henceforth operate as one firm. Driscoll will have charge of all the territory east of Winnipeg and the other members of the firm all territory west of that point.

The music is tuneful, although there is

"Richelled" is the program for all this week and may continue next week.

Now and again a producer has faith in a play which neither is frivolously amusing nor pretenses to present a specious sex twist as a "serious problem."

In the instance of "The Little Brother" at

The Chamberlains and three dances, each lasting but a few minutes in its way, and if applause is any gauge they scored one of the most substantial hits of the evening. Not only are these young women clever dancers and pretty girls, but they have a style and distinction all their own and are an addition to any production.

The chorus is uncommonly pretty and all the costumes very attractive. The scenes, one in Tunis, one in a court yard in the Latin Quarter, and one behind the trenches are most effective.

"Little Simplicity" should meet with a certain favor, especially if it were met at a quicker tempo. Its lack of humor is its greatest drawback.

LEGITIMATE

15

THE CANARY.

Piace.....Harland Dixon
Timothy.....Joseph Cawthorn
Rico.....Julia Sanderson
Rico.....William Hamilton
Mary Ellen.....Maude Eburne
A Minister.....George Roper
Eugene.....Dora Faircliff
Mrs. Beasley.....Edna Bates
Ned Randolph.....Sam Hardy
Mr. Frimmer.....George B. Mack
Dr. Dippy.....Louis Harrison
Dippy.....James Doyle

What has the future in store for musical comedy if this country goes dry? Will people who have dined without alcoholic refreshment look upon the present style of lyrical amusement with the same tolerant attitude as they display at present? It will be interesting to know.

"The Canary," a Charlie Dillingham production, starring Julia Sanderson and Joseph Cawthorn, had its metropolitan premiere at the Globe Nov. 4. It is an adaptation from the French, with music by Ivan Caryll, Irving Berlin and others. The plot is negligible—on a par with most shows of that calibre—the comedy being derived almost altogether from clever quips and ingenious play upon words. As an illustration, Miss Sanderson asks Cawthorn, "Why do men want to marry a woman?" to which he responds: "It's a sort of coronation women insist upon." This is an example of the amusing and witty remarks that there are such play upon words as: "There's more in you than I gave you credit for," spoken by one of the characters to Cawthorn after he swallows a valuable jewel.

It is not so much the book or the lyrics or the music as the usual class production which Dillingham gives to such shows. Note of the songs are likely to be humorous or whimsical, or stalin any degree of general popularity, but there is a most capable cast of artists, well staged by Fred Latham and Edward Royce, most artistic scenery by Urban and very attractive dresses and costumes. Then there are most effective orchestration, with the dance numbers skilfully interspersed with the songs. Dora Faircliff, Miss Gordon, Elsa Thomas and a cute little girl named Marie Callahan.

Miss Sanderson is so pleasantly pretty one doesn't care very much what she does or how she does it—her "I love you" has a "yes."

"The Canary," is like all musical comedies of the present era, a series of scenes and dialogues—either or eruptions. It is a fairly good example of light entertainment. No member of the cast distinguished himself beyond his or her associates. They are all good. It will probably go best with night audiences.

BE CALM, CAMILLA.

Julius Patterson, the owner of the car, Walter Hamilton
Baxter Fell, a gentleman of leisure, Rex McDougall
Ose Beale, of Broadway.....Arthur Shaw
McNeil Browne, "Mac," a waiter.
William Sampson
Joe Gibbons, a piano-mover.....Harold Satter
Bill Slattery, another.....John J. Harris
Celia Brooks, a lady of leisure.....Celia Monterey
Alma Robins, a nurse.....Hedda Hopper
Camilla Hathaway, alone in the car, Lela Fisher

Camilla came to this country from Paris when she was 12 years old and six years afterward fell in a lake. She was a hard-working orphan girl who had all of her troubles before starting to work.

When the first scene opened Camilla refused to marry a song writer and was run over by an automobile. In the next scene she was in love with a hospital and followed that up by loving a doctor. When Camilla found her doctor wasn't a doctor but a millionaire, she kept on loving him, making it furious after that.

The millionaire owned the car that put Camilla in the hospital. He used the same car to take Camilla to the hospital camp. The next two settings looked like a camp if they didn't resemble the Adirondacks. In the third scene Camilla commenced to get sore. Everyone loved her, but they were so clean about it. Camilla commenced to cry up a hill. It looked pretty dirty for a time when Baxter Fell and Mrs. Celia Brooks dropped into the Adirondack camp and drove to the South Sea Isles or any other place where they wouldn't be disturbed. But both professed everything up to that time had been perfectly proper between them, and Camilla believed it, because she was forcing her to be perfectly proper herself. This is when Camilla fell in the lake. They said she jumped, but she was told, and as she was falling pretty fast at that time, let it go.

"I'll continue Julius Patterson, the millionaire.

Camilla sang in the first scene, as proof that she did not have a voice.

As the clearing of something, more or less, that was smart, to say, and they said it, it was running smartness, written by Clara Kummer, who also wrote the song "Lela Fisher" as Camilla purposely mangled in the singing. Miss Kummer had such a slight understanding of story, even with the ambiguous trend of it left so widely open to the imagination, that the dialog needed smartness to hold the attention. The humor of the dialog depended to quite some extent upon how much dialog of this calibre had been heard before. The \$2 audience seemed to think a great deal of it very funny. In vaudeville it may be often found, not as polished perhaps as Miss Kummer laid it out nor stretched into four scenes, but there are at any rate a couple of good laughs in it.

Miss Fisher looked and played a not difficult role, with William Sampson as a waiter, "Mac," the next in line through his role likewise being "I'll." Hedda Hopper as the nurse was excellent. Walter Hamilton, the millionaire, was a youthful and serious one, as though the weight of his cares forbade him even taking careless chances in any but a serious role. Arthur Shaw, the song writer, was too much his own conception, since Miss Kummer must know the song writer she characterized better than Mr. Shaw played him. And the others failed to count either way, but there were many other things for which principally lay the place in three acts. Then the hospital room was about the single one worthy of more than special notice, could be called gorgeous for a hospital, a room that only a millionaire could afford, and then he would have to be the hospital himself to have it.

"Be Calm, Camilla," produced by Arthur Hopkins at the Booth Oct. 24, accuses its title, per Camilla's explanation, from an extortion by her mother when young, to always say "Be calm, Camilla," when Camilla commenced to cry, exclaiming, "I'll be calm, Camilla," when the millionaire told her they were going to the woods, but when the moneyed man kissed her, she told him she would not, and the warning.

"Be Calm, Camilla," should get trade from girls and writers. It may appeal to them.

THREE WISE FOOLS.

Mr. Theodore Pindler.....Claude Gillingwater
Dr. Richard Gault.....Harry Davenport
Hank, a gambler.....William Ingersoll
Miss Fairchild.....Helen Menken
Mrs. Saunders.....Phyllis Rankin
Charles, a waiter.....Charles Latta
Benjamin Surratt.....Stephen Cobb
John Crawshaw.....Charles B. Wells
Poole.....Lewell Smith
Gray.....Harry H. Forman
Winchell Smith and John Golden presented for the first time in New York, Oct. 21, "Three Wise Fools," a comedy by Austin Strong. Friday evening the house indicated it was plentifully prepared. After 8.30, the time set for the opening, there came a stream of rather cheaply clad people to the front seats of the orchestra, showing every appearance of having secured downstairs seats at bargain prices at the cut rate offices.

All of which, however, has no bearing on the quality of the stage presentation, other than the fact that the public evidently did not rush frantically to the box office to "buy" for it. The prediction is made that they won't in the future. "Three Wise Fools" starts with a corking first act and then peters out into cheap melodramatic clap-net. It is the old story of a new crew of crooks who start comfortably in one home, having a young lady suddenly thrust upon them. In this instance, however, she is 99 years old and in love with they all loved the same girl, who had suddenly disappeared. These crooks, however, being wealthy, they were never able to secure a trace of her. On her death bed she willed her daughter to marry the first of the crooks, and a famous physician and the third a millionaire.

The judge had secured a third of 20 years and the criminal had sworn revenge. He escapes from prison and the judge, who is surrounded by the police, he breaks in to "get" the judge. The girl prevents the crook from carrying out his purpose and it develops her father was the full companion of the crook. The father, who had been convicted of forgery. The had man had really committed the forgery, and although the full crown of the poor old father, had never before confessed until captured in the bachelor's room. The father, who was of type to chronicle the fact that the nephew was in love with the girl and stands up for her when appearing in court, is an accomplice of the crook.

The judge, in questioning the girl on the

EPIDEMIC.

(Continued from page 3.)
pressure to close, went under quarantine Tuesday, but Minneapolis is scheduled to open Nov. 11.

The in and out nature of the epidemic acts as a barrier to definite prediction and booking men have given it up, looking for a general clearing in two weeks. Business in big cities after the lifting of quarantine is encouragingly reported. It works conversely, however, for the smaller points, and managers there are holding off a week or planning to act thus, after the ban is officially lifted.

The situation among the cantonments continues favorable and no repetition of the epidemic is now looked for. But four camps east of the Mississippi were closed during this week. Among them is Camp Merritt, listed to start Nov. 6; Camp Seward will open Nov. 14, while Camp Sheridan remains closed, with the theatre there converted into a hospital.

Attractions are gradually taking to the road, some of the legitimate booking offices going slowly and awaiting several days after a city is declared open, so as not to be caught with the attraction marooned with a re-closing, which has frequently been the case.

Vaudeville bills in the far west are laying off in the cities awaiting the opening word. Orpheum circuit bills will take up their bookings as listed. That does not mean they are to resume the time where it was left off but to open in the city called for in the route. This means a loss of whatever weeks have been affected by the epidemic but was the only method to prevent jumbled bookings. Some acts which started out before the epidemic were caught by the quarantine have lost four weeks to date, while a few have been lucky in dodging the epidemic and have lost only one week.

Eastern Canada should be entirely open by Monday, Ottawa and Hamilton opening on Monday next, Montreal nearly sure of starting at that time also.

The decline of the disease wave in New York City continues.

Los Angeles, Nov. 6. While the epidemic is abating, there is no sign of theatres reopening.

Buffalo, Nov. 6.

The quarantine was lifted here Nov. 1, the picture houses resuming on that day, the other theatres getting into action Monday. Schools were not ordered to resume until today.

Hamilton, Ont. Nov. 6. The local board of health has decreed theatres may resume Nov. 11. This is a week behind nearby Toronto. No other important Canadian points are yet freed of quarantine.

Harrisburg, Nov. 6. The state-wide influenza ban in force since Oct. 4, will be lifted in more than two-thirds of the counties of Pennsylvania before the end of the week. The disease is disappearing in most sections.

Only two communities decided to lift the ban prior to the effective date set for the ban lifting by Acting State Health Commissioner B. Franklin Royer. Lancaster, whose ban was officially lifted yesterday, through its health board and city council backed by presiding Judge Landis of the Lancaster county courts. Lifted the ban

The dates for lifting of bans by counties in Pennsylvania are as follows:

Nov. 6—Snyder, Sullivan, Northampton, Bucks, Lehigh, Luzerne Blair, Lycoming, Fulton, Union and McKean.

Nov. 7—Cambria, Indiana, Jefferson, Bradford, Potter, Warren, Venango, Tioga.

Nov. 8—Carbon, Northumberland, Schuylkill, Columbia, Clinton, Centre, Beaver, Bedford, Butler, Cameron, Clearfield, Crawford, Erie, Huntington, Lawrence, Mercer, Millifia, Somerset, Susquehanna, Wayne.

Nov. 9—Pittsburgh.

There are 67 counties in Pennsylvania and by the end of the week the ban will have been lifted from 53.

San Francisco, Nov. 6. The prospect of San Francisco theatres reopening seems now, at the earliest, Nov. 17. It appears certain they will remain closed next week, as the health officers promised five days' notice of reopening.

The epidemic is steadily on the decline, with 22,000 cases to date, and 1,500 deaths.

At Sacramento the authorities sanctioned a reopening Nov. 10, if patrons wear masks. Managers unanimously agreed to defer opening for another week, when masks will not be required. Stockton theatres also expect to reopen Nov. 17.

Pittsburgh, Nov. 6.

Information was laid yesterday against 25 theatre managements of this city that had reopened on the mayor's order. The complaints were made by representatives of the State Board of Health, alleging violation of its order.

Today it has been agreed the theatres closed will remain so until allowed by the state board to reopen. While no promise has been made it is understood the misdeemeanor charge against the 25 managements will be dropped if they do not attempt to reopen without state sanction.

The three downtown theatres affected by the criminal procedure were Gayety, Victoria and Harris.

The Pitt is announced to reopen Nov. 9. (Other openings are mentioned in the Pittsburgh correspondence in this issue.)

The tangle here as a result of the conflict in authority with Mayor Babcock acting independently is generally ascribed to politics.

Detroit, Nov. 6.

All Detroit theatres were allowed to reopen yesterday, by order of the Governor.

The ban on the remainder of Michigan will be lifted tomorrow (Nov. 7).

Friday the new Detroit will open with "Twin Beds." Both Shubert theatres remain closed until Sunday. Vaudeville and picture theatres practically all open.

Seattle, Nov. 6. After six weeks closed the theatres look forward to reopening Nov. 11, though the date has not been set.

Cincinnati, Nov. 6. The health board today decided to continue closing in order ten days longer, making six weeks since theatres were closed.

The board will meet again next Mon-

OBITUARY

Mary Tammany died Oct. 31 at the West Side Hospital, New York, after a long illness. She was 63 years old and lived at 313 West 46th street. The deceased had been on the stage over 40 years. During her career she had supported, among others, Kiralfy, Brander Tynan, William Hays, Henry Miller in "The Only Way," and Lew Fields in "The Never Homes"—her last

player who had been in vaudeville and pictures, died Nov. 2 at his home, 337 West 46th street, New York, of influenza. He had lived in New York for six years. Services were held Tuesday at the Campbell Funeral Church, Broadway and 66th street.

William Salts, about 75, retired stage carpenter, at one time at the old

IN MEMORY OF
OF OUR DEAR FRIEND
A. PAUL KEITH
Who passed away
October 30th, 1918
JOSEPH E. HOWARD
and
ETHELYN CLARK

engagement. She is survived by one daughter, Mrs. Louise Hosmer. The body was taken to Campbell's Funeral Church where the funeral, under the auspices of the Actors' Fund, was held Oct. 2.

Ralph Caine (in private life Mrs. Ralph Sweeney) died of influenza in New York Oct. 31, her husband passing away with the same disease four hours later. A six weeks' old infant sur-

IN FOND MEMORY
OF OUR AUSTRALIAN PAL
CHAS. W. TAYLOR
Who died in New York
October 27th, 1918.
Gone but not forgotten
MARTYN AND FLORENCE

vives, Miss Caine was the daughter of John Caine (Caine and Newcomb) and the granddaughter of Bobby Caine, the one time noted blackface comedian. She had appeared in "Bring- ing Up Father" and "The Only Girl." Her husband and wife were buried in Woodlawn.

Lizotte Hedges, age 31, died Nov. 5 at the Hotel Victoria, New York, of influenza. She was of the vaudeville team of Hedges and Hedges and had

IN FOND MEMORY
OF OUR LIFE-LONG FRIEND
A. PAUL KEITH
Who passed away
October 30th, 1918
KATE ELINORE
and
SAM WILLIAMS

also appeared as a vaudeville pianol- ogist. Born in Elko, Nev., the de- ceased had been on the stage since six years of age. Her husband, father and mother survive. Services were held at Campbell's Funeral Church Wednesday afternoon.

Gerald Eldrid, aged 19, only child of Mr. and Mrs. Gordon Eldrid, died at Cornell (Ithaca, N. Y.) Oct. 29 of

IN LOVING MEMORY
OF MY DEAR DEPARTED FRIEND
JIMMIE ALLEN
Who passed away November 2nd, 1918.
EMILY EARLE

pneumonia after a fortnight's illness. He enlisted in the navy and was lo- cated at the training camp at Cornell when he was seized. He was buried with military honors at the Brooklyn naval cemetery.

Masao K. Kimura, age 28, a Japanese

IN FOND MEMORY
OF MY
Dear Friend and Manager
A. PAUL KEITH
Who died Nov. 2 at his home
BILLY VAN
Whom A. Paul Keith nicknamed
"The greatest juvenile star and screen star of today."

Lyceum, 23d street and Fourth avenue, died the latter part of October, infir- mities of old age causing his death. Salts was buried under the auspices of New York Theatrical Protective Union No. 1.

G. V. Riggins, carpenter, aged about 21 years, who worked at the 48th Street, New York Sunday week, died at his home in Rutherford Monday,

IN MEMORY OF
HELEN GRAHAM
Beloved Wife of
MAXWELL HOLDEN
Who died in London, England,
November 1st, 1918.

influenza-pneumonia causing his de- mise. Riggins was a son of Jay Rig- gins, well known in theatrical circles.

Margaret Cleary, assistant treasurer of Keith's Orpheum, Brooklyn, resid- ing at 318 Parkville avenue, was killed

IN FOND MEMORY
OF OUR GOOD FRIEND AND PAL
JOE GALVIN
DONALD KERR
and
EFFIE WESTON

in the wreck of the Brighton Beach train in Brooklyn Nov. 1. She was ac- companied by her sister, who was mor- tally injured.

Helen Graham, wife of Maxwell Hol- den, died of influenza in London, Eng., on Nov. 1. They appeared in vaude-

IN MEMORY
OF
JOE GALVIN
CHARLES CUNNINGHAM
May their souls rest in peace.
JIMMY HANLON
Smo Frisco

vill together under the team name of Holden and Graham, offering a shad- ograph and dancing turn. Then went abroad early this year.

Charles T. Hart, well and favorably known in the west as a player, died in Chicago, Nov. 1, of pneumonia. He was a member of the Great Northern

IN LOVING MEMORY
HAL GODFREY
Who passed into Eternity
November 11th, 1911
Never to be forgotten
JENIE JACOBS

stock company during the past sum- mer season. His last engagement was with the Flora De Voss company.

Mrs. John Barclay, wife of John Bar- clay of "Somewhere in France" sketch (in vaudeville), died at her home in

Buffalo Oct. 31. Pneumonia developed after an attack of influenza. The de- ceased was 26 years old and was ill but ten days.

Mrs. J. Fred Zimmermann, Sr., died at her home in Philadelphia Oct. 30, after two years' illness. The deceased was 48 years old and the wife of the theatrical manager. Interment was in Philadelphia.

IN LOVING AND PROUD MEMORY
OF OUR BELOVED
SON
Austin Carlton Kyle
"JOHN AUSTIN"
Sixth Brigade, Canadian Field Artillery
Killed in action in the Western Front,
November 10th, 1918.
"We are the dead, short days ago
We lived, lay down, saw women's glow,
Love and were loved—now we lie
in Flanders fields."
**GEO. W. and MARGARET
CARLTON KYLE**

Harriet Emily Rankin, mother of Billy Rankin, died in Liverpool, Eng., Oct. 13. His father, Edmond John Rankin, was killed in a Zep. raid last January.

Roy Phillips died in the Base Hos- pital, Lowell, Mass., Oct. 28, from in- fluenza. The deceased, who was 28 years of age, was a member of the Emerson Players, Lawrence, Mass.

The father (Jacob Zabinski) of

IN MEMORY
OF MY PAL
IRVING SANDS
Who passed away October 25th, 1918,
while in service at Fort Blocher.
Never to be forgotten by his pal.
IRVING BLOOM

Clark Ross died at his desk in the U. S. Custom House, New York, Nov. 1, from heart disease.

Mrs. Ruth Wolford, wife of Prof. Wolford (Wolford's Dogs), died at her home in New York, Oct. 31. The deceased was 23 years of age.

George Dugas, formerly one of the Landry Brothers in vaudeville, died at his home, 18 West 69th street, Nov. 2. He was ill a week with influenza.

The mother of Jack Reddy died Aug. 20 in New York. Mr. Reddy is with the A. E. F. in France.

PRODUCTION ENGAGEMENTS.

Roy Cummings and Dorothy Fer- moyle, Dave Furguson, Tom Lawson, George Archer, Lulu Benson, McIntyre and Heath show (through Rufus Le- maire, Inc.).

Bobbie Watson, Arthur Cunningham and P. A. Leonard have been added to the company of "Going Up," routed for the central west.

Al Sterling, "Gates to Paradise," vaudeville.

Some of the small time vaudeville houses on Long Island playing one, two and three days' shows booked by some of the New York independent agencies closed by the epidemic will not reopen until next spring or later. As most depend on summer business the shutdown would have been made for the winter anyway. In the towns adjacent to the army camps, especially those visited by the boys at Mineola and Hempstead, the pop. vaudeville houses had been keeping a thriving busi- ness up to the time the epidemic hit Long Island.

NOTES.

Richard Dix, juvenile in the Morosco stock company in Los Angeles for the past three years, has arrived in New York to accept an engagement in a new play to be produced by the Selwyns.

Not one free ticket, other than the opening night seats to the newspapers, has been issued for "The Unknown Puritan" since it opened, nor will one be, under the terms of an agreement between the Shuberts and Roland West. Either party to the contract can give away as many as they please, provided they pay for them.

Liberty Bond holders are advised by the Treasury Department to hold their bonds and not sell them. The department points out that the income from the Fourth Liberty Bonds and the two previous loans exempt the income of these bonds from revenue tax, if the bonds remain in possession of their purchaser up to the time their income tax statement is filed.

An action for \$1,000 damages, brought by her attorney, Jacob Stiefel, has been commenced by May Irwin, formerly of the "Cheer Up Girls," against Edward Landay, for injuries received by Miss Irwin (not the well known May) when struck by Landay's auto in front of Macy's, Oct. 18. The machine dragged her 50 feet and she is still under the care of Dr. Moore.

William H. Ackerman's suit for \$1,000 against James Gordon Dooley, charging that the careless driving of the de- fendant's car by the defendant col- lided with and caused damage to his auto to the extent of the amount named, was settled out of court by Dooley's attorney, Harry S. Hech- heimer, last week. The settlement is said to have been \$100.

William Carpenter Camp, whose smiling face was for years as much a part of the Lambs Club as the front door, is in town for a few days con- sulting his lawyers, who expects soon to begin a pay alimony for him to his wife, Elita Proctor Otis, who has en- tered a divorce action against him. Camp now owns a 3,000-acre ranch in Oregon and last month took \$30,000 off it—in prunes.

In the suit Cleaves Kincaid, of Louisville, instigated against A. H. Woods recently for an accounting of the royalties—the producer filed an answer denying the author's allega- tions, and stated all royalties had been paid in full. Woods, through his at- torney, Alfred Beckman, of House, Grossman & Vorhaus, secured an order from the court compelling Kincaid to file security to insure the payment of the costs of the action.

The Helen Gilmore-Bert Baker li- tigation, wherein the former claimed \$257 as back pay for her services in a vaudeville sketch sponsored by Baker, with the defendant, in turn, entering a counter suit for \$100, came up for trial Oct. 31 in the Third District Municipal Court before Justice Noo- man. Henry J. Goldsmith, of Henry J. & Frederick E. Goldsmith, counsel for the defense, secured a verdict for Baker, the court dismissing the action.

Mrs. B. Ferdinand, of 206 West 121st street, New York City, has written to the N. Y. A. she is desirous of locat- ing Catherine Ferdinand, 17 years old, weighing 108 pounds, dark, with bobbed hair, and resembling Mrs. Vernon Cas- tle. When last seen she was dressed in a blue serge dress, a red hat and front, with blue pale trimmings at the bottom of the panels. She wore dark brown shoes with cloth tops. She has been in the company of a couple of men who claimed they were members of the N. Y. A.

CABARET

Will Prohibition Zones be established after final peace is a problem now before the restaurant men. Some say there seems a likelihood the Government will proclaim a prohibition zone wherever that may be deemed necessary, concurrent with the return of our soldiers from the other side. The zones are expected to endure for at least six months. It is confidently claimed by those who may have been told by others that the American Expeditionary Forces can be returned to this side in seven months after the peace conference ends. But no one believes all our soldiers will return as quickly as that, or if some of them do, others from this side may be sent over to replace them. It has been suggested among the restaurant men, to aid the desires of the Government upon the soldiers returning from abroad that the restaurants where liquor is sold agree among themselves to uniformed men be added. But this does not strike other restaurateurs as feasible, without official endorsement, since the men of the Service would allege unjust discrimination and in many instances no doubt insist that their prerogative as a citizen, let alone a soldier or sailor, be not interfered with. The restaurant people, to avoid the imposing of prohibition zones, are fervently hoping that instead the Government may issue an order to men in uniform that they are not to enter places where liquor is sold, for a specified period at least after their return from the other side.

Child's, on Columbus circle, which enjoyed for a while the unique experience of being the "all night place" for the rounders who could find no resort open where they could obtain drink after one, is now also closed from midnight onward. The closing is said to have followed the discovery that many of those who went from the dancing places to Child's with much booze inside also carried it on the outside, finishing their drinking bouts while portions of "ham and" laid untouched before them. To preserve the good name of Child's in something beside alcohol the management concluded to shut the circle branch nightly before the other places closed. Child's probably thought it had received enough attention of late through alleged profiteering in prices of its supplies and service. It must have amused a great many restaurant men to see the Food Administration fume over Child's and pay no attention to the grand larceny restaurants.

Newark, N. J., cabarets went out of business last week when the order was issued and enforced that no entertainment or dancing would be allowed in any resort selling liquor. A similar rule was lately placed in effect at Atlantic City, N. J. The Newark action is believed to have been inspired through information from Government officials, who thought that men in uniform were securing alcoholic drinks in the Newark places. Some say these drinks were being "slipped," others that they were "bootlegged" in the cabarets. Newark never had much to boast about anyway in the line of cabarets or cabaret entertainments. It was not to be expected that it was a cabaret. Newark never had much to some of the Newark ones would be among the first. One of the dumps over there that flared a "cabaret" sign as a mark of respectability, always seemed on the inside of it like a headquarters for Newark's lowest crooks.

"Shimmying" has become a habit with the dancers in the restaurants where jazz bands are featured. The restaurants detail inspectors from their staffs to watch out for those couples who "shimmy" and warn them against it, but they "shimmy" just the

same. Some do it more extensively than others. Sometimes the woman or the man balks, with the partner doing it alone, but during a jazzing dance there may be seen over and between the dancers on the floor a shivering shimmy that can't be mistaken.

Pabst, 125th Street, New York, is going to become just an ordinary cabaret with an ordinary cabaret revue. The latter will be put on by Victor Hyde, supplanting the current attraction. Pabst started off late in August with much pretension and a \$1 cover charge. The "big show" was mostly all singers, of the straight variety, and no chorus or action. The cover charge was shortly after removed.

Victor Hyde has entered suit against the Piccadilly Restaurant, Brooklyn, for alleged breach of contract. The Piccadilly started the season with a new revue produced by Hyde entitled "All Aboard." After several weeks the restaurant dismissed the revue installing a straight and cheaper cabaret bill. Hyde is suing for \$1,500. I. D. Brokaw is his attorney.

The prayer by Louise Pani for alimony and counsel fees pending action for divorce against Joseph L. Pani, proprietor of Woodmanston Inn and "Castles by the Sea," was heard in the Supreme Court, special term, last week. Judge Lazansky awarded the wife \$100 weekly and \$500 counsel fees. The divorce hearing is listed for trial next month.

Long Beach on the ocean will not be a pleasure resort for New Yorkers, according to accounts. It has been taken over by the Government, the entire beach front including Castle-by-the-Sea, and will be placed by the War Department for the ease and comfort of the convalescents. Previously it had been stated the Nassau Hotel at Long Beach would be taken over.

Gil Boag is back at the Moulin Rouge recovered from influenza. It was reported Boag had gone to Washington to join the Commissary Department. Jimmy Thompson, of the Palais Royal, has gone in the arm. Sam Salvaire (Paul's son) is an officer in the Commissary Department.

As a part of the Strand, New York, Topical Review, a three-minute reel was shown for one performance last week. The reel showed the girls of the "Midnight Frolic" throwing cotton balls at the audience while seated in the military tank used in the performance.

Two new revues scheduled to open in Newark this week were abandoned because of the order closing the Newark cabarets. The new revues, which have opened under the Keeney's Roof, produced by Gil Brown; the other was Victor Hyde's new revue at the Follies Bergere.

Jackson and Larsen have left the new Pekin revue to go in "Furs and Frills." They will be replaced in the revue by Coccia and Amato.

The performance of "Daddies" at the Lyceum Sunday night under the auspices of the Stage Women's War Relief for the benefit of soldiers and sailors, was the first of the series of that kind where the stage hands contributed their services. Heretofore they had been paid by the society. Although the Stage Women announced but one Sunday performance, they have for some time been giving two and beginning next Sunday shows under their auspices for the boys in the service will be given at three theatres,

NEWS OF THE MUSIC MEN.

CHIT Hiss has left Waterbury, Berlin & Snyder to join the staff of Leo Folin.

Herman Paley is leaving for France with an Over There Theatre League.

Sailor Reilly is back on Broadway and may return to vaudeville for a short while.

Remick is about to open a new branch in Cleveland.

Frank Papa and Ray Abrams, of McKinley's professional staff, are touring theatres around New York.

L. Wolfe Gilbert leaves this week with Atlantic Trioland, to resume their Orpheum Circuit tour.

"The Kitchen Store" used by Prisco is to be published as a song. The lyrics are by Prisco and Chuck Reimer, with the melody by Jimmy Morgan.

"The Older They Are the Harder They Fall," sung by Norah Bayes in "Ladies First," is not an old song, as the review of the place in Variety last week mentioned. It's a new number, published by Kanda & Brokman.

After several reports aligning Joan Schwartz with several of the publishing firms, it was stated he intended leaving Waterbury, Berlin & Snyder, J. H. Remick & Co. announced this week they had secured Mr. Schwartz for a long term.

A meeting of the committee of music publishers who are promoting the formation of a Music Chamber of Commerce will be held Nov. 15 at the room of the Music Publishers' Protective Association, when the committee will report to the publishers, members of the M. P. P. A.

A new music firm, known as the Franco-American Publishing Co., publishing American versions of songs, which have become popular in France, is being organized in New York. Harry Osato, a French composer, and the New York representative of the French Composers' Society, will head the new concern.

In the future all songs written by Lieut. Gilt-Rice will be published by the author-composer-soldier himself. He has arranged to have an office in New York to be occupied as soon as he returns from the present tour of "Getting Together." Lieut. Gilt-Rice formerly published his scores through Vint, Ricordi and others.

The Central Federated Union of Greater New York and vicinity has granted the request of the Billers' and Bilposters' Union No. 1 that "official communication" be sent to the Liberty Loan, Red Cross, Y. M. C. A., Knights of Columbus, Salvation Army and the other organizations conducting war work on a large scale asking that they encourage only union billers and posters in placing the street, billboard and poster advertising for their respective campaigns.

Oliver Morosco will again put on his musical "What Next," due for Broadway around Christmas time. This show, written by the producer in collaboration with Elmer Harris, was produced at Los Angeles last summer and for a time, ran in Chicago. The first act of "What Next" is said to be excellent, but the piece stopped because of a weak second act, where originally a number of vaudeville specialties were employed. The new second act is being re-written by Edward E. Rose, who adapted "Cappy Ricks." The latter play is now in rehearsal, opening in New York in two weeks. In its cast are Charles Abbe, Percy Moore, Bob Kelly, Norval Keedwell, Marian Cakley and Lottie Alter.

The Government has just transmitted an order by way of the War Industries Board to the city authorities automatically halting all work on all buildings which have not passed the structural stages. Only those buildings which are practically completed and needing only material for furnishing will be the exception to the order. Permits for the procuring of material for completing these buildings may be secured from the Mayor's Committee on National Defense, which issues permits allowing the builders to purchase and haul to the building sites the necessary material. The only theatrical instance where it affects is the B. S. Moss Theatre at 181st street and Broadway, which had not progressed to the structural stage before the work was abruptly halted.

VOLUNTEERS OVER THERE

VARIETY will maintain a Permanent List of Artists Who Have Done Over There for the American Expeditionary Forces. In addition to the list will be made after each succeeding unit sails.

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 416, Greenwich, Paris, France, care of Y. M. C. A.

WILL CHERRY and
BLANCH DAYNE
TONY HUNTING and
CORENNE FRANCES
JAMES F. KELLY and
EMILY HARRIS
HORACE WRIGHT and
RENE DIERCKX
JOHNIE CANTWELL and
RETA WALKER
STANLEY ARACUC and
HERMIN WHITELL
MARY McFARLAND and
MARIN McFARLAND
FRANK VARDON and
HARRY PERRY
FRANKIE LIVINGSTON and
WINNIE WILLIAMS
KATHERINE FLORENCE and
ANNIE ABOTT
MARIELE ARABES
HARRY ADLER
MAUDE ALLEN
NELL ALLEN
LILLIAN ANNALIE
FRED ARMAND
LUCIE BAROCK
VERA BARTHO
GEORGE ROTSFORD
EVIE BOWCOCK
ELIZABETH BRICE
MARY CAMERON
LOUISE CARLIE
RENNIE CARRETT
LOUISE COPPEY
HOWARD T. COLLINS
HELEN COLLEY
MARGARET COLEMAN
KATHY CONDON
MARION DANA
EILEEN DAVIS
DOROTHY DONNELLY
LEO DONNELLY
MILDRED EVANS
FRANK GARFIELD
AMERITO FARRAR
NEIL FARRAR
HARRY FERGUSON
MADELINE GLYNN
HELEN GOFF
NITA GOULD
WILLIAM GOULD
THOMAS J. GRAY
GILBERT GREGORY
ELIZABETH GRIFFIN
GRACE HENRY
AMY HARTON
STELLA HOBAN
MARY HERRAL
WILL J. KENNEDY
GADA KOVA
DAVID KERNER
MARION LORD
MIGNON McGINNIE
BURN MONTBON
DAVID C. MELLER
LIDA McWILLIAM
EDWARD McWILLIAM
MARGARET McWILLIAM
LOIS McWILLIAM
GEORGE AUSTIN MOORE
WILL MORRISSETT
PATRICIA O'CONNOR
HERMAN PALEY
ELIZABETH PAIGE
WILLIAM STAMINA
RAL PHARSON
DORA ROSEN
DORA ROSEN
GLADYS SEARS
HARRY SEARS
MARION STRATFORD
PAULA SHERMAN
HARRY SEARS
HENRY SOUVAIN
MARGARET SUMNER
DORIS TRAYER
RAYMOND WALKER

Frank Dobson and Co. (14).

"The Sirens" (Musical Comedy).
37 Mins.; Full Stage (Special Set).
Riverside.

C. B. Maddock presents Frank Dobson and Co. in "The Sirens," a musical comedy that may pass as a "girl act" or "tab" besides its proper term, musical-comedy condensed. "The Sirens" as an act must look pretty good to anyone who has had to accept what producers since the days of B. A. Rolfe, Charlie Maddock and Jesse Lasky have given to vaudeville. "The Sirens" will stir up those producers who fell back into the rut when they framed acts either for big or small time, thus naturally having many a small time "girl act" on the big time, held only in the latter division by the number of the people. The producers gradually concluded it would be safer to put "girl acts" on the small time at a lesser margin of profit, but also with a much smaller investment. If the girl act producers then did not give up vaudeville altogether, they gave away the small time their attention. From that "tab" came, the hour-long short burlesque show that could be reduced to 40 minutes or stretched into 90, to play on a salary or percentage. Very soon from that the small time "girl act," six useless girls and three helpless principals put over on the small time with such regular frequency that lately the small time also began to rebel, until now it is only the unusual girl act or tab that can secure a hearing anywhere, with some small time circuits washing their hands of this class of material altogether. And now again along comes Charlie Maddock with a revival of the good old days. If the managers do not recognize it that will be their fault as well as misfortune. In "The Sirens" Mr. Dobson has given vaudeville a regular girl act, from girls to principals, to setting, to costumes, to book, music, and with what looks to be a find among singing comedians, Frank Dobson. Any one of the five principals is worthy of special attention. The smallest is a girl, a May Vokes sort of comedienne, and the smallest male principal takes his after the style of Eddie. "Very Good Eddie," any of the Eddies. Opposite him was a large girl who made comedy by her size, and the prima donna had looks and takes a voice. Ahead of all was Mr. Dobson, a convincing fellow whether talking, singing or clowning. He never became boisterous and never missed. The chorus girls, 10 in all, looked nearly as well as they are dressed, and they were dressed. One number was a fashion parade. There are several songs, especially written, one or two melodious and all well sung. In the collection was a new song, a new song that if especially written appears to have been lately released, for Josephine and Brooke at the Colonial this week have the number of their finish. The setting of "The Sirens" is sumptuous. It is played in one set. There is a story of a flirtatious lover and a jealous maid, enough story to keep the turn going. No. 8 on the Riverside program where it was placed is too early, much so. It should close the first half as the very earliest position that should be given it. The act scored. It is bound to be enjoyable, with all new faces, and the act itself as a girl act seems all new in these days, though not departing in any great degree from the Rolfe-Maddock-Lasky type of act of long ago, which might say those girls were good enough to last forever in view of what vaudeville has had to endure since. Keep "The Sirens" working. It may bring others as good and they will fill in for "full stage acts," thereby even lessening the light demand there now seems to be for sketches. *Simc.*

Lou Josephine and Tyler Brooke.

Songs and Dances.
25 Mins.; Full Stage (Curtains).
Colonial.

In vaudeville with songs and dances Lou Josephine (formerly of Cross and Josephine) and Tyler Brooke (late of musical comedy) present a class turn of considerable intrinsic value. The couple look the classy end and can well do what they have allotted to themselves, which is dancing principally. Their songs are mostly spoken, the best scheme of putting over numbers of their particular kind. The general formation of the turn is not extraordinary, in fact, just ordinary, but they make it look much better than that. The act, with a pianist (young Newton) He did what is now the most conventional manner it could start; each mentioning the other by first names and telling what their personal opinion is of their partner. So far, although this has been tried before by unnumbered couples, it has failed to impress the audience who might at least be given credit for sufficient intelligence to read the proffered billings. With this period over Miss Josephine and Mr. Brooke commenced to do an act. Brooke sang a couple of songs in a row, as a single, one about "Jim" and another how to tell an American. He did what is now followed by Miss Josephine, who recited the "Fishing" bit as first done by Adele Rowland. They next became a double number of valentines, Miss Josephine appearing between the curtains of the set in two costumes of the characters mentioned by Mr. Brooke in the lyric. The valentine bit is pretty and quaint. Young Mr. Newton did a straight piano selection while the principals changed for a rag wedding number to close. In this they indulged in the only talk, a slight quantity fitted to the idea. Dances were added to the act, and the young people dancing gracefully and prettily together. Miss Josephine is admittedly a dancer and known as such to vaudeville from her previous appearances. Tyler Brooke, on the other hand, Mr. Brooke rather surprised with the quality of his stepping. He had to step a bit to keep up with Miss Josephine and that he did. Josephine and Brooke made a fine and neat act. They can take a spot and hold it anywhere, with the chances that musical comedy will hang out an offer for them, for musical comedy needs classy couples of this description as badly as vaudeville does. *Simc.*

Kittner and Reaney.

Talks and Songs.

One (Special Drop).

Columbia (Nov. 3).

A blackface comedian (Kittner) and a straight man in the clothes of a yatching captain (Reaney) compose this two-men turn, that has a special beat's deck drop. They secure the most, in fact, with the talk. The comedian of course getting the points and getting them over. There is some new stuff in the talking material that is well handled by both the men, and the old matter in it has been revamped to newness, either in the manner of delivery or rewriting. In the fastest building, of the 32-story building in Boston and the 33-story building in New York, the comedian makes that an altogether new story, with a big snapper for a large laugh. Mr. Kittner's cork comedy is liked, and Mr. Reaney is a likable straight who can sing, but he came into the Columbia with poor songs for this time. One was a ballad, done to death (the "Cry" ballad), and the couple's Swedish song could have easily been improved upon. Their other number, a French song, got them something. With better songs, and that's all they need, the act is there for big time, for it has the laughs. *Simc.*

Muriel Worth and Co. (2).

Ballet Dancing and Musical.
23 Mins.; Full Stage (Special Set, Exterior).
Riverside.

In an act well mounted in setting and clothes, Muriel Worth is doing four dances on her toes, interpolating about every variety of ballet work, including some pantomime (as in her "Mme. Butterfly" bit—also on her toes). Miss Worth as far as self is concerned fully takes care of her share, and since she is the principal that should be the most, but through the long wait she seems the least. To fill in the waits are a couple of girls who play violins. They play nothing else. The program credits David Kaplace with special music, but if so it is unnecessary, as the girls with their violins playing with the orchestra during each wait mean little more than the orchestra doing that alone. It flattens out the turn. There is also nothing to be said for the girls who have only their violins for the attraction and the instruments are not enough, even though the girls could play them better than they do. Miss Worth has a worthy excuse for any act, but it looks as though she will find it necessary to surround her work in a more entertaining manner than she does at present, if the waits are to tell an act as long. It does with their changes of costumes the dancer makes. It may not be fair to mention the Bessie Clayton act, which also has a premiere in the lead, but Miss Worth might remember that Miss Clayton will also appear in the same vaudeville theatres. Her counter claim possibly of a difference in salary, which could provide for a more extensive and entertaining company would be very well founded, but the facts in connection with her new turn still remain. *Simc.*

Doree's Seven Allied Song Birds.

23 Mins.; Full Stage.

81st Street.

Mme. Doree has six women with her in this new song turn. One is a clever harpist and another plays the violin. Act has rather a weak opening, but after a change of costume and getting down to the patriotic stuff it seems to be on its way to make good. Early, each of the singers is given an individual chance. This is followed by a harp solo and then a duet between the violin and harp. The latter was the best liked musical bit. Then came the introduction of seven of the allied nations, each represented by one of the girls through the method of having the flag of the nation as a drape on her arm. The singing that follows is of patriotic airs and the finale is a series of snatches of the popular war songs of the day. A fair turn, but not up to the class that has marked some of the Doree acts of the past. *Prod.*

Three Morelo Sisters and Co. (2).

Aerobatic.

7 Mins.; Full Stage.

American Roof.

Turn out of the Barnum and Bailey circus and remember about the same as under the big top, although there they were billed as the Four Mellito Sisters. The reason for the billing change is not apparent, for four girls go through most of the turn, the one being a pedestal balancing stunt. This may be regarded as one of the main stunts. A man appears at this point, his sole duty being to remove flowers from the turn, and actually are the pedestals. The girls are especially apt in somersaulting, of the sort called "flip-flaps," but gracefully accomplished. All effect postures, at times, and the turn is an unmistakable foreign air. All women acrobatic turns are not usual and because of that the Morelos should not find bookings difficult especially on the smaller circuits. *Then.*

Jack Norworth.

18 Mins.; One.

Palace, Chicago.

"The American Boy" billing which Jack Norworth probably adopted in England, though it fits O.K. over here, was preceded by a male pianist of no marked individuality, who struck his first chord when Mr. Norworth entered in the spotlight. The headliner was dressed in afternoon clothes, silk kelly, and carried a malacca cane. He did no reuniting, made no play for sympathy or intimacy, but took the center and began to sing. And that is where Jack should begin. Where he begins is where most of them leave off. It is too late now to discover that Jack Norworth has a mellow quality in his throat tones that steals the heart of the average human; it can only be added as of record that he still has it. Most of his material is new, and none of it is from "Odds and Ends," and he even failed to sing his huge hit, "Tipperary." Delivering quietly and with ease, eschewing all trickery, prop, hanky panky, and showmanship, neatly wafted over eight songs, every one clean and sweet, and every one with a "snapper" at the tail. How that man can fondle a lyric and get 100 per cent. out of it is a mystery. "Dixieland in France," a published number; "Oh, Tomorrow Night," a great American "Johnny" song; "On the Day When Peace Is Declared," the type of a number which a vaudeville might work for dozens of encore verses, but which he held down and cut off in its applause prime; "A Good Man Nowadays is Hard to Find," heard here before; "Can You Tame Wild Women?" a swiftly moving jumble of good rhyming and every-day wit; a straight tribute to the navy, setting out dead the jannies brought 2000/000 over and will bring them back; and "My Boy," a hummingbird "daddy" comedy ballad. Then he bowed and departed. He acknowledged several calls, but made no vaudeville speech of gratitude or in any other way crossed the deadline between the artist that he is and the audience which had crowded and paid to hear him. Any vaudeville theatre that has audiences that don't like Norworth as he is now working had better close his door. It is perfect entertainment, as good as the very best of its kind. His name surely is one of the sterling marks of the native theatre, and his graces and talents have suffered none from the process of the year which have turned his hair greyish about the temples. As a headliner he brings with him dignity, poise, personality and the importance of a long career amid distinction in his chosen fields. Norworth can remain in vaudeville with this grade of goods and make America his debtor instead of tearing into management and making tradesmen and other artists his creditors. It is his born forte. Nature just made him for "20 (delicious) minutes" and he will be content to deal kindly with one who stands by its directions. Vaudeville needs Norworth and Norworth needs vaudeville. May they know no divorce henceforth. *Lit.*

Al. Carp.

Violinist.

10 Mins.; One.

Keeney's, Brooklyn.

Al Carp has been with other stage combinations. He is now alone with his fiddle and apparently able to keep working by his lonely if his success at Keeney's is at all worth considering. Carp is a young fellow, wears a tuxedo and sits down during the greater part of his turn. Fiddles with instrument a la violin position. Swings from the classical, and back to the modern. One section of turn is similar to that offered by Trovato, with a comedy twist by "bits" with the violin. Carp has ability and plays well, the topical stuff in particular proving his stanchy. *Mark.*

A man and woman combination opening with a musical routine in "one" and going to full stage for whirlwind and Russian dancing. The opening with banjos gets over fairly well, the man's performance on a balalaika closing the portion being the best liked. In full stage a routine of whirlwind stuff with some fast floor work by the man sends the act away nicely for small time audiences. Fred.

SHOWS OPENING.

and they did their full routine of numbers. A News Weekly closed the show.

The turo, if it can get the money, will do nicely on a small time bill. Zertbe's Doge closed to a slow finish.

"Where Popplea Bloom," Republic (11th week).

me every assistance possible to make my stay a pleasant and successful one.

BILLS NEXT WEEK (NOVEMBER 11)

In Vaudeville Theatres

(All shows open for the week with Monday matinee, when not otherwise indicated.)
 American booking for the week named by single name or initials such as "Orpheum Circuit," "H. B. O." United Booking Office; "W. M. A." Western Vaudeville Managers' Association; "C. P. P." Paramount Circuit; "L. M." Marcus Lewis Circuit; "H. S. R." H. S. R. Circuit; "I. C. S." International Circuit; "W. J. L. J." Sun Circuit; "S. C. G." Sun Circuit; "A. H. A." American & Harris (San Francisco); "P. H. H." Paramount and Hopkins (Chicago).
 The names in italics are printed only to denote the relative importance of acts on their program positions.

before movie indicates act is new, doing new turn, or reappearing after absence from vaudeville, or appearing in new or revised list for the first time.

New York
 PALACE (orph) Eddie Foy Co
 Bessie Clayton Co
 Beatrice Herford (Others to fill)
 ALHAMBRA (ubo) *The Ferraros
 Holt & Goodale
 Chas Grapewin Co
 A & F Friedman
 Clara Morton
 Morton & Glass
 4 Morton
 "Bidding" B Watson Co
 COLONIAL (ubo) Avon Cramer
 Johnny Doyle
 Williams & Williams
 Chilton Orman
 Melinger & Meyers
 The Leagions
 "What Girls Can Do"
 Harlequin Trio
 "Gems of Art"
 RIVERSIDE (ubo) "American Act"
 Belle Baker
 P. M. J. Barry
 Grandeur Girls
 Hearnings & Marks
 The Cladators
 Swift & Kelly
 ROYAL (ubo) Nan Halperin
 Eddie Leonard Co
 Helen Vane
 Arnold & Allman
 E & M Morgan
 Smetters Sisters
 Booth & Leander
 Breen & Broderick
 H. O. H. (ubo)
 21 half (7-10)
 Bruce Duff
 Embs & Allen
 Grandeur Girls
 Booth & Leander
 Pelly Maria
 (One to fill)
 1st half (11-13)
 Grandeur Girls
 (Five to fill)
 22nd ST (ubo)
 21 half (7-10)
 3 Monty Sisters
 Ann Stanley
 "Oh Alaska"
 "Sports in Alps"
 Dunham & O'Malley
 (One to fill)
 1st half (11-13)
 Muller & Cogan
 Helen Sisters
 (Four to fill)
 21 half (14-17)
 Belle Montrose
 "Laugh Cure"
 (Four to fill)
 1st half (11-13)
 Lillian & Egan
 McCowan & Gordon
 Jack Marley
 Musical Echoes
 21 half
 Elaine & Tatiana
 Lombard
 Chas Terris Co
 (One to fill)
 KSMH & Morton
 (One to fill)
 21 half (7-10)
 Seabury & Price
 Herbert & Wright
 4 Seabury
 Jack Marley
 Wm LeMaire Co
 Ruth Rose
 Natalie & Perrini
 1st half (11-13)
 Juliette Bush
 Walter & Brandt
 Doris Lester
 Ben Bernie
 Mrs G. H. H. H.
 Martin & Webb
 Steven & Leander
 21 half (14-17)
 4 Troopers
 Kline & Reany
 Mae Curtis Co
 Muller & Cogan
 21 half (11-13)
 DTH AVE (ubo)
 21 half (7-10)
 "Those Girls"
 Armstrong & James
 "Elliot 13"
 "Tango Shoes"
 Al Von Tiller
 Travers & Douglas
 Al Shapne
 8 Dominos
 21 half (11-13)
 Eva Taylor Co
 (Six to fill)
 21 half (7-10)
 Donald Roberts
 E & L Jones
 Ed Lee Wright Co
 Chief Campbell
 Bernard & Meyers
 Trilzie Frigata

NOW REHEARSING with Joe Calter's Show "TALK IT FROM ME" FRED HILLEBRAND

21 half (11-13)
 Mary & Frances
 Wm Rogers
 (Four to fill)
 AMERICAN (low) Hakaton Sisters
 Bobby Davors 3
 Arthur Lloyd
 "Miss America"
 "Allen & Avitt"
 Bobbie & Nelson
 Wolcott & Gilrie
 (Two to fill)
 "Bandy & Fields"
 "Aime & Emily"
 Seymour & Bergman
 Winifred Gilrain
 Watson
 "Honor Thy Children"
 Corbett Sheppard & D
 (One to fill)
 "Belle & Wood"
 Scott & Christie
 "The Leagions"
 Venetian Operas
 21 half
 "Wolcott & Gilrie"
 Bobby Davors 3
 Anderson & Burt
 "Crawford's Show"
 LINCOLN (low) P. M. J. Barry
 Grundy & Young
 Anderson
 Anna Chandler
 21 half
 CHAS Bailey Duo
 Cipes & Hall
 21 half (7-10)
 Fagg & White
 Anna Chandler
 GREGORY (low) Maestros Co
 Kramer & Nelson
 Das & Neville
 Buddy Walker
 Richard Klimes
 21 half
 Geo & Lily Gardner
 Rosalie Ascher
 Dan Roe Co
 Bobbe & Nelson
 The Flotos
 DELANCEY (low) Cliff Baker
 "Bandy & Fields"
 O'Brien Hall Co
 Watson & Francis
 21 half
 Maestros Co
 Oliver May
 Cramer & Barton & S
 Geo & May LeVere
 NATIONAL (low) Russell & DeWitt
 Oliver May
 Geo Randall Co
 Clark & Verdi
 Frawley & West
 McMahon Sisters
 Sherman was Wrono"
 Cook & Lorenz
 CHAS Bailey Duo
 ORPHEUM (low) Nat Tal Tai
 Seymour & Bergman
 "Tears"
 Nat Tal Tai
 Walter & Brandt & S
 "Crawford's Show"
 (One to fill)
 Melva Sisters
 "Rindell & Esther"
 Das & Neville
 Frank Le Dent Co
 8 Romano Sisters
 Nana
 Doris Hardy Co
 Barron & Burr
 "Belle & Wood"
 Billy Davors
 Harry Mason Co
 Wilkins & Wilkins
 Scamp & Scamp
 Al Von Tiller
 Travers & Douglas
 Delafra 3
 (One to fill)
 "Bandy & Fields"
 Beth Charlies
 "In Wrono"
 Morton & Russell
 RUSHTWICK (ubo) S Tucker Co
 Chief Campbell
 T. H. H. H. H.
 Bortock's School

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21 half (14-17)
 Trilzie Frigata
 (Five to fill)
 METRO (low) Geo & May LeVere
 "Honor Thy Children"
 Corbett Sheppard & D
 (One to fill)
 Sherwin Kelly
 "Allen & Avitt"
 O'Brien Hall Co
 Burns & Kline
 "Miss America"
 DE KALB (low) Melva Sisters
 Fagg & White
 Sherman was Wrono"
 Burns & Kline
 21 half
 8 Romano Sisters
 Nat Tal Tai
 Walter & Brandt & S
 "Crawford's Show"
 (One to fill)
 Melva Sisters
 "Rindell & Esther"
 Das & Neville
 Frank Le Dent Co
 8 Romano Sisters
 Nana
 Doris Hardy Co
 Barron & Burr
 "Belle & Wood"
 Billy Davors
 Harry Mason Co
 Wilkins & Wilkins
 Scamp & Scamp
 Al Von Tiller
 Travers & Douglas
 Delafra 3
 (One to fill)
 "Bandy & Fields"
 Beth Charlies
 "In Wrono"
 Morton & Russell
 RUSHTWICK (ubo) S Tucker Co
 Chief Campbell
 T. H. H. H. H.
 Bortock's School

21 half
 Prince Jones & Lion
 Bill Robinson
 Anita Helen Monke
 21 half
 King & Brown
 Garret & Rovero
 "Petitcats"
 Chas & Romane
 Kailolas Hawaiian
 Ray City, Ia.
 21 half
 The Darcs
 Bobby Henthaw
 Cal Dean & Girls
 Gellis Trompe
 (One to fill)
 21 half
 (Same as Filist 1st)
 Belleville, Ill.
 WASHINGTON (wva) T. H. H. H. H.
 Maybelle Phillips
 B & J Creighton
 P & G Demont
 Great Baggott & F
 (One to fill)
 Birmingham, Ala.
 BLUJ (low) Arthur Madden
 Marjorie & Manley
 Great Howard
 Wm. Dick
 "The Vantage"
 Bloomington, Ill.
 MAJESTY (wva) Maestros Co
 Beatrice Morrell Co
 Spencer & Wilson
 21 half
 Delacy Light Co
 22nd Street Girls
 Kingsbury Dano Co
 (One to fill)
 Boston
 KEITH'S (ubo) Rolt Swan
 "The Vantage"
 "Creech's Corner"
 Lofredo
 "Hands Across Sea"
 Wellington Cross
 (One to fill)
 ORPHEUM (low) "The Youngs"
 B & E Elliott
 South & Tobin
 Great Ward & Early
 Weber & Elliott
 21 half
 Arctis B. B.
 Barber & Jackson
 Jones & Johnson
 Schooler & Dickinson
 Wheeler & Moran
 Bridgeport, Conn.
 Clinton Sie
 Frank Crammell
 Barnes & Freeman
 2 Seymour Brown Co
 (Two to fill)
 Sprague & McKee
 4 American Girls
 Chyo San Co
 Beula & Hearn
 Joe De Koe Tr
 PLAZA (ubo) Shikto & Tohi
 Arthur Lee Hall
 Wilbur Hold
 Brown's Mus Revue
 21 half
 Stuart & Mercer
 Porter & Porter
 T. Danes Girls
 Buffalo
 SHEBA'S (ubo) Helen & Nolan
 Sam Hearn
 W. W. Finner Co
 8 Seely Co
 H. Watson Co
 (Two to fill)
 Castry
 ORPHEUM
 C. MacDonald
 Miller & Penfold
 Paul Decker Co
 Margaret Farrell
 21 half
 Lender Bros
 Rodgers Bros
 Camden, N. J.
 TOWER'S (ubo) 21 half
 Hill Ackerman Co
 Billy & Irene Tollock
 Conway & Field
 G. Gallini Co
 Adams Standish
 "Home Brier"
 Joseph & Grith
 Nelson & Max
 Chief Caroling
 Dan Carling
 EMPRESS (wva) Wilson & Wilson
 "Hello People Hello"
 Wood & Jones & P
 Kono Koyon & M
 21 half
 Artolo Bros
 Valyda
 Johnnie Dean Revue
 Thab & Greene
 (One to fill)

DR. S. M. FRANK
 CATERING TO THE PROFESSION
 45 EAST 14th ST. (THIRD FLOOR ABOVE 1ST ST.)
 Denver
 ORPHEUM
 Mack & Leacock
 Ray F. Gorman
 Guy on Magazine"
 Leacock & John
 Emerson & Baldwin
 Ladora & Gilmore
 The Littletons
 Joe Mofese, Ia.
 ORPHEUM
 Robert T. Haines
 Dooley & Nelson
 Maria Lo
 Conlin & Gason
 Anorosa Sisters
 Cervo
 Columbia & Victor
 EMPRESS (wva)
 Weston Girls
 Deon Sisters
 Roy's Minstrelsy
 Ray Snow Co
 Magazine Girls
 Dorchester, Mass.
 FRANKLIN (low) Great & Baker
 Low & Baker
 S. J. H. H. H.
 Eckhoff & Gorman
 21 half
 Sterling Sisters
 Archer & Bedford
 "The Vantage"
 Mel Klee
 Dubuque, Ia.
 MAJESTY (wva) Frank Carmel
 Jan Barlos
 22nd Street Girls
 Zeno & Mandel
 Coach & Halsey
 Three Mori Bros
 Detroit
 KEITH'S (ubo) (Sunday opening)
 "The Sea Wolf"
 "The Vantage"
 "Levitator"
 "The Vantage"
 Gilding O'Meara
 Equilibri Bros
 G. H. Friedlander
 21 half
 Easton, Pa.
 ABLE O H (ubo)
 Melva Sisters
 Violet
 \$14 PER ROOM AND BATH
 5 Minutes from All Theatres
 Exclusive Central Park
 \$16 WEEK SUITES PERSONS
 Consisting of Parlor, Bedroom and Bath
 Bath, Hair, Dressing Room, etc.
 REISENWEBER'S HOTEL
 35th Street and Columbus Circle
 New York City
 Ash & Lewis
 Canava Duo
 (One to fill)
 21 half
 D. H. H. H.
 Hollis & Hollister
 "Paraph Your Right"
 (Two to fill)
 St. Louis, Ill.
 ERBES (wva) Lella Shaw Co
 P. G. Demont
 Horne & Grant
 (One to fill)
 21 half
 Joe Barton
 "Hotel De Piddle"
 "The Vantage"
 Elmaira, N. Y.
 J. M. J. H. H.
 Myrtle Inn Dances
 Peace & Peace
 21 half
 Davenport, Ia.
 Miller & Penfold
 Polly O & Chick
 Six Kinkinith Girl
 21 half
 Beryl & Early
 (One to fill)
 The Partrines
 Wallace & Hall'worth
 Mac & De
 Macart & Bradford
 Brooks & Powers
 21 half
 Dayton, O.
 Conway & Field
 S. Gallini Co
 Adams Standish
 "Home Brier"
 Joseph & Grith
 Nelson & Max
 Chief Caroling
 Dan Carling
 EMPRESS (wva) Wilson & Wilson
 "Hello People Hello"
 Wood & Jones & P
 Kono Koyon & M
 21 half
 Artolo Bros
 Valyda
 Johnnie Dean Revue
 Thab & Greene
 (One to fill)

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W. B. S.
World's Best Songs

OUR WHOLE T

We selected our song candidates from hundreds of manuscripts, we any position in your act. Our platform is, make the public applaud, act quick.

OUR GOVERNOR:

"OH! HOW I WISH I COULD SLEEP"

(UNTIL MY DADDY COMES HOME)

By LEWIS, YOUNG and WENDLING

We elected this song to follow "Baby's Prayer" and "Hello Central" into office because it is a timely ballad with a kick that cannot fail. Other candidates promise to make good, but this one positively will.

OUR CONGRESSMAN:

"ROCK-A-BYE YOUR BABY WITH A DIXIE MELODY"

By LEWIS, YOUNG and SCHWARTZ

Our last candidate was "Mason-Dixon Line." You know what it did for you. This one will do more, because he has a double version that will knock 'em for a goal and a melody that will sing itself into the hearts of your audience.

OUR LEADER:

"OH HOW I HATE TO GET UP IN THE MORNING"

By IRVING BERLIN

We re-elected this candidate because the public still want him. He filled an important office in "Yip, Yip, Yaphank," the show that created so much talk all over the country. He will create just as much talk in your act, and talk about catch lines that make 'em laugh, this baby has enough of them to keep 'em howling all through a show. Don't overlook this bet.

NOTICE:

We have a bunch of brand new candidates it's up to you, Mr. and Mrs. Manager, Pianists and Singers. Take advantage of this announcement and be quick, ally, write or wire for them.

WATERSON, BERLIN & S

MAURICE ABRAHAMS, Prof. Manager

MAX WINSLOW

W. B. S.
World's Best Songs

BOSTON
Don Ramsey, 229 Tremont St.

PHILADELPHIA
Rennie Cormack, Globe Theatre Bldg.

SAN FRANCISCO
Arthur Behm, Pantages Theatre Bldg.

MINNEAPOLIS
Richard Reeves, 235 Loeb Arcade

DETROIT—Charlie Dale

CKET ELECTED

W. B. S.
World's Best Songs

em in office and tried them out and they now stand ready to fill song candidates are sure-fire applause winners. Get them into your

OUR SENATOR:

"TELL THAT TO THE MARINES"

By JOLSON, ATTERIDGE and SCHWARTZ

Here is one that could never be kept out of office. It is the public's popular choice. This candidate has a lot of wonderful catch lines for you. Every line a wallop. Put him in your act right away.

OUR JUSTICE:

"YOU KEEP SENDING 'EM OVER AND WE'LL KEEP KNOCKING 'EM DOWN"

By MITCHELL and RUBY

In justice to our candidate let us say that he walked right into our office with a bang and made a hit that will be remembered by the public for a long time to come. Give your audience a real treat by putting this baby into your act.

OUR CAPTAIN:

"DON'T YOU REMEMBER THE DAY?"

By CLIFF HESS

We made him our captain because he leads them all for his type. A more beautiful melody than "I Hate to Lose You" and a double version that is an act in itself. If you want to grab something good, grab this one.

low the ones we mentioned above, in manuscript form, and ers, to hear them now. We can fill any spot in any show or any act. he first to hear them. If you can't come up and hear them person-

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C. B. MADDOCK

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WILLIAM LYNN
ALICE BERTRAM

EULALIE YOUNG
MADGE DARREL

A GROUP OF THE HANDSOMEST GIRLS IN VAUDEVILLE

Written and Staged by FRANK STAMMERS

RIVERSIDE, NEW YORK, THIS WEEK (November 4) PALACE, NEW YORK, WEEK NOVEMBER 18

Booking Representative, MAX HART

C. B. MADDOCK, 1482 Broadway, New York

CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

The Statekine Theatre will open about Feb. 1, and the office will be ready about March 16.

"Pink" Humphrey and Marty Farkins are in New York.

Inez Buck, of "Lombardi, Ltd.," leaves here Sunday for New York, to be married to Arthur Robinson, stepson of Clay Green.

The Wilson Avenue gave only one show nightly during the close-at-hand regulations, which were lifted last on Saturday, and all the way after that.

Jane Cowell will play Willette Karshaw's part in "The Crowded Hour" in the New York company. Franklyn Ardeli of the Chicago organization will be transferred to her company.

Arthur Nelson, former vaudevillean and now musician worker, is using Lella Nelson for divorce, claiming she deserted him three years ago when he was touring with an animal act.

Armands A. G. Sunderland drew a divorce from J. M. Sunderland on grounds of extreme cruelty. Sunderland was formerly a Ben Grant player, and was appeared with Shakespearean companies. Ben J. Whirl was her lawyer.

Leura Sherry's highbrow rep company in Milwaukee has reopened, having worked out the "little theatre" system to a nicety such that no war or epidemic can cripple it. She even finds time and means to go to restaurants and entertain service parties.

A lobby vaudeville show was given at the La Salle Hotel. Arthur Dagon announced and Irving Simons managed the entertainment. Acts including Sir Brown Brothers, Kimp and Corvella, Aubrey, Mils, Bert Swer, Bohumir Vesley and Helen Dean appeared.

A bungling robber who was caught and kicked almost to death after he had grabbed the coat drawer in a cafeteria, turned out to be Charles Horwath, a musician in a local vaudeville orchestra. He says he has a wife and two children, and the influenza shutdown destroyed his family, forcing him into crime.

Charles Horwath, who has handled both ends of "Oh Look" here left for Kansas City in advance of the Bally-Fox presentation. Valet Kennedy joined as manager in the rear. Harry Fox had publicly announced that he would close at the end of the local run to enter the naval aviation force, but the billing on the road displays him conspicuously.

Edward Marsh, manager in chief of the fair and parks department of the W. V. M. A., registers objection to an item which referred to May Fennecy as manager of his department. He points out that she is his secretary, which may verify. Edward is very peevish about his title, and it may soon be revised to read "Fair and Parks Department, Edward Marsh, Director General."

The finale of the Arena Polar Grotto was sounded as the Central Trust Co. receivers, paid off the back salaries of employees of this gorgeous amusement enterprise. It marked another nail driven into the conviction that amusements cannot thrive on a large scale outside the "loop" in Chicago, the transportation system of which is such that no large number will journey from one "side" of town to another, therefore stranding any outlying venture to the mercy of its own immediate locality. The arena cost a quarter of a million, had ice skating, a café, a huge revue and everything attractive, at decent admission rates. But it died. Current Gardens, not far from it, better equipped than the New York Hippodrome, opened on a majestic plan, lurid up and died, and is now a movie house. An ambitious South Side dance pavilion on the Midway, which cost about \$100,000 to build it, is now a Red Cross training camp mess hall.

BLACKSTONE (H. J. Powers, mgr.).—Duke.

COHAN'S GRAND (Harry J. Ridings, mgr.).—"Taller Made Man," with Grant.

COLONIAL (Rollo Timponi, mgr.).—"Frodo Stone," "Jack of Lanterns" (10th week).

CORY (U. J. Herrman, mgr.).—"Lombardi, Ltd.," with Leo Carillo (10th week).

COLUMBIA (Frank Parry, mgr.).—"Beauty Trust."

CROWN (Ed. Rowland, Jr., mgr.).—"Rashie-Han's" (10th week).

ENGLEWOOD (B. M. Simon, mgr.).—"Olivia from Polina."

GARRICK (J. J. Garrity, mgr.).—"Rock-a-Bre Baby," with Dorothy Dickson (opened Oct. 31).

HAYMARKET (Tress & Clamague, mgr.).—Stock burlesque.

ILLINOIS (Rollo Timponi, mgr.).—"Flo-Flo" (opened Oct. 31).

LA SALLE (Nat. Royster, mgr.).—"Oh Look," with Harry Fox and Dolly Sisters.

NATIONAL (Frank A. P. Gasolio, mgr.).—"The 13th Chair."

OLYMPIC (Abe Jacobs, mgr.).—"Three Faces East" (1st week).

PLAYHOUSE (Guy Hardy, mgr.).—"The Return" (1st week).

PRINCESS (Will Singer, mgr.).—"Walker Whitehead in 'The Little Brother,' with Tyrone Power (1st week).

POWERS (Harry J. Powers, mgr.).—"Lauretta Taylor in 'Happines' (1st week).

STAR & GARTER (Wm. Rosche, mgr.).—"Merry Rounders" (Louis Judah, mgr.).—"Wm. T. Hodge in 'A Cure for Curables' (1st week).

VICTORIA (J. Bernaro, mgr.).—"Over There," with Capt. Campbell, R. F. C.

"The Crowded Hour," with Willette Karshaw (1st week).

MAJESTIC (William G. Tiedale, mgr.).—"Orpheum"—Leon Errol, the funniest drunk on the stage, not excepting Chaplin, roused the laughing of his taste-smashing, hysterical, back-slapping audience, but swiftly getting into the fastest of big-time vaudeville pace, had just finished to a big hit before him. Miss Nordstrom has a hat number in which she uses a dozen or more chapeaux to illustrate the progress of a corking song satire, and it got her off to a fine start, after which she had to work two encores, a song and a recitation. Miss Nordstrom is an intelligent, sprightly yet mappy entertainer, and the "barrier" favor to her endeavors grows to be charming rather than depressing before she has been on for a few minutes.

Another woman elude whose rise is rapidly threatening to develop a new headline, followed Errol in the next to closing location.

If comparisons are fair, Miss Adair reminds strongly of Grace Lakin, both in physical characteristics and technique. But her material differs from that of the canny Grace, in that, though it is sparkling enough song matter, it fails to reach the finesse of the discerning La Rue. "The Alexander" number was a riot for Janet, and it indicates her vast possibilities, for it is a song which few women would or should attempt, and fewer could negotiate; for her it was the storm hit of her act. The earlier numbers might well have revealed a little higher grade of author-

ship. Though Miss Adair is a comedienne and should make all also incidental to that genre, she might plant a sounder foundation for her atmospheric piece de resistance by doing a quiet, sedate, gently humorous rather than wide-open comical ditty before she gets to her knockout. As it was, Miss Adair triumphed. She has passed the stage where she need worry over "success"; now is the time for her to aim at the very topmost in vaudeville. Valente Brothers, accordion experts, opened to an appreciative house. George Younan and Lizzie, in "Editor of the Assassinated Press," scattered shrapnel of bright patter at the rate of 60 shots per minute, getting away at a talking act in a difficult spot and leaving the impression. Jack Clifford (last Bryn Nabb's husband) and Miriam Wills, with "Rainbows" for the new song number at the smashing finale, scored their recurrent hit, which is always a cinch for this able team.

The Shrapnel Dodgers, Four Canadian ex-servicemen, got sympathetic as well as earned returns on songs and instrumental variations of a well staged and conceived act called "A Night in a Bilibet." Margot Francois and Partner, still extensive, closed satisfactorily.

PALACE (Earl Steward, mgr.; Orpheum).—Hall some regular vaudeville. A peck of a bill at the Palace this week gladdens the now antipathetic Chicago atmosphere. With one exception, and that not fatal, the show runs like a chipmunk on a wheel, all animation, speed and lubricated smoothness.

Deaf and Talk songs. The girl, with teeth that she could sell to many a society debutante for millions of red, and typical gipsy beauty, is a star. She does aerial stunts on a perpendicular pole balanced on her male partner's chest, tries to get up a barrel, and finishes good a crash on top of the stick. Juggling and magic follow. They are a mistake. Dressed in a character as a couple of low dinks, they nevertheless go too low down in their meager appearance. Their act entrance is long winded and witless. All their talk is the veriest sort of material which burlesque discarded long ago. They sing two broad parodies, one about a boy with a geography in the "heat of his pants" (in their own description, set to music), after which he is spanked all over the globe. They finish with a yodel, finally recalling something really do good. The act delivered badly.

Arman Brothers, the 14 minutes of the unparalleled clowning. Though they never change their act they keep on adding to it by a geography in the "heat of his pants" (in their own description, set to music), after which he is spanked all over the globe. They finish with a yodel, finally recalling something really do good. The act delivered badly.

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It's different—and more beautiful than any ballad you've sung in recent years—is

DEAR LITTLE BOY OF MINE

And why not? It's another of those wonderful and unusual

While the lyric by

J. KEIRN BRENNAN is intensely dramatic and appealing

ERNEST R. BALL

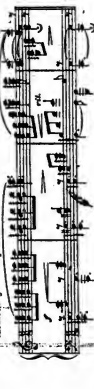
melodies that made this well-known composer world famous

A REAL SONG FOR REAL SINGERS

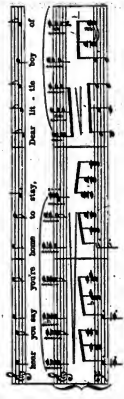
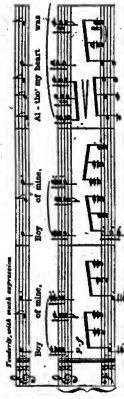
Dear Little Boy Of Mine

Lyrics by
J. KEIRN BRENNAN
Music by
ERNEST R. BALL

Moderately with expression



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for a term of years.

much laughing. Tom Duray was never funnier or funnier, and the laughers were on tip-toes, ready to jump at each point and gesture. Here is estimated humor, seasoned through gradual development of originally first-rate material executed by a comedian who overlooks no human weakness in his drive against the risibilities.

Burns and Fralho, the musical and amusing wags, had plenty of comedy to follow, but they got away with it. Miss Leitzi, with her dashing and intangible act unchanged since last seen here, closed and held everyone.

WILSON AVE. (Mrs. Mitch Locali, mgr.; W. V. M. A.).—The last half bill, which was the first half of any other part that the authorities allowed after the "du," served to introduce Mrs. Phayee Locali, widow of the late Mitch Locali of sacred memory; as a producer, in addition to her inherited functions as a manager. Mrs. Locali presented Marion Uher, a most attractive young danseuse, in a series of character dances, accompanied by Miss Cleary Lish, violinist. The settings were artistic, the costumes fair. There was a slightly amateurish spirit about the offering, accounted for largely by the newness of its routine and the youth of Miss Uher. Egyptian maneuvers introduced into a Spanish dance served to prove either considerable originality or a disregard for consistency in favor of entertainment. Miss Uher certainly has charm and appears well trained. She is a possibility for big time, but will have to do some preliminary service to "break in" her personality. Miss Lish is a delightful instrumentalist and her interludes were hand-winners.

Charles Althoff, the Hockville Rube, jarred the seats loose. If there is any such thing as "too good," Althoff is far beyond the big small time. He stole the show in his quiet manner of subtle cleverness. Artists Brothers opened with exceptional harp stuff; hit. Spencer and Wilson, the act which sat together at the Palace recently when Williams' wife and partner was incapacitated by the "du," worked smoothly and like a veteran team. Miss Wilson has a buttery sweetness of contour and features which endears her readily to audiences, especially in neighborhood houses where the wholesome type "go" strong. Spencer's comedy scored heavily throughout. Hal Stephens did impersonations, and they were well received, but his darkie effort missed and spluttered and was far below his average.

GREAT LAKES AUDITORIUM (De-Passe, mgr.; Chief Vernon Bon-Passe) delivered the record-breaking bill of his career as generalissimo. The entertainment in this man's navy Nov. 1. Through the courtesy of Mort Slinger, of the Western Vaudeville Managers' Association, and under the general supervision of Commander John D. Kaufman, Platts headed the 6,000 roars, a c. p. o's and gold-braided vaudeville bill which had

After two years' absence, returning for an eight-week tour of New York houses, opened at Keith's, Boston, last week (Oct. 28) and the Boston Transcript said:

Chic Sale at Keith's, Shrewd and Amusing Comedian of Bucolic Characters

Merit wins reward in vaudeville as it may elsewhere; it is rare, and it is bright relief against the varied monotony of turns that put everything else aside to tell you how good they are. So, one wonders why more turns do not emulate Charles Sale, who is at Keith's this week. He does not accompany his performance with comment upon its excellence because he is too busy making his work excellent, and thus, while he may not speak as highly and as publicly of what he is doing as do some of his contemporaries he wins the reward of attention and applause founded on sheer merit. He makes us see the dry unction of the rural man of God. In his specialty Mr. Sale is amusing by virtue of the complete and keen characterization that he sets before his audiences. No turn in vaudeville can equal that of Chic Sale.

This Week (Nov. 4)

Palace, New York—at the same time—Colonial, New York

To be featured in the Messrs. Shubert's New Winter Garden Show opening at the conclusion of my short vaudeville engagement.

Direction, CLAUDE and GORDON BOSTOCK

CHARLES ("CHIC") SALE

no high spots, inasmuch as everybody on the bill was a topographer. Cleared by Johnnie Nash and Jake Elias, the entertainers journeyed to the naval training station, and just before the performance they rated officer's chow in the Camp Perry mess hall. They liked the cuts as well as the blauder they liked the acts. The siege of fu was no deterrent to the glaze of the performers, from the Kasting Kays, who opened, to the formidable Marx Brothers, who closed.

In between, Platts lined up no less than Leon Errol, with Jed Prouty, Maude Ryan, Chilly and Remondino, Shakes Rollicker, Elizabeth Murray and Felsen and Brown. The Kasting Kays' act was swiftness by two thrilling falls taken by one of the trio. The falls were "planted" at all, and the performer's gameness in attempting to do the trick following his mishap was a big haul. Were they trying out new acts at the Palace, the actors could not have worked harder nor to better effect. All the entertainment was not confined to the members of the bill, however.

The Camp Perry orchestra, under the direction of Leader Martin Kuhns, was applauded from the sailors and professionals both, by the manner in which it worked.

The entertainers commented also on the workmanlike manner in which the stage crew handled things backstage.

(Note—Spring of VARIETY is a second class seaman at Great Lakes.)

LOS ANGELES

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LOS ANGELES OFFICE
PANTAGES THEATRE BUILDING
Phone (Avenue 4) 1233

H. L. Masnie, former circus agent, is back in town.

Lenore King, social secretary for D. W. Griffith, has returned after a trip east, where she acted in behalf of "Hearts of the World."

Morocco will produce a new play by Maude Fay titled "Right or Wrong." It is the type of "The Banquet Way."

F. W. Aronson, manager of Henry Wall-hall, who went east in the interests of his star, writes that he shortly will return.

Several of the landlords have reduced rental to the five-managers.

The beaches and mountain resorts had been patronized generously by vaudeville artists except in the fu order. In some cases it is the first vacation or rest for the players in months, and they appeared to enjoy it immensely. "Mrs. we are" and "one Well we guess not. We could have been

The Y. M. C. A. DRIVE

STARTS NOVEMBER 11th, 1918

Everybody Should Be Singing This Song. Here is the Chorus:

ARTISTS COPY:
The Meaning Of Y. M. C. A.
You Must Come Across

By ED ROSE
and ABRAHAM GLAZMAN

Chorus

Y stands for you, Young A - mer - i - ca. Put your gun on your shoulder - der my
son. M is for each mother, so cling to our an - gle - er un - til the
Vio - let's won. O is for courage to stand up and fight.
A is for A - mer - i - ca the dove. That spells Y. M. C. A. But to the
boys in the fray. It means You Must Come A cross, cross.

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Every
Y.M.C.A.
Camp
in the
Country
is using
this Song

Help along
the
Y.M.C.A.
Drive
and
sing this
Song

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1918 Theatre Bldg.

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LESTER
SHEEHAN
AND
PEARL
REGAY

IN
"FIVE FOOT FANCIES"
GRACEFUL, STARTLING
DANCES
ALHAMBRA, N. Y., Nov. 18

"WHAT GIRLS CAN DO"

A Scenic and Spectacular Entertainment
With an All Star Cast of Girls

MORIN SISTERS

WARREN GIRLS

QUEENIE DUNEDIN

ARDELLE CLEAVES

PAULINE CHAMBERS

Book, Music and Lyrics by Creamer and Layton
Staged by Bert French

Maryland, Balto., This Week (Nov. 4)

Colonial, New York, Next Week (Nov. 11)

TOM
BRYAN
AND
LILLIAN
BRODERICK

THEIR SMARTEST
OFFERING
"LET'S DANCE"
ROYAL, N. Y., Nov. 11

PRODUCED BY AND UNDER DIRECTION OF

MISS ROSALIE STEWART, 1482 Broadway, New York City

closed in Butte, where the snow is ten feet deep.

Walter S. Duncan, known to many of the vaudeville profession, left last week for Gettysburg to join the tanks.

A report widely circulated here had the Forsters (Addison and Eddie) now in the east, dead of the influenza. A wire from New York, however, brought to friends and admirers here the happy news that both were well.

SAN FRANCISCO
VARIETY
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Ed. B. Kellie, here for the past few weeks conferring with Ackerman & Harris in the interest of the Tour B of the Circuit, has returned to Seattle. The Tour B acts, routed in the northern territory by Mr. Kellie, will be sent to California, where they will be re-routed by Billie Herbert White. The new tour added to the "No. 2" branch of the Hipp Circuit will include Marysville, Sacramento, Stockton, Fresno and San Francisco. Reno will be the opening point, and following

THE FAYNES
Touring South African Theatres

the California dates the acts will go to Arizona, where Yuma, Phoenix, Bisbee and Douglas have lately been added.

Jrving Ackerman (Ackerman & Harris), president of the Allied Theatre Managers, issued an invitation last week to all theatre managers and picture-men, requesting them to attend a luncheon at Tail's Cafe Friday. The object of the meeting was to discuss ways and means for a combined effort to be held on the night before theatres open. All the city officials and public spirited citizens were asked to participate in the event, to give thanks for the speedy return to health of San Francisco.

Watch, Hume and Thomas have had their contracts extended for an indefinite run at the Imperial.

On advice of his doctor, John McCormack's concert dates has been postponed until May 11 and 18.

Olive Whitely left for New York City last Friday, from which point she will sail for London.

The gross receipts of the opening day of new Coliseum will be turned over to the Red Cross, according to an announcement by Sam Levin, owner of the new picture house.

ATLANTIC CITY.

By CHARLES SCHEIDT.
The first performance in America of "Remnant" at the Apollo Monday proved attractive because of the well written story, the excellent English used in the Michael Morton version and the splendid acting of a chosen cast of seven accomplished players.

"Remnant"—a somewhat ill chosen title—is a waltz of the Paris streets in the year 1840. She is introduced as the deliverer of the weekly wash to Tony, who lives with his mistress, "Mance", in anticipation of the government's reception of his attractive railway plans. In the meantime he is obliged to discover the charms of Remnant, while indulging her to leave the wash without the customary remuneration.

There have outlines of a story that brings appeal with the winning character Florence Nash makes of the street girl. Orrin Johnson, as Juliet, recalled some splendid things he has done in the past. Equally well was the enjoyable waiter of the first act. Etienne Girardot, and the old instructor played by Ben R. Graham. Corinne Baker was the temperamental, selfish mistress and Dorothy Chesnut the pretty wif. George Gaul made a very likable, agreeable and true Tony.

Robert Hilliard, for the first time in many moons, came forth in a part distinctly new to him, at the Apollo Oct. 31—that of the Prince Charming of Cinderella fame. There are many laughs and still more splendid characterizations among the actors who personate the inmates of the boarding establishment. The original story, "Enchanted Forest," a novel by Darragh Aldrich, has been dramatized by Mr. Hilliard and Frank H. Westervelt. The play promises well when the difficulties of first presentations have worn it to shorter running time.

Etibel Barrymore, whose engagement in the "On Chance" was cancelled during the recent four week's closing order, is again booked at the Apollo, 30-36.

Fredrick V. Bowers will be at the Apollo 7-9 in "I'm So Happy," a new musical piece.

Prospects that the Globe will reopen with Shubert bookings seems doubtful as far as the winter season is concerned. Manager Jules Aronson is still in the city.

The reopening of local theatres last week was not as auspicious on the opening date as anticipated, but receipts have gradually grown each day until the public seem to have quite forgotten their first fears of the recent epidemic.

BOSTON.

By LEN LIBBEY.

KEITH'S (Robert G. Larsen, mgr.; agent, U. B. G.)—A capacity house Monday night with the double drawing card of Harry Watson, Jr., and "Tarsan," the latter featured cleverly in the advertising and with the adjoining Keith house, the Boston Theatre, featuring a "Tarsan" film in order to get in on the benefits. The bill ran smoothly and the house was in a generous mood, although the lobby and Tuesday morning comments of Monday nights were not as enthusiastic as their applause. There was some criticism over the announcement that Tarsan was a genuine chimpanzee, with photographs of a real chimpanzee also displayed in the lobby. The act is clever enough that many seemed to feel that an actual attempt had been made to put something over. It is a real act, however, that will win a hand and a laugh irrespective of whatever the patron regards it. Harry Watson was his usual riot, finding an especially fertile field in this vaudeville house. He was seen in a pattern which he missed him both in burlesque and in the big productions. The Whitehead Sisters opened in a dancing number that was amateurish until

NEW OFFERING

KATE ELINORE and SAM WILLIAMS

In Their Laughing Success, "A REEL OF REAL FUN"

By JAMES MADISON

PALACE, NEW YORK, THIS WEEK (Nov. 4)

COLONIAL, NEW YORK, NEXT WEEK (Nov. 11)

Are You Superstitious of 13?

BERT BAKER Is Not

Because

13 PREVARICATION-13

is the biggest laughing hit in vaudeville
and

13-SUPERSTITIONS-13

(Produced by BERT BAKER)

is another big laughing hit

"PREVARICATION"

"SUPERSTITIONS"

MR. and MRS. BERT BAKER
ANNIE DUNN MULLEN BILLY HOWLAND

BOND, WILSON and CO.

Direction, HARRY FITZGERALD

they swung into their too specialties, after which they ran nicely. The Four of Us, a quartet with a leader who weakened and fastened as he began to tire, ran along conventional lines but held the early spot nicely. Leon Kimberly and Helen Page in "Spring in Calling" put over a neat act, although it seems as if they would close stronger without their anti-climax sentimental close "Three years after." Thomas F. Swift and Mary H. Keller breezed across well although the act does not seem as snappy as their previous one.

Ra Eleanor Bell and Brother nearly stopped the show, as they offer an ideal musical act for Boston, where colorists and violinists of real ability have always found a cordial welcome. The Bellis proved an ideal set-up for Watson, who in turn paved the way nicely for Harry Carroll's stinger. Carroll is using Billy Barry, a local song plugger in a sailor's uniform to put over the punch in "Chasing Rainbows." In even poorer belted voice than usual, Carroll by these means personality and the merit of his songs was recalled several times, having caught the house in just the proper mood. Adelphus, with Ethel Gilmore, closed fairly well, although he is carrying the set almost entirely.

BOSTON (Charles Harris, mgr., agent, U. B. O.).—"The Romance of Tarsan," featured heavily. The vaudeville bill was topped by the Kaufman Brothers. Others "The Decorators," Sampson Musical Comedy, George and Duffy and Jerome and Alhright. Big.

BIJOU (Ralph Gilman, mgr.).—Pictures. Good.

BOWDOIN (Al Somerboe, mgr.; agent, U. B. O.).—Derby Dalton in "Vive La France" topping the film bill. Pop sets included Karmel and Selma, Noddy, Jennings and Door, Steve Green and Madell and Corby.

ORPHEUM (Victor J. Morris, mgr.; agent, Lewy).—Carl McCullough headed an exceptionally snappy bill first half. Harold Selman and Co., Archer and Reddy, Herman and Chilton, Maria Brothers. Film. Excellent house.

PARK (Thomas D. Soriano, mgr.).—Pictures. Good.

SCOLLAY OLYMPIA (Ralph Ripley, mgr.).—Thea Bar in "When a Woman Sings" drew big female house. "The Jay Circus," May Marvin, Edna and Co., Mab and Weis, Bob Tenney.

GORDON'S OLYMPIA (Frank Hookall, mgr.).—Hong Kong Chinese Abilides, Harry Gunnison, Stevens, and Loyalty, Frank and Rex Warner, Arthur Reed. Good.

ST. JAMES (J. R. Stone, mgr.; agent, Quigley).—Nelson Waring, popular Boston virtuoso pianist; Frank Sherman, Vero Cooper Co.; Palmer and Wall; "The Sunshine Girls." Film.

GLOBE (Frank Meagher, mgr.).—Pictures. COLUMBIA (Joseph Brennan, mgr.).—Pictures. Fair.

MEETING WITH SUCCESS THIS WEEK (Nov. 4)

AT KEITH'S ALHAMBRA, NEW YORK

Bert and Lottie WALTON

"CRETONNE DUO"

Week Nov. 11—Orpheum, Brooklyn

Week Nov. 18—Colonial, New York

Week Nov. 25—Keith's, Boston, Mass.

All U. B. O. Time to Follow

Direction, JENIE JACOBS

SHUBERT (E. D. Smith, mgr.).—"Chu Chin Chow" still doing a whale of a business, with no sign of a let-up.

PLYMOUTH (E. D. Smith, mgr.).—"Seven-ton," fair business.

MAJESTIC (E. D. Smith, mgr.).—"Maytime" holding up strong after a long run, interrupted by Indiana.

WILBUR (E. D. Smith, mgr.).—"Business Before Pleasure" opened Monday to good house. Well received.

PARK SQUARE (Fred E. Wright, mgr.).—Last week of "Friendly Enemies." Strong close.

TREMONT (Charles J. Rich, mgr.).—"The Tiger Rose" opened Monday to capacity.

Should do a corking business, as Boston is apparently hungry for some real melodrama with a punch.

HOLLIS (Charles J. Rich, mgr.).—Olla Skinner in "The Honor of the Family" opened Monday night. Fashionable house.

COLONIAL (Charles J. Rich, mgr.).—"Gelling Up," second week and increasing in favor. There has not been a show this season which

has leaped ahead in street gossip praise the way this snappy musical comedy has.

CASTLE SQUARE (George Clark, mgr.).—First week of the new stock company using "Chasing Cheaters" with "The Misdemeanor Lady" underlined. Big opening light with plenty of paper. The house has been reconstructed and modernized and the chances seem good.

COLEY (G. H. Pattee, mgr.).—"The Henry Jewett Players in 'Officer 606,' with 'Hindle Wakes' underlined for next week. Fair business.

GAYETY (Thomas Henry, mgr.).—"The Follies of the Day." Good.

ARLINGTON (Charles Waldron, mgr.).—Billy Arlington's "Golden Crooks." Excellent.

HOWARD (George E. Lottberg, mgr.).—"The Follies of Pleasure," with a supporting house bill, including Hank Brown and Co., Haniel and Clifton, Rene Owen, Dan Hanson, the Powells and Charles William.

Dimitis J. Shea, for a number of years associated with Joe Di Posa in publicity in Boston, is now the official press representative.

tive for Klaw & Brierley in all their Boston houses, which comprise the Hollis, Colonial and Tremont. Shea has been virtually general press representative for K. & B. for a long period, as he served for Jay Boston for many months before the latter's death.

Henry Jewett is jealous of his reputation. For two years he has been staging the productions in stock at the Copley and consented to appear in one of the roles in "The Chinese Puzzle" week before last. On the night of the opening performance, with a packed house, Jewett stepped before the curtain and announced there would be no performance because he was not prepared in his part and did not want to do injustice to his associates or to the play which was being presented for the first time in Boston. The first performance came Wednesday night, and few tickets were cashed in, the house apparently liking the rather unmanly frankness of Jewett.

Marjorie Wood has replaced Florence Reed in "Chu Chin Chow" at the Shubert, the transition occurring without any comment. She is giving an exceptionally pleasing portrayal of the role.

Sam Cohen's famous, almost notorious, amateur contests, at which he is a master producer, will resume their Thursday night after-the-show riots at the Bowdoin Square this week. Although rough, Manager Al Benzer has found them consistent money-makers every winter.

Benjamin H. Green is to be the manager of the former Empire, Chelsea, reopening Dec. 1 under the name of the Strand by the Star Photo Co. of Boston, in which he is financially interested.

Charles Purcell has returned to "Maytime" at the Majestic. He was called away by the death of his brother in Memphis. Friday night's performance of "Maytime" will be for the benefit of the Overseas Fund of the Headquarters Troop of the Plymouth Division now at Camp Devens.

Joe Di Posa, press representative for several of the Boston theatres, is gradually branching deeper and deeper into the vaudeville field, as his successful productions of last season have shown him a golden path.

R. B. Clark, for the past four years representing the George Kiethe Co., has returned to become vice-president and manager of the Tremont Film Exchange at 12 Piedmont street, Boston.

"Friendly Enemies" with Lew Fields and Charles Winsinger, closes at the Park Square Saturday night, for the purpose of obtaining a reliable comedian to replace Winsinger, who has received his commission as bandmaster with

BEST PLACES TO DINE AT

See the **GIRLS PLAY HOCKEY**
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With World's Greatest Skaters and Ice Ballet

The 1919 Edition of the
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GENE HUGHES

Dines Always at the Rendezvous of the Profession

WOLPIN'S, Broadway and 47th St., New York

Eddie Mather, stage manager of the Orpheum, has been elected to succeed Andrew Troyer as president of Local No. 39, I. A. T. S. E. The election was very spirited, Mather winning by just two votes. A. J. Skarron was the opposing candidate. Skarron was later awarded the vice-presidency.

Local song writers are growing in popularity since "I'm Sorry I Made You Cry," written by N. J. Cline, a prominent New Orleans real estate man, bounded into popularity. One New York publisher has accepted "You're Some Pretty Doll," by Clarence Williams, while another is to place on the market shortly the latest number of Rosenbaum and Vargas, called "There's Noddy Coming Back to Me." Rosenbaum and Vargas wrote "Don't Leave Me, Daddy." Williams is the author of "Brown Skin."

Archilo Lloyd's celebrated song plugging shop has become the rendezvous of artists these countless days.

Allan Morris, manager of the Fox exchange, is well again, after an attack of influenza, which incapacitated him for three weeks.

The burlesque organization which Lew Rose is assembling in New York is expected to arrive here Monday.

Virginia Lowry is terribly annoyed by artists who complain about their positions on a bill. Miss Lowry opines that performing leopards, even though gifted with the power of speech, would not kick about their spots.

PHILADELPHIA.

KEITH'S (H. T. Jordan, mgr.)—The recent closing of the theatre, while costly, evidently sharpened the appetite of the Vaudeville devotee, for while there was no special feature, with unusual drawing powers this week, the Monday matinee drew a crowded house, almost capacity. George White, one of the very best dancers, is giving Philadelphia a real Broadway girlie stunt, and from the way the act got over with a "dead" audience in front, Philie is going to like George's girlie very much. While he still does his imitations and getting good results with them as usual, and he is also making the old Folies "Dancing Doctor" hit look like a novelty. Very pretty dressing, or undressing, just as you care to take it, and the sly stepping of the four dancing girls surrounding the star makes this about the best looking dancing theatre vaudeville has shown in some time.

Two sketches divided a goodly part of the honors of the show. "The first was "No Treason," with Claire Vincent and Co. as the principals, and it was a very good laugh-winner. There are several twists to the sketch, so that the climax is well concealed and gets over with a solid punch. Miss Vincent does very well with the principal character, which enables her to display her ability

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Latest Styles and Materials of Silverstone, Boliva, Broadcloth, Velour, Imported Tweeds and Novelty Fabrics. Sizes 16 to 44.

NO BUNK FACTS, SEE

MR. WHITE, 6th Floor, 51 West 24th St., N. Y. City

Following Yourself

Well, I am back at the Palace, New York, this week (Nov. 4) and they looked in an excellent show around me.

After Price, Chick Sale, Blossom Bailey, Elmore and Williams and Bessie Clayton's comestical act, I come, and I and I go right over, to plenty of my female and a flock of graceful doves. Black-top Riding School follows me and I go on and take a big drive in the air and they bow at me, which shows how clever I am, following my own act. The biggest laughing act in vaudeville, and making them laugh, I suppose I am, just a natural comedian, full of in-born talent.

My Supporting Bill

Soft-shoe Bert Cooper, who never gets shamed, says Bessie Clayton has a wonderful act. I agree with him. No one can beat the adorable Bessie. She does more on her legs than other acts can't do on their fat feet. She has the two dancers. Neither one is little catkin. They are both the same height, only he is narrower, and looks like Al Sharkey. Tom, Dime is a respectable dancer. He doesn't shake his hips, but he has some stretch when putting his legs in the air.

My Spot

When I go on, I've time to put the bag on, and I have a few more spots when I start, and after I do my act for a brace of weeks, I get it over to this street and to the song.

STAN STANLEY, the plant who grew into a flower

Audience Daley, gardeners—MORRIS & FEIL

"THE RENDEZVOUS OF THEATRICAL'S BEST"

Lunch 60 Cents
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Merrick Road, Lynbrook, L. I. Unequaled in Cuisine and Service.
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LEADING FRENCH TABLE D'HOIE DINNER, 11.00 (Except Sundays)—LUNCH, 60c.—A. LA CARTE
Cabaret. Dancing. Concerts Tuesday and Friday. No still moments. Spectacular Concert and Dance Music.
Most spacious Dance Floor in town.

as a comedienne as well as an emotional actress, and she acquires herself admirably. She has very good support. The other player was "Somewhere With Pershing," which was taken out of Jack Norworth's "Odds and Ends." It is a timely hit of war comedy, nicely played, and was warmly received. M. P. Hawley, whose present role is in striking contrast to his more familiar band character, makes his soldier in the trench a distinctly entertaining character. Gardner and Hartman have a good comedy bit called "Vaudeville Varieties." Most of it is cross-fire chatter, with the girl holding up the comedy end of the turn, and she takes a regular Marie Dressler fall out of it. The man is an excellent foil for her comedy, and the act got over fine. It would be better and Miss Hartman a better song. She gets results

with her present one, but it could be vastly improved. This act made things rather hard for Eddie Borden, in the next to closing position, who has the same kind of a character associate as Miss Hartman. As a matter of fact the similarity is so strong as to make it appear that the one man is used in the two acts. Borden does a lot of the rut comedy stuff along the same lines as Hartman and Gardner, but switches off to some funny work with a violin. Despite the conflict, Borden and Courtney managed to get a lot of laughs. The Whitten Sisters were very well liked in their singing and musical, drawing down a liberal share of applause. There is a 1-2-3-4 exit and how done by these girls that is funny to those who catch it. Maybe the sisters haven't caught it themselves, and it is funnier than any of the talk used near the close of the act. Hazel Moran exhibited a routine of rope tricks which enabled her to do nicely as an opener. Tills and Ward disclosed some clever eccentric acrobatic stunts, and Paul LeVarre and Brother filed the closing position acceptably with their hand-to-hand tricks.

COLONIAL (H. A. Smith, mgr.)—"The Sumptuous Riders," Harry Brown, Baber Walker and Co., Emily Smiley and Co., Minelli and Sidell, film feature, William Russell in "Hobbs in a Hurry."

NIXON (F. G. Nixon-Nordlinger, mgr.)—Will J. Ward and Girls, Harry Dorr, Cooney and Mary, McElroy, Diana and Delmore, Erna Antonio Trio and the film start, William Diamond in "Hobbs in a Hurry."

GLOBE (Sabolko & McGuirk, mgrs.)—Musical table, "Come On In," The Nation's Best, a military play, Jones and Greenlee, Julia Curtis, "Love and Kluge," a musical comedy, Three Yocacys, Harry Tenny and Co.

ALLEGHENY (Joseph Cohen, mgr.)—"Guiding Bull," Walter, travesty, Roy and Arthur, Ross and Claire, Neil McKinley and Co., Boy's and Bryan, film feature, Mary Pickens in "Hobbs in a Hurry."

CROSS KEYS (Sabolko & McGuirk, mgrs.)—First half, Louise Brown and Co., Welch, Menly and Montrose, Doris Hardy, Millard and Martin, Shoes and Walton, Last half, "A Better World," Harry Brown's Circus, Gullerly Sisters, Baron and Burt, Jack, Harry Brown.

WILLIAM PUNN (G. W. Meisel, mgr.)—First half, Ned Norworth and Co., Charley Coward and Co., "Right Black Dots," Sallie Fields, Dong Fong Co. and Harry Hawk. Last half, Mullen and Coggan and four other acts and pictures.

BROADWAY (Chas. Shiner, mgr.)—First half, "The Best of Wines," Baron Bert, Three Quinlan Bros., Yalta, Last half, "Mr. Inquisition," Marie Cavanaugh, Harry Dorr, Harry, Harry and Co., Millard and Martin and pictures.

PITTSBURGH.

By CHAS. A. COOK.

DAVIS (J. P. Davis, mgr.; agent, U. B. O.)—After four weeks' darkness, only a fair-sized

IS YOUR VOICE SOPRANO, MEZZO, CONTRALTO, —TENOR, BASS OR BARITONE?—

IF YOU ARE A PROFESSIONAL VOCALIST AND WILL SEND US ALONG PROFESSIONAL CARDS AND SOME RECENT PROGRAMS WE SHALL BE PLEASED TO SEND YOU THREE SONGS WHICH WE BELIEVE TO BE THE GREATEST ARTISTIC SENTIMENTAL BALLADS EVER WRITTEN. OF COURSE, IF YOU HAVE BEEN ACCUSTOMED TO USING "RAGTIME" AND "JAZZ" SONGS, THESE SONGS WOULD REALLY NOT INTEREST YOU, BUT IF YOU HAVE BEEN USING SUCH SONGS AS "LITTLE GRAY HOME IN THE WEST," "LAND OF THE LONG AGO," "KEEP THE HOME FIRES BURNING (TILL THE BOYS COME HOME)," "LADDIE IN KHAKI" AND "A LITTLE LOVE, A LITTLE KISS," THESE NUMBERS WILL BE EXACTLY WHAT YOU ARE LOOKING FOR. AND ALSO

"ROSES OF PICARDY"

By HAYDN WOOD

The setting of this phenomenally popular English ballad is laid on the plains of Picardy, once famous in story, song and romance, but now the center of the terrific battle between Barbarism or so-called Kultur and the Forces representing those who would make the World "A DECENT PLACE TO LIVE IN"

REFRAIN:

Roses are shining in Picardy,
In the hush of the silver dew,
Roses are flowing in Picardy,
But there's never a rose like you!

And the roses will die with the summertime
And our roads may be far apart,
But there's one rose that dies not in Picardy!
'Tis the rose that I keep in my heart.

PUBLISHED IN ALL KEYS TO SUIT ALL VOICES, WITH ORCHESTRATION

CHAPPELL & CO., Ltd. 41 East 34th Street, New York

PUBLISHERS OF "KEEP THE HOME FIRES BURNING" AND "PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG"

audience greeted a good bill at the Davis. The sudden lifting of the closing order by the city health authorities may have some effect. Many persons were not aware the theatres were open because of contradictory statements in the newspapers. Several of the acts billed were unable to appear due to mistaking trains, necessitating fill-ins and an act from the Harris doubling; also new numbers caused a little confusion. Following the war film, The Haseltines (doubling at the Harris) opened, good. Wharfed, Ireland and Murdoch in "The Belle of Blarney," well received, getting laughs on their drop. Leslie and Cockin, liked. Noble Gordons, took well. Lee and Cranston, hit. Joe Howard and his song review, honors. Dooley and Sales, riot. Five Panders closed. Got over big.

HARRIS (C. H. Prestons, mgr.; agent, U. B. O.).—Excellent bill, full house. Kid Thomas and Dancing Girls (colored) opened, good; male quartet, not prepared, hit; Miss Linsard, posing, liked; Pease and Pease, musical, very good; Beatie Mack and Co., sketch, applause; Nippon Duo, Jap singers, stopped show; Coy De Crickay, blackface, excellent; Bradley and Earl, next to close, well received; Haseltines closed.

SHERIDAN SQUARE (J. A. Hooley, mgr.; agent, U. B. O.).—First half, Farrell, Taylor Trio, Miles and Moulton, Helen Jackson, Billy

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

McDermott, The Arco Trio. Last half, five to fill.
KENYON (T. T. Kenyon, mgr.; agent, McLaughlin).—Nellie Booth Players and four to fill; films.
ALVIN (J. B. Reynolds, mgr.).—San Carlo Grand Opera Co. (rep.). 11, "Mating of Mollie."

FITT (Tom Bodkin, mgr.).—"Experience."
NIXON (Harry Brown, mgr.).—Dark. 11, "The Little Teacher."

LYCEUM (Chas. Wilson, mgr.).—"The Man Who Came Back" (indefinite).
GAYETY (H. Kurzman, mgr.). Burlesque, Columbia.—"Beverly Burlesquers."

VICTORIA (J. Jones, mgr.). Burlesque, American.—"Military Mads."

ACADEMY (Geo. Jaffe, mgr.; Stock Burlesque).—"Aeroplane Girls."

GRAND (Mason, mgr.).—Films.

OLYMPIC (Basilotes & Antonopolis, mgrs.).—Films.

K. & K. (Michale, mgr.).—Mamie Weir Players and films.

Manager Brown, of the Nixon, kept the wires hot in an effort to book an attraction for this week, but to go avail.

Beatie Weir and Gene Kane turned back agents during the layoff. They are with the Weir Players.

Corp. C. M. Shasson (Lorin Four) is in the hospital at Camp Lee where he underwent an operation.

A. C. Breitwieser, director of the Harris theatre orchestra, has arrived safely in France.

With the closing edict lifted, although the death rate and the number of new cases

show an increase, the public has taken on a new lease of life. There is a diversion of opinion, however, as to whether the city authorities had the power to lift the ban in defiance of the State Health authorities. Playing politics is the general opinion. Several managers were caught unaware by the sudden lifting of the ban, as the newspapers carried a story Friday that the ban would not be lifted before Nov. 9, and then only should the death rate show a decrease. When the mayor Saturday ordered the ban lifted at 5 p. m. Nov. 5, it caused a wild scramble to book attractions. Vaudeville houses fared better than the light in this respect. With the exception of the Alvin and Lyceum, the opening date at the other houses was postponed until Nov. 11. The burlesque houses were ready. Several picture houses were refused to open until they have received permission to do so from the state authorities. These houses are in the minority, and mostly small fry.

Dorothy Bernard is the principal in "The Man Who Came Back" at the Lyceum. She followed Mary Nash in the original production and replaced Ann Lindah, who died recently of influenza.

Rumors that any person attending a theatre would be put under quarantine may have been the cause of the small attendance at some of the theatres.

MAY B. BRILLIANT

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PROVIDENCE.

By KARL K. KLARK.

SHUBERT MAJESTIC (Col. Felix R. Wendeschaefer, mgr.).—"Oh, Lady, Lady," came up to all expectations. Almost capacity Monday night. "Take It From Me" next.

OPERA HOUSE (Col. Felix R. Wendeschaefer, mgr.).—"A Little Girl in a Big City," Fair house.

"KEITH'S" (Charles Lovernberg, mgr.).—"Hands Across the Sea," with Estelle and Adelaide Lovernberg headliner, and what well indeed. Miss Violet Bassano and Co. shared headline honors. Johnny Doolay, Adams and Thompson, Harrie and Moray, Elida Morris, Robert Shaw.

EMERY (Martin R. Toohy, mgr.).—"President and Hope Eden went big here last half.

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HAVE A LITTLE FRUIT DELIVERED TO YOUR HOME OR YOUR FRIENDS—TAKE IT TO YOUR WEEK-END OUTING

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(Mie) Billie Richmond with Moyer Sisters, Maurice LaMarr and Reonette Ford, Seymour and Seymour, McDonald and Cleveland Sterling Sisters. Last half, Joe Cook, Edmond and Leonard, Soubte and Estelle, Harvey De Vera Trio.

PAY'S (Edward M. Pay, mgr.).—Napoli-Henriette and Carl, Arthur Krone and Monaco, Sheldon Girls, Arthur Krone and Co. Picture.

COLONIAL (Robert J. MacDonald, mgr.).—"Low Kelly" show. Fair results, although burlesque isn't booming here at present.

The Providence Opera House goes back to pictures for six days next week when Italian war pictures are booked.

Rhodes-on-the-Pawtuxet, Rhode Island's big dance pavilion, will go on its winter schedule next week when the hall room will be open on Wednesday and Saturday evenings only.

"Hands Across the Sea" at Keith's this week had more than ordinary interest for Providence theatregoers, as several managers "bail" from this city. Estelle and Adelaide Lovernberg, who head the production, are niece of Charles Lovernberg, manager of Keith's, and make their home here. Ethel Dobson Syales is another Providence member, while Mrs. Margara Sullivan, ward-room mistress of the organization, was for many years stage manager at Keith's.

The theatres of Pawtuxet, reopened Monday after being closed since June 4 on account of the influenza epidemic. They were closed a week longer than the playhouses here, although the epidemic there did not reach as alarming proportions there as it did in Providence.

Ray Cox, in vaudeville, wife of Harvey J. Finn, formerly of this city but now of New York, came here last week to aid in the campaign to enlist women munition makers.

Billy Sunday is to remain in Providence one week more, and it is certain theatrical managers will be "some glad" to see him go. During the past week there have been many nights when the tabernacle was packed and it was necessary to close the doors.

Business hasn't picked up as well after the influenza epidemic as it had been expected it would, and many managers are at a loss to account for it.

ROCHESTER, N. Y.

By L. R. SKIFFINGTON.

LYCEUM (W. R. Corrie, mgr.).—"Thurs-ton" (Charles J. Yale, mgr.).—"Puss Puss," beginning Nov. 6.

PAY'S (Fred J. Pay, mgr.).—"Allard Trio, James Ward and Mrs. Allen,"—"The Queen of Hearts," Moore and Hayden, The Waltons.

FAMILY (John H. H. Penneyreney, mgr.).—"Fred Weber and Co. Other vaudeville acts and film." Opened Nov. 5.

VICTORIA (John J. Farren, mgr.).—"20th Century Revue." Other acts and film. Opened Nov. 5.

REGENCY (William A. Cailhan, mgr.).—"Norma Talmadge in 'The Forbidden City.'" Opened Nov. 5.

PICAY (Howard W. Shannon, mgr.).—"Mildred Harris in 'For Husband Only.'" Opened Nov. 5.

Closing orders were rescinded in Rochester Nov. 5 at 7 p. m. Announcement was made by the manager by the manager of Public Safety Hamilton. Theatre managers were not wholly unprepared for the opening, as the bells had been rung for some time, and they would be allowed to open early in the week. Many managers had booked attractions for the week. To illustrate the show industry, the theatre, has suffered in Rochester during the closing order. It is estimated that at least 60,000 people attended the theatres here every day.

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"About of 'Everything' is worth a dozen musical comedies."—The New York Times

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will never sell your hair. One trial will give you satisfaction. Our specialty is hair coloring. Transforms gray hair into black, brown, or blonde. Low prices. R. MICHAELS, 207 Broadway, New York City. Phone, Astoria 215. 1601 STREET AND BROADWAY.

O. D. Woodward, former manager of a stock organization in Denver, will have a season of stock productions at the old American theatre in Spokane as soon as the epidemic abates. The house has been renamed the Woodward Theatre and the stock company will be known as the Woodward Players.

For the second time this season Anna Fritz and Andrew de Saguro, concert artists, had to cancel Seattle dates, this time due to influenza epidemic.

Levy's Orpheum will again change policy when the epidemic is over, and the house will become the home of musical comedy, opening with "Little Johnny Jones." "The Yankee Prince," "The Time That the Girl and the Girl" and "Madame Jerry" will be among the first productions. Max Ahar and John Lark, prime donna; George Samuels and six of the original Keystone vaudeville girls will be included in the personnel of the Orpheum. The change has been made and the city the same number of dramatic, vaudeville and stock houses it had last season—seven.

Four former Seattle stock stars are with Shly Carver (brother of Monte Carver at the Oak) will be the principal comedians: Marjorie Lark, prime donna; George Samuels and six of the original Keystone vaudeville girls will be included in the personnel of the Orpheum. The change has been made and the city the same number of dramatic, vaudeville and stock houses it had last season—seven.

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SYRACUSE, N. Y.

By CHESTER B. BAHN.

EMPIRE (M. E. Wolf, mgr.).—"Candace Martin, rep.).—"All the week, 'Hearts of the World.' Sunday night to packed house, and

One of the Hits of the Bill at the Harlem Opera House, the First Half of This Week (Nov. 4-6)

ALEXIS

BERNICE

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the seat sale for the entire week is heavy. An orchestra of 20 added to the effectiveness of the film. Top price \$1.50.

WISTINO (Janet M. Barnes, mgr.).—First half, "Oh, Boy!" Returned to his birthplace, "Oh, Boy" won a warm welcome from a large audience Monday. Unlike the majority of "original companies" to come here, the cast has not been "shot to pieces," and Anna Wheaton, Hal Ford, Marie Carroll and Harry Quasly are still among those present. "Oh, Boy" is one of the few musical comedies which does not become stale with repetition. Last half, "His Bridal Night."

FASTABLE (Stephen Fastable, mgr.).—First half, Ben Welch, burlesque. Last half, no booking.
TEMPLE (Albert A. Van Aken, mgr.).—All week, vaudeville.
CRESCENT (William Brown, mgr.).—All week, vaudeville.

When it comes to match-making the local theatre have the call, at least in so far as soldiers stationed at Camp Syracuse are concerned. The latest pair to claim the Temple here as responsible for their marriage are Frank Stout, of Company M, 22nd Infantry, and Mildred Viste Carpenter. Euton halls from Providence, R. I. They met while attending the Temple vaudeville. A three months' courtship resulted in their marriage Saturday. Camp Syracuse is rapidly being emptied of its men, and by the end of this week but a small detachment will remain. It is said that a detail from the Quartermaster's Corps will stay at the camp site throughout the winter and that the camp will be reopened early in the spring. As there is no Liberty theatre at the camp, the soldiers have proven liberal patrons of local theatres. The playhouse management, in appreciation, have on several occasions turned over a block of seats to the camp authorities for free theatre parties to the men in olive drab.

Life is getting to be just one adjournment after another for Percival Lynwood Gates, the theatrical producer, arrested in Elmira some time ago, when found in the room of a hotel there with a 16-year-old girl. For a sixth time the case of Gates, who figured in a similar escapade in Albany, was put over at his request by Recorder Gardner Nov. 15. His wife, who was the girl in the case in the Albany affair, is standing staunchly by him.

Among the Elmira boys to fall wounded in the engagement Sept. 29, when the 27th Division of the old National Guard of New York smashed the Hindenburg line in Belgium, was Wm. Clemente of Company L, 108th Infantry, the old Third New York Infantry. Young Clemente is the son of William Clemente, stage manager at the Majestic, Elmira. He



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Fast Colors or All Black.

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was shot through the left upper arm. The 108th suffered 1,131 casualties in the engagement. Company C of Syracuse, Company M of Auburn, Company L of Elmira and Company D of Oswego were the hardest hit.

The net receipts from the War Chest Minstrel given in Elmira the week of Sept. 9 by professional and amateur talent will exceed \$4,000, making it the most successful home-talent production in the history of Elmira.

The Syracuse Society of Magicians elected Thurston, who appeared at the Wisting here last week, an honorary member.

DeWitt Newing and Mike Donih, of the "Turn to the Right" cast, which played the Empire here last week, sprang a neat bit of publicity when, wearing their make-up on the streets, they succeeded in luring the police into making an arrest. Newing and Donih were not content until they had been duly "mugged" and their Bertillon records entered. Then they spilled the beans, and with them a bunch of passes to the coppers on duty at headquarters.

Utica playhouses have been advised by Fuel Administrator Dexter Kimball of Tompkins County that their chances of remaining open throughout the winter are good if they will burn soft coal, mixed with anthracite screenings. In the event of a hard coal shortage, Kimball informed the theatre men that their supply of anthracite would be in danger of being requisitioned.

The death of A. Paul Keith will have no effect on the completion of the new Keith home in S. Saline St. The eight-story structure, with its theatre seating 1,000 and 100 offices, will be ready for occupancy and the premier performance just before Christmas.



Syracuse is slated for another "first night" Nov. 11 when "Remnant" will be produced at the Empire.

Four more other central New York cities lifted the influenza quarantine Monday. They were Elmira, Auburn, Utica and Watertown. Theatres in Binghamton reopened the last half of last week, but the reopening there was hit by bad weather.

Mrs. Bees L. Rand of Utica has been engaged as pianist for the orchestra of the Bijou theatre at Corning.

The Fort Ontario Players, made up of the enlisted men in General Hospital No. 5, at Oswego, are at the Wisting Nov. 11-13. Four one-act plays will be presented. From this city the Players will go to New York for a run at the 14th Street Road. The plays are given for the benefit of the recreation fund for the sick and wounded soldiers at Fort Ontario. At present 1,000 are being cared for, and the number is steadily being increased.

TORONTO.

After closed for two weeks the theatres reopened this week to good returns.

ROYAL ALEXANDRIA (L. Salomon, mgr.).—"Ask Dad's" premiere. Next, "Oh, Lady, Lady."

PRINCESS (A. London, mgr.).—"Chin, Chin, Chin."

ORAND (A. J. Small, mgr.).—"Cinderella." English pantomime opened here under the personal direction of T. Stuart-Wyke.

SHEA'S (J. Shea, mgr.).—George Macfarlane, Lillian Shaw, The Henegans, Musical Mads, Mile. Nadie, Walter Penner and Co., Frank Gabry, Riches and Biogea. "LOVE'S" premiere. Next, "McKays" Scotch Revue, Anderson and Gones, Barlow and Hurst, Hemer and Duhand, Alexander

Bros. and Evelyn, Albert and Rogers, Special (M. P.), Norma Talmadge in "You Would Buy War Bonds," "The Pursuit of Polly," Miss Billie Burke (M. P.).

SHEA'S HIPPODROME (A. C. Moardie, mgr.).—"Hello, Tokio," Harry Mochan, Three Weber Girls, Leigh and La Grace, O'Brien and Southern, Gertrude Magill and Co., Spoel (M. P.), "48th Highlanders in France," GAVETY (F. Bussey, mgr.).—"Hello America." Next, Al Reeves.

STAR (J. F. Pierce, mgr.).—"Big Review." Next, "Kiss a Minute Girl."

ALLEN (Allen J. J. Allen, mgr.).—Moving pictures and music.

VANCOUVER, B. C.

By N. P. NEWBERRY.

Vancouver is now in its second week without theatres, the ban having been placed Oct. 10. The Empress, stock; Avenue, road attractions, and the Orpheum, Fantasia and Royal, vaudeville, are the houses closed besides the picture houses. The Imperial theatre had been closed for some time previous. The Columbia, which formerly played vaudeville, had been playing pictures for some months before the closing.

Canada's Victory Loan Campaign opened Oct. 25, to run for three weeks. At noon Little Fletcher of the Empress Stock Co. climbed up one of the fireproof ladders and raised a flag to show the progress of the loan. When the full quota is subscribed she will climb to the top. Ray Collins, leading man with the company, is also taking an active part. So far there are the only theatrical people who have appeared in aid of the campaign.

No announcement has yet been made as to what the attractions will be at the various playhouses should the ban be lifted. If it is lifted during the week the Empress will probably continue with "It Pays to Advertise," which had not run the full week. The attraction to follow it had been advertised as being "Birds of Prey." "The Unmarried Mother," at the Avenue, had not played quite one week of a two weeks' engagement, but it is reported that the company have left town. The Orpheum bill to have opened 28 is headed by Maudie Lambert and Margaret Ball, and "Footloose," while the bill to have opened the 21, and which lost the full week from the 14th by the "The Unmarried Mother," at the Avenue, had not played quite one week of a two weeks' engagement, but it is reported that the company have left town. 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lifted the house, will have A. B. Banco and MacCullough's Musical Comedy Co. The MacCullough of this company is probably the same who was with the Rothermel & MacCullough Musical Comedy Co. last year at the Pivoli (Coke) Theatre in Seattle, Wash. The Hippodrome Circuit shows will move from the Royal to the Columbia. The Imperial, which formerly housed the road shows and also was the Orpheum Circuit house in this city, has been dark for some time except for

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an occasional attraction, and so far no policy has been announced for this house, which is directly across from the Avenue. The "Bu" has not yet abated here, and no one seems to know when the ban will be lifted. However, from present indications, theatres will likely remain closed well into November. Meanwhile the lobbies of the various houses are using their advertising space for Victory Loan posters, while the billboards for the theatre have all been replaced by Loan advertisements.

John Arthur Nelson, picture promoter of this city, has just been successful in a lawsuit against the Horse Show Association for the return of several horses which he had placed on exhibition some time ago, and which were being held for a bill which was owing.

Byron Alden will be the new juvenile with the Empress Stock. The Empress company has already played seven weeks of the new season, but no one had been secured to

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—Seattle.

He is one laugh from start to
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—Kansas City.

He walked away with the big
hand.

—Denver.

Rocked with laughter.

—Portland, Ore.

Stopped the show with original
character.

—Spokane.

They clamored for more.

—Vancouver, B. C.

Fine bit of dramatic work.

—Portland, Me.

A comedy hit.

—Frisco.

A scream.

—Great Falls.

An artist, an actor and a musi-
cian.

—Butte, Mont.

House screamed with laughter.

—Tacoma.

Made a direct hit.

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replace Jerome Sheldon, who was with the company at the time they closed last season. Plays already presented by the company are "Cheating Cheaters," "The Brat," "Song of Songs," "Our Husband," "Widow by Proxy," "Rin Chair" (two weeks) and "It Pays to Advertise." Coming attractions will be "Birds of Prey," "Turn to the Right," "Upstairs and Down," "The Lie," "Marry's Ankles," "The Voice Within," "The House Next Door." The Empress has been playing to almost capacity business and have announced that season reservations which are not called for two weeks running will not be held. The season at the Avenue got under way early in October, the house having been redecorated before opening. Attractions so far have been "My Soldier Girl," "Alexander" and "The Unmarried Mother," with a long list of future bookings already announced.

When the ban was placed on amusements the Dominion, titled house, was showing "Hearts of the World," and it is expected that when the house reopens it will continue this picture, which is accompanied by a Symphony orchestra.

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MOVING PICTURES

ALLEGED LIBEL NOT UPHELD.

In the suit of Matthew M. Feely, picture exhibitor and broker, against Vitagraph, for libel, the defendant appealed last week from an order of the Special Term of the Supreme Court, of June 24, 1918, and Justice Kelly ruled the complaint did not state facts sufficient to constitute a cause for action. The order appealed was reversed, with \$10 costs and disbursements.

The alleged libel is contained in an article in the "Motion Picture News" of Sept. 15, 1917, written by Albert E. Smith, president of the defendant corporation.

Feely, who held "certain rights" to vend the exhibition to a Vitagraph reissue, "The Feudist," issued under the Favorite Film Features brand, took umbrage at the article headed "Vitagraph Is to Fling Dupers Into Jail." It contained the statement that "27 features have been copied and are being sold broadcast over the country."

A "duper" in the picture industry means a person engaged in the unlawful practice of deceiving the public with pictures stolen or copied and sold without authority from the real owners, making it appear the exhibitors are doing business with the real owners of the pictures.

The parts of the article to which the plaintiff objected is where the author mentions that among the list of the 27 features is the title of "The Feudist," to which Feely owns the Boston and adjoining rights. Mr. Smith also mentioned that most of the duped films are released simultaneously in Boston, New York and St. Louis. The plaintiff in his argument sought to make much of the fact that the article charges the criminals with unlawfully duplicating and offering for sale the picture known as "The Feudist."

The court held that this was no charge the plaintiff had engaged in any dishonest transaction.

MARY FOR HERSELF.

Mary Pickford has definitely decided to "go it" on her own. By that is meant she will produce at least one picture for herself, minus any managerial, distribution or directorial affiliation.

The plan is purely experimental. Miss Pickford has not committed herself to any policy until such time as the outcome of the experiment will supply her with the basis for future business alliance. She is, as always, pleasantly disposed toward Adolph Zukor, but is still listening to all propositions of a tangible nature that may be submitted. Miss Pickford hasn't the slightest idea at present of what disposition will be made of the first picture, the value of which will be determined by her after its completion. She may decide to continue on her own or adopt some other plan.

The picture upon which this experiment will be made is a film adaptation of "Daddy Long Legs," for which Miss Pickford paid \$40,000.

ANOTHER WEEK.

The producers and exhibitors expect the majority of the picture houses of the United States and Canada to reopen Nov. 16 and regular releasing of program schedules will be resumed Sunday, Nov. 17.

The original suspension of releases was to have expired Nov. 9, but it was decided to continue this period for an additional week, up to and including Nov. 16.

Monday of the current week the reports from the entire country showed 43 per cent. of the picture houses already opened, with encouraging prospects from the majority of the remainder of the towns.

By Wednesday the telegraphic re-

ports indicated that 60 per cent. of the picture houses would be reopened by Nov. 18, but no certainty of a 100 per cent. resumption of business within a period of less than four weeks.

A number of picture houses in Brooklyn closed this week and put out signs reading: "Temporarily closed during the epidemic," although there has been no closing order from the authorities in Greater New York. The reason given was that the patrons remained away through fear and the managers found it less expensive to keep closed.

PICTURE DEATHS.

Harold Edst, managing director of the Strand, New York, died Nov. 2 at his home, 225 West 85th street, of pneumonia after a few days' illness, caused by an attack of influenza. He was 29 years old and is survived by a widow and two-year-old son. Funeral services were held at Campbell's Funeral Church Nov. 4, the entire Strand orchestra playing. The remains were sent to Buffalo for burial. The deceased was a nephew of Mitchell and Moe Mark and had been inter-

ested with their various amusement enterprises for a number of years.

James T. Turner died Nov. 4 at San Francisco of influenza. He was a member of the firm of Turner & Dahnken, well known in film circles. The deceased was also vice-president of the Turner & Dahnken circuit of picture theatres on the Coast. The firm is the Northern California member of the First National Exhibitors' Association.

Dale P. Hill, a picture man, died last week in Kansas City of influenza. He leaves a widow and two-year-old son. Burial was at Carthage, Mo.

—twelve— convincing opinions—

One of the most appealing pictures ever shown in this city.

—N. Y. Journal of Commerce.

One of the few truly dignified war dramas we have seen. The picture itself is of the strongest voice we have heard shouting "Unconditional surrender!" People hissed, applauded and wept, unshamed.

—N. Y. Tribune.

Every color-proof American should see "The Woman the Germans Shot." It is a picture of which the producers may well be proud.

—N. Y. Evening Mail.

It is one of the most stirring war pictures that have been seen in the film world.

—N. Y. Evening Telegram.

arouse the audience to a pitch of patriotism.

—N. Y. American.

It will undoubtedly have a strong appeal.

—N. Y. Times.

"Woman the Germans Shot" affords Julia Arthur a fine screen chance.

—N. Y. World.

Causes the blood to boil. Plunkett and Carroll may be congratulated on their production.

—Morning Telegraph.

This should be a great big clean up.

—"Wid."

A more convincing, appealing and dignified production is seldom seen.

—Variety.

Should not fail to be a good drawing card.

—M. P. News.

Will make a hit with every hater of the Hun.

—M. P. World.

WHICH ARE CONCLUSIVE
PROOF OF THE TREMEND-
OUS POPULAR ENDORSE-
MENT ACCORDED THIS PRO-
DUCTION AT THE STRAND
THEATRE, NEW YORK CITY.

JULIA ARTHUR

AS

The British Red Cross Nurse

EDITH CAVELL

IN

ANTHONY PAUL KELLY'S
REMARKABLE PICTURIZATION

THE WOMAN THE GERMANS SHOT

DIRECTED BY

JOHN G. ADOLFI

For Particulars of Distribution apply

Jos. L. Plunkett and Frank J. Carroll

220 WEST 42ND STREET
NEW YORK CITY

CLOSING BENEFITS?

Now that the majority of the picture producers are about to resume manufacturing and distributing, the question arises as to what, if any benefit was derived by the abrupt shutting down for four weeks.

The prevailing impression is that while very little good was accomplished, it saved some of the weaker ones, who would have been swamped through lack of patronage, while their manufacturing and overhead expenses went on.

Some of the bigger men in the industry feel that such a thing would be bad for the business, though just why they are unable to satisfactorily explain.

With respect to a distribution amalgamation, of which there has been considerable talk of late, it is felt that if the distributors did not get together on any definite basis during the month's cessation of activities, there was small chance of anything ever being done. One of the "wise" ones sums it up as follows:

"There was a lot of talk of forming a gigantic merger, with all the concerns joining, receiving preferred stock for their tangible assets and common stock for their so-called good will. Assuming that all agreed upon the price for their respective assets, how would the heads of the different organizations be taken care of? For example, Adolph Zukor, Lewis J. Selznick and Ricord Gradwell each draws \$50,000 a year. Carl Laemmle gets \$26,000. Many of the others are down for handsome salaries. Unless each one was taken on on such a basis he would refuse to consummate the deal.

"And even supposing everybody was appeased and amenable, what is to prevent a half dozen other people starting up and replacing the various concerns that were taken in only to be eliminated?

"No, there doesn't seem to be any solution to the chaotic condition of the industry at this time."

REBATE FOR EXHIBITORS.

Pittsburgh, Nov. 6.
Pittsburgh will lose about \$3,000, and the proprietors of theatres, picture houses and other business licensed by the Public Safety Department, closed by the influenza, will be credited \$3,000 for the lost time.

The councilmanic Public Safety Committee Nov. 1 adopted a resolution that when these proprietors take out new licenses, deductions are to be allowed them for the time they were obliged to remain closed, about one month.

No rebate to saloon keepers will be made as all liquor license fees were imposed by the state, and the city has no control over the granting or revocation of same.

CRAP GAME TRIMMER.

A crooked crap game was rung in the other day in an office of a large Broadway picture concern. One of the salesmen invited some departmental heads to dally with the bones. When assembling in the salesman's room, his "friend" was present, the friend being a notoriously crooked gambler.

His manipulation of the dice quickly cleaned the party, but the aftermath came when the film salesman was called into the main office and informed that unless the lost money was refunded he could walk out.

The salesman is supposed to have received one-third of the grafter's proceeds. This same crooked gambler is well known among theatrical people, posing as a drummer and usually standing in with two or three crooked professionals who make their living mostly through fleecing friends.

Henry Walthall, of the erstwhile "spoken drama," "The Awakened," which he directed at the Criterion, New York, now under contract to reappear in the films, will have "And the Bill Vane" as his first subject under a National Film Co. contract.

PUBLICIZING PRISCILLA DEAN.

The flood of publicity rushing out for a period of a week recently for Priscilla Dean seems to have found its objective in the re-engagement of Miss Dean by the Universal, for another year. The contract carries an optional clause for a further period.

The purpose of the U. would appear to be to bring to bear the heavy weight of its departments upon Miss Dean, to press her to the front as a film star. She has been in pictures for several years. Her next feature to be exhibited is a screen comedy.

CAN STAND THE WORST.

The Motion Picture Exposition Co., Inc., which conducted the recent affair at the Garden at a loss, has failed as yet to file a report to the Association.

DODGE STARTS IN.

G. A. Dodge, heretofore a theatrical man, has embarked in the film business and opened an exchange in Boston. Stanley Hand, formerly with Pathe, is his general manager.

Dodge has purchased the New England rights to William A. Brady's "Stolen Orders."

Fred G. Sitter, manager of the New York branch of Mutual, has been appointed Foreign Film Commissioner by the Committee on Public Information U. S. Government, and will sail this month for his new post abroad.

Henry Selgel of the Select has returned to that company after having undergone a series of operations at the French Hospital. He is the sales manager of the Select organization in New York.

Judgment for \$250 was rendered Oct. 31 in Third District Municipal Court against Evelyn Hebbel Thaw in favor of John Reilly, an attorney. The sum represented the attorney's fee for drawing a contract under which Mrs. Thaw took a position with a picture concern.

FILM CLEARING HOUSE INC.

ASHBEL P. FITCH, PRESIDENT

130 WEST 46TH ST., NEW YORK

Now Opening Exchanges in Every Territory

FOR THE
PHYSICAL DISTRIBUTION OF THE PRODUCTIONS
OF ALL
PRODUCERS OR GROUPS OF PRODUCERS

DESIRING TO OFFER THEIR
PICTURES DIRECT TO EXHIBITORS
USING THEIR OWN SALESMEN AND KEEPING
THEIR PRODUCTIONS UNDER THEIR OWN
PERSONAL SUPERVISION AT ALL TIMES

EXCHANGES IN FULL OPERATION
DEC. 1st 1918

FILM BUSINESS CONDUCTED BY BUSINESS MEN
ON STRICTLY BUSINESS PRINCIPLES

Their protest is based on two "main facts"—the proposed new tax is 'oppressive, discriminative and confiscatory, and, that it will fail in its purpose to increase Government revenue.

VARIETY

HEARST BUYS UNIVERSAL NEWS; WILL ISSUE DAILY SERVICE

Reported Investment for Purchase \$1,000,000. New News Service Commences After Dissolution of Hearst-Pathe Agreement. Trouble Among News Picture Men Over Government Aviation Films.

One of the important innovations in the news reel field will be the ultimate issuance of a Daily Service by the Hearst International News, within two months after it starts issuing its bi-weekly service through the Universal exchanges. The Hearst interests purchased the entire news weekly plant of the Universal last week and four weeks prior obtained the Screen Telegram from the Mutual.

The contract with Pathe, in existence for two years and under which the Hearst-Pathe News was published, is to expire Dec. 24. The following day the Hearst International News will be issued through the Universal offices.

C. F. Zittel and Carl Laemmle completed the details for the transfer of the Universal plant Friday morning. At the International offices it was stated the new order with the cost of purchasing the Universal's and Mutual's plants and the subsequent improvements to be made will total an investment of \$1,000,000. Taking over the salary lists of the complete organizations with the camera men around the country means that the payroll will approximate \$30,000 weekly.

The inauguration of the daily service will create centers for accumulating the news, and distribution points in all of the towns where the Hearst publications are now located, namely, New York, Boston, Chicago, San Francisco and Atlanta. Each town will cover a certain radius with local news as well as international subjects. The cost of the exhibitor will not be materially increased except inasmuch as there is an increase in the cost of issuing prints. On its first release date through the Universal, the Hearst International News intends to place 500 prints on the market, providing the country is clear of the influenza epidemic at that time.

The camera men of the Universal and the Mutual are to be continued under the Hearst arrangement with those companies.

The Universal Animated Weekly and the Current Events were inaugurated by the U about seven years ago. Two years later Jack Cohn took over the

editorship and brought them into prominence to the top of the independents in the news service field. It was his work in developing the service that made it worth while. During the last year Terry Ramsaye has had the Screen Telegram and improved the standard of that medium.

Pathe issued a statement Oct. 21, stating the Hearst-Pathe connection was being severed and that after Dec. 24 Pathe would issue its own news service without outside aid, under the title of Pathe News. It also says the Hearst-Pathe News has always been owned exclusively by Pathe and that the Hearst organization simply acted as a news gathering agency for it.

During the past two weeks the fight between the Hearst and Pathe outfits has been busily flaring over the ownership of a quantity of film made on the aviation fields of Texas under permission from the War Department. The assignments to this work were given out prior to the time the Hearst-Pathe people decided on a discontinuance of service relations.

The gist seems to be that the War Department gave the news weekly organizations permission about six weeks ago to assign a man to the various aviation fields in Texas to obtain pictures. The Universal assigned U. K. Whipple; the Gaumont sent Pell Mitchell; the Government's photographer being Carl Gregory, while the Hearst service sent Stockoff. The men spent four weeks in Texas and returned about a week ago.

On the return of the photographers the Hearst people maintained the pictures taken were not of a news nature but were special features and declined to deliver the negatives to Pathe. The showing of the various films taken were given several days ago. The Pathe people stated that in view of the fact they could not obtain the film taken for them, they would be willing to take copies of the Government stuff. This the heads of the other news weeklies objected to, stating that if Pathe received Government pictures they would also take them and shelve their negative for other purposes.

At the time the picture men were in

Texas a number of still pictures were also taken. These, as well as the motion pictures, were to be withheld from the public until passed by Government officials. Capt. Lawrence Rubel of the Executive Division of the Military Aeronautics Division stated that none of the still pictures were to be released until he gave his sanction. The Hearst "still picture" department obtained an O. K. from a captain of the same division and proceeded to spread their "stills" broadcast across the country for the retrograde sections of the Sunday papers. When Capt. Rubel learned of the step that had been taken he informed the Hearst people that he would confiscate their entire films unless all were immediately recalled.

The result was the Hearst people wired every paper in the country that had purchased their service to pull out the pictures, the New York Times having to tear out an entire page it had slated for last Sunday to comply with the request. Meantime the Pathe people are making a request that the Hearst faction be compelled to furnish them with the pictures which they claim are rightfully theirs under the existing contract.

The combined Hearst-Pathe weekly has been doing a gross business of approximately \$85,000 a month, while Universal and Mutual each did in the neighborhood of \$18,000 a month. How much Pathe will retain of the news service business for its own releases, remains to be determined by experience.

World Film Corp. has contracted with the Division of Films of the Committee on Public Information to distribute 24 two-reel Government propaganda pictures, one release every fortnight for the next year.

The deal made by which Universal secures the distribution of the news weekly combination is understood to be as follows: Universal to charge 30 per cent. for distribution, but to pay an advance of \$2,500 a week toward getting out the weekly. In addition U. is to furnish 180 prints twice weekly, and will receive 30 per cent. of any profits.

NEW 10% FILM TAX.

Washington, D. C., Nov. 6.

The Finance Committee of the Senate has adopted a new tax of ten per cent. of the monthly rentals of films leased or licensed. The tax to be paid by the persons or firms leasing or licensing them. The tax will become effective 30 days after the enactment of the revenue bill.

All meetings of the committee were suspended until after the election. It is expected the bill will be ready to report to the Senate the latter part of this week, or the early part of next.

NEW DISTRIBUTION PLAN.

Col. Jacob Ruppert, reported on several occasions to be breaking into the motion picture business, has finally taken the plunge. In association with William M. Seabury, one of the organizers and general counsel of the old Motion Picture Board of Trade and until recently general counsel of the National Association of the Motion Picture Industry; Abbel P. Fitch, a prominent New York attorney and director of many large corporations; Frank G. Hall, a well known picture man, and others. Col. Ruppert has formed the Film Clearing House, Inc. A new plan of distribution is to be put in operation immediately.

In each large city now recognized as a film centre for surrounding territory an exchange will be opened at once. Each department of these exchanges will be arranged to handle every production it receives as separate and distinct from every other production with the definite purpose of making a report each week on each film. These weekly reports will be accompanied by a check covering the amount of money earned by the picture. This policy will be rigidly adhered to, the idea being that Film Clearing House, Inc., is for the distribution of productions of independent producing companies.

The pictures so handled will be at all times under the actual control of their owners and an accounting of all bookings and all moneys will be made weekly.

SOME ONE INDICTED.

A rumor has been passed along the film district that the general representative of one of the new picture producing concerns which has enjoyed considerable success thus far has been indicted on complaint of his former employer on a charge of forgery, embezzlement and conversion.

The accused is now abroad, and it is reported Washington has ordered his passports called in.

"RACE" FILM FINALLY SHOWING.

Chicago, Nov. 6.

At the Blackstone, Chicago's most aristocratic theatre, "The Birth of a Race" film will start showing Dec. 1.


The picture has been the centre of scandals, bankruptcy proceedings and criminal judgments on charges of stock swindles.

CAVEL FILM WITH SELECT.


Select Pictures Corp. has arranged to handle the distribution of Plunkett & Carroll's "The Woman the Germans Shot" and Abraham S. Shomer's "The Ruling Passion." They will be released as specials.

VARIETY

OVER THE TOP with a snappy sure-fire attraction—always advancing



PARISH AND PERU
A MA ACME OF VERBA



BILLY BEARD
"The Party from the South"
Principal Comedian
Al. G. Field's Minstrels
Eastern Rep.
Western Rep.
FETE MACK
SIMON AGENCY

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



OSWALD
Care of
RAWSON and CLARE

EDWARD MARSHALL
Chalkologist
13 Rue d'Aguesseau, Paris, France
DIRECTION
MARSHAL FOCH

Opening on the Orpheum Circuit Jan. 5th.

PAUL and MAX
NOLAN
Booked by these two famous Philadelphia Agents
NORMAN JEFFERIES
FRANK DONNELLY

ROXY LA ROCCA
Wizard of the Harp
Will make a tour around the world before returning to U. S. A.

APPLE SAUCE
By LEONETTE BALL
The Girl with the Squeaked Feet
Chris—Got a date with the blonde from gas station.
Bob—Where you gonna "motor"? If it's a question of popularity, Bill Roster, or Homer and Nelson, ride in a walk.
Chris—Take all day 'till you drop that one!
Bob—Here's regular Brigham Young of Yoderville.
Chris—What's become of that electric tag day to Chit to ride Group for actors who have been more or less unburied immediately in the world of the "the"?
Bob—The lid was taken off and the tag day was cancelled. All apple sauce. Why not get together Chris—Have you heard the last word yet?
Bob—I hope so
KNAPP and CORNALLA
SOMEWHERE IN OHIO



HAR AUBREY and ESTELLE RICHIE
We are anxious to join the Orpheum League; however, Mother's objection rules, so we are still waiting.
Representative:
H. B. BENTHAM,
202 Palace Theatre Bldg., New York

FRED DUPREZ
Representative American:
SAM BAERWITZ
1415 Broadway, New York.
European:
JULIAN WYLIE
5, Little St., London, W. C., 2


I spoke to
Quite a Number of Artists at the Camps It is a
RELIEF TO MEET
Some of them there, as they can't do about their salaries for awhile.
CAPES and SNOW
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

JACK MARLEY
MAKING THE WORLD SAFE FOR AGENTS

After doing a "Three-Act" with the
Influenza
for the past three weeks
DOLLY BEST
GREY and BYRON
will once more take up their work as a "Team."
This Week (Nov. 11)—Princess, Montreal
Next Week (Nov. 18)—Demi-lune, Ottawa

My Agent
IS AN ACE!
He Flew Up In The Office
And Brought Down—(5 weeks)
CHESTER KINGSTON
Mass Circuit. Direction,
MARK LEVY



Pauline Saxon
SI PERKINS' KID
EL FLO
BRENDEL and BERT
in
"Waiting for Her"
Direction, H. BART McHUGH

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

The "3"
ARLEYS
WILLY FERNANDEZ
CHORLEY
BOOKED BY
BARNETT & DILLON
CHICAGO, ILL.

BILLY
DALE
AND
BUNNY
BURCH
BOOKED SOLID
ORPHEUM CIRCUIT

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

DICK CARRIE
HENRY and ADELAIDE
Original Novelty Introducing a change in dancing.
Opening Fantasies Circuit—Oct. 10th.

ZUHN
AND
BRIAN

POLLY, OZ AND CHICK
CUTE CLEVER CLASSY

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

MOORE-MEGLEY CO.

SUCCESSOR TO

MENLO MOORE, Inc.

ANNOUNCE THE FOLLOWING LIST OF

VAUDEVILLE ATTRACTIONS

SEASON 1918-1919

"FLIRTATION"

WITH

DOROTHY VAN and JACK DEIBEL

"MISS 1920"

WITH

OLIVE CALLAWAY

BENNY and WESTERN

DOROTHY MORRIS

"LITTLE MISS UP-TO-DATE"

WITH

FAYE O'NEILL

EARL B. MILLER

LOTTIE MERRITT

"NO MAN'S LAND"

WITH

CLARENCE LYDSTON

AND

SERGT. F. T. FRASER, D.C.M.

15TH BATTALION BLACK WATCH ROYAL HIGHLANDERS

"FOLLIES OF TO-DAY"

WITH

ROSE and EVELYN BUNNIN

"WORLD-WIDE REVUE"

WITH

H. OLLON DOWNING and RENEE RAYNE

DOC BAKER

AND HIS

"MAGAZINE GIRLS"

WITH

POLLY WALKER

"A FIRESIDE REVERIE"

WITH

JACK PRINCETON

"MISS AMERICA"

WITH

JEAN WATERS and GEORGE PHELPS

"THE RAINBOW REVUE"

WITH

ANNA MAE BELL

BILLY ZECK

GLADYS RANDOLPH

"REVUE A LA CARTE"

WITH

HAZEL KIRKE and NORA DUFFY

"1919 WINTER GARDEN REVUE"

IN PREPARATION

(OPENS DEC. 16TH)

MENLO MOORE

GENERAL OFFICES

M. M. MEGLEY

MAJESTIC THEATRE BUILDING, CHICAGO

15 CENTS

VARIETY

VOL. LII, No. 12

NEW YORK CITY, FRIDAY, NOVEMBER 15, 1918

PRICE 15 CENTS



W. B. S.
World's Best Songs

Up To The Minute Song

W. B. S.
World's Best Songs

Everyone in This Country Will Soon Be Singing It
COME IN AND HEAR

OUR TRIBUTE TO FRANCE "GOOD-BYE FRANCE"

"G
O
O
D
B
Y
E
F
R
A
N
C
E"

By **IRVING BERLIN**

I can picture the boys "OVER THERE"
Making plenty of noise OVER THERE,
And, if I'm not wrong,
It won't be long
'Ere a certain song
Will fill the air;
It's all very clear
The time's drawing near
When they'll be marching down to the pier—singing

CHORUS

Good-bye, France,
We'd love to linger longer,
But we must go home,
Folks are waiting to welcome us
Across the foam.
We were glad to stand side by side with you,
Mighty proud to have died with you—
Good-bye, France,
You'll never be forgotten by the U. S. A.

Copies Now Ready

Be One Of The First To Use It

"G
O
O
D
B
Y
E
F
R
A
N
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E"

WATERSON, BERLIN & SNYDER CO., Inc.

STRAND THEATRE BUILDING, NEW YORK CITY

MAURICE ABRAHAMS, Prof. Manager

MAX WINSLOW, General Manager

FRANK CLARK, Prof. Manager, Chicago
81 W. Randolph St.

W. B. S.
World's Best Songs

BOSTON
Don Ramsey, 210 Tremont St.
PHILADELPHIA
Rennie Cornsack, Globe Theatre Bldg.
SAN FRANCISCO
Arthur Behlin, Pentagon Theatre Bldg.
MINNEAPOLIS
Richard Reeves, 235 Leeb Arcade
DETROIT—Charlie Dale, Whitney Opera House Bldg.

PITTSBURGH
Geo. Olcott, 401 Cameraphone Bldg.
ST. LOUIS
John Conrad, 401-02 Calumet Bldg.
BUFFALO
Murry Whitman, 301 Main St.
SEATTLE
Harry Kirschbaum, 401 Chickering Hall

W. B. S.
World's Best Songs

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NEW YORK CITY, NOVEMBER 15, 1918

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March 3, 1879.

TAX ON THEATRE ADMISSIONS GOING THROUGH AS PASSED

Some Changes Made by Senate Committee Slightly Increase
Percentage. Two More Liberty Loans Coming.
Promoters of Prohibition Enactment Press-
ing It. Camp Theatre Activity Continues.

Washington, D. C., Nov. 13.

The signing of the Armistice and the subsequent reduction in expenditures has raised the question as to the carrying out of the revenue bill as originally planned not only in regard to theatrical and film interests, but business as a whole. Considerable effort was made today to get an authoritative statement, but the unsettled conditions make it appear that the tax bill will become a law.

Mr. McAdoo said that he would undertake an immediate survey of the government's tentative plans as to the returning of the army from Europe, for the curtailment of army orders and other phases of the changing of the nation from a war basis to one of peace.

The future government financial needs are so uncertain, both the Republicans and Democrats are urging no changes that would reduce the revenue to any great extent.

The senate has already revised the bill from the eight billion dollars as the House made it, to six billion, but in the revising raised those portions which affected theatricals and films. The admission scale tax as laid out by the House was two cents on every ten. The senate committee changed it to one cent on every five, which makes the tax five cents on a 25-cent ticket. All tickets sold outside of the box office are taxed ten per cent. on the first 50 cents in excess of the regular cost of the ticket and any amount above the 50 cents advance is taxed 50 per cent. The house had made this five per cent. on the first 30 and 30 per cent. above that. All other taxes as previously announced will most probably go into effect.

Chairman Simmons of the Senate Finance Committee and Chairman Kitchen of the House Ways and Means Committee have discussed the matter of the reduction of the measure with Secretary McAdoo, but so far have reached no conclusion.

There has been no change in the plans concerning the forthcoming Lib-

erty Bond sales. It is stated in government circles these loans, two in number, must be put through to meet the heavy burdens already placed on the treasury.

The war time National prohibition measure to go into effect July 1 next, and continue until our army is demobilized is being pushed by its supporters in Congress and will not be abandoned because of the cessation of hostilities, said Senator Sheppard, author of the bill. The Agricultural Bill containing the prohibition provision is now held up in Congress, but those who have been fighting for it in both the House and Senate state they feel confident of its final passage.

Although it is too soon after the signing of the armistice to work out details, late advices from Washington received by the New York Office Entertainment Committee of the Commission on Training Camp Activities, was to the effect that all cantonment attractions were to be continued as at present.

Harry Stubbs, the camp booker, is routing attractions as far ahead as March 1, 1919.

It is expected that some changes will occur should the present orders for restricted draft be carried out, but approximately 80 per cent. of the present cantonments will continue for a minimum of one year after the signing of peace, and some of the cantonments are to become permanent.

Building on the new camp-theatres is being rushed.

The probable plan of the War Department with the disposition of returning men is to place them into cantonments again until mustered out.

The department announced that the details of demobilization were being worked out and that men would be discharged according to demand from employers. This method will be used to prevent large numbers of men being thrown into civil life without employment.

PASSPORT RESTRICTIONS STILL ON

It has been unofficially announced from Washington, the Department of State will be most severe in the restrictions placed, on the issuance of passports for England and the Continent for the year after peace. Only those that have business of a pressing nature abroad will be permitted to cross the Atlantic. This is because of the fact that were the bars let down there would be a rush of morbid sight-seers to the battle fields.

At present all American citizens who even have business abroad are being refused permission to sail. William J. Wilson, the producer, who now has three shows running in London and who returned to this country for a brief visit three weeks ago, was refused permission to sail for the present.

During the week sailings scheduled to take place from New York were held up for several days with the passengers who were aboard ship being detained there. No reason was given.

FUTURE OF WAR PLAYS.

The prevailing impression in theatrical circles is that with the cessation of European hostilities the crop of war plays will not longer enjoy widespread popularity.

Managers have felt that way, and whenever a piece of that calibre has been successful they immediately sent out additional companies to get all they could out of them before the end came.

The three successful ones in New York, "Three Faces East," "Friendly Enemies," and "The Big Chance," enjoyed their largest box office takings last week and were packed to the doors Monday night.

Tuesday night there was a natural reaction throughout the metropolis, and there seems to be little doubt that war plays of every kind will be withdrawn and replaced by the more frivolous style of theatrical entertainment in the very immediate future. The same applies to motion picture features.

It is not expected that another of the usual brand of war plays will be propelled before the footlights for some time unless it is a highly spectacular melodrama with many effects.

42 BENEFITS, ANYWAY.

Up to Tuesday evening there were 42 requests at the National Vaudeville Artists from various sources for talent for benefit entertainments for this week.

Several received attention, but there was not enough talent to go around.

AWAITING ACTS WITH HEROES.

Since peace, plans have been formed by former vaudevillians to return to vaudeville although still in the service.

It may be some time yet before vaudeville will see some of the heroes of the big battles on the other side. Some of those enlisted who appeared in vaudeville as propaganda acts in the various Liberty Loan drives and helped in the collection of charity funds and are still on this side of the water, will also receive consideration from the War Department.

The first instance that the probable effect of the new order of affairs is indicated by permission issued to Lieutenant Bowman and Sergeant Shea, of the Tank Corps, who appeared as a special feature in vaudeville in the recent loan drive. They have received permission to appear at Keith's, Washington, next week, and then play the Bushwick, Brooklyn.

SWITCHING SONGS.

The publishers of popular music were falling over one another this week in the rush to get 'out' on the market "peace songs," to replace the "war songs" that peace stopped cold.

In one instance two writers hit upon the same idea and title.

Most of the new lyrics are about the boys returning home.

One comedy number tells about everything that might possibly happen to the Kaiser, always concluding with the line, "And the worst is yet to come."

THEODORE KREMER'S FLOCK.

That most prolific playwright of a decade ago, Theodore Kremer, will shortly burst forth again with a flock of new plays upon which he has been laboring for several years.

The new crop is intended to be of a much higher order than his former efforts, and it is possible he may adopt a new name for his writings.

A. H. Woods will likely be the producer.

NEXT GARDEN TITLE.

"Monte Cristo, Jr.," is to be the title of the next Winter Garden show, to open at the house about Christmas time. The production is now in rehearsal, although the company is not complete as yet.

The Al Jolson show will take to the road at a \$3 top scale with the advent of the new piece.

Now gathering Wagner troops. RUDE CHAB. ALTHOFF.

CABLES

IN PARIS

Paris, Oct. 25.

At the annual meeting of the syndicate of theatrical ushers it was decided that this body should adhere to the Confederation Generale de Travail (Union of Workers), and to fix the minimum salary at \$1 per day in all theatres, music halls and picture houses showing once each day. The question of permanent employment does not apply to this decision.

The novelty of the Odeon, to inaugurate the season, Oct. 25, was a new play "Le Sacrifice," by a new author, Lieut. Laudenbach. It is a war piece by a man who has been in the thick of the fight. A one-act farce, "Monsieur Pinpin," by Alfred Machard, is the hors d'oeuvre of the evening's performance.

The American army ambulance service is organizing a monster entertainment for wounded soldiers in Paris to be given on Thanksgiving Day at the Gaumont Palace. The Gymnase will mount a piece by Yves Mirande later, dealing with a dressmaker's model in the Rue de la Paix; this author may also have his new work, "La Petite de la Marchande," presented at the Palais Royal, with Mlle. Spinelli, when "Le Filon" has terminated its run.

The deaths of professionals in France, resulting from influenza are Renee Rysor, danseuse at the Theatre des Capucines (Paris); M. Signoret, brother of the popular French comedian; Gilbert Bataille, author, brother of Bataille Henry, the revue writer.

"GOING UP" PULLS GAITEY OUT.

London, Nov. 13.

The success of "Going Up," at the Gaiety, has already wiped out the losses of the theatre prior to 1915. The ordinary shares should pay large dividends next year.

ACTORS FAVOR UNION.

London, Nov. 13.

At the meeting of the Actors' Association, Nov. 2, about 1,200 voted in favor of a trade union and only 15 against.

"TWELFTH NIGHT," HIT.

London, Nov. 13.

J. B. Fagan's revival of "Twelfth Night," at the Court, is an artistic, well-balanced performance by a good all around company headed by Herbert Waring and Leah Bateman. It is a sure success.

QUEEN AT BENEFIT.

London, Nov. 13.

At Albert Hall, the Queen will be present at a concert organized by Walter DeFrece, Nov. 15, in aid of the King's Fund for Disabled Soldiers. The King has appointed DeFrece a trustee of the fund.

DEATHS IN LONDON.

London, Nov. 13.

Walter Subtel, of the Subtel Trio, died of pneumonia, aged 37.
Frank Parker, of the Royal Gothams, recently died.

George Pickett's New Sketch.

London, Nov. 13.

At the Empress, Brixton, last week, George Pickett presented a clever spy sketch, "The Pacifists," ably supported by Harry Gibbey, Dorothy Wilmer, Phyllis Mannes.

Ray Kay Returns to "Tabu."

London, Nov. 13.

Ray Kay has returned to "Tabu" at the Vaudeville. Odette Myrtil, who temporarily replaced her, will join

"The Officers' Mess," presented Nov. 7, by Andre Charlot, at St. Martin's.

NO SWEETS SOLD AT CINEMAS.

London, Nov. 13.

No sweets can be sold at the cinema theatres hereafter, the conservation order going into effect Nov. 11.

"FLU" CUTS RECEIPTS IN TWO.

London, Nov. 13.

The influenza epidemic is creating havoc in the theatrical business. At several of the theatres the receipts have dropped 50 per cent.

BERNSTEIN'S "SAMSON" REVIVED.

Paris, Nov. 13.

The Porte Saint Martin is reviving Bernstein's "Samson" with Mabelle Linder, Gabrielle Dorziat, Victor Boucher, Henry Roussele.

"OH BOY" AT MANCHESTER.

London, Nov. 13.

Grossmith & Laurillard will produce "Oh Boy," at Manchester, Dec. 16.

HILDA MAY DIES.

Paris, Nov. 13.

Hilda May, English dancer, appearing in the revue at the Capucines, died suddenly Nov. 3 of appendicitis.

Aubrey Smith Returns to "The Title."

London, Nov. 13.

Aubrey Smith has returned to "The Title" at the Royalty, after his illness.

Revival at Comedie Francaise.

Paris, Nov. 13.

Porto Riche's successful piece "Amoureuse" was revived at the Comedie Francaise Nov. 4 with Madame Pierat.

"THAIS" OPENS SEASON.

Paris, Nov. 13.

The Paris opera season commenced Nov. 3 with "Thais," with Maurice Renaud and Marthe Chenal. The latter innovated a new pantomime in the second act.

ROBEY, IN GRADE NO. 1, APPEALS.

London, Nov. 13.

George Robey has appealed against his military grading. He was examined Sept. 12 and classed Grade One. The Tribunal has ordered a re-examination.

ENGLISH PLAY HAS PREMIERE.

Paris, Nov. 13.

The English Theatre Albert is staging "The Man Who Stayed at Home" for its premiere.

Arthur Stacey Gets Furlough.

London, Nov. 13.

Arthur Stacey, in his fourth year of military service, has secured permission to appear a week each at Queen's Popular and the Hippodrome Rotherhithe.

Perkin's Revue Withdrawn.

Paris, Nov. 13.

Perkin's revue at the Marigny has been withdrawn.

Hawaiian at Maskelyne's.

London, Nov. 13.

Luvau, the Hawaiian musician, is appearing at Maskelyne's.

Courtneidge's New Musical Comedy.

London, Nov. 13.

Robert Courtneidge has written a musical comedy, "Petticoat Fair," to be produced at Newcastle around the holidays.

Harry Fields in Revue.

London, Nov. 13.

Harry Fields, mimic, who has received his discharge from the army, opens shortly in revue.

LONDON BUSINESS BIG.

Cables received at private sources this week are to the effect that the epidemic, raging in London during the last week of October, to such an extent that it was deemed advisable for a time to close the theatres, has dropped considerably and that business conditions are almost normal.

These cables were filed in London early last week, but because of the press of official Government business and that the London working force of the cable company were crippled, were delayed until Tuesday of this week before being delivered in New York.

The cable company has notified all those doing business abroad that none excepting messages of absolute necessity will be accepted for transmission. Late Tuesday night a cable arrived that had been filed abroad on Thursday of last week, which stated that business had leaped with the possibility of a price in the air, and that the theatres were filled to overflowing. The epidemic had almost subsided at that time.

KNOWLES UNDERGO OPERATION.

Richard G. Knowles, who arrived from London last week, has entered a hospital in New York, where he will be operated upon. Mr. Knowles was accompanied to New York by his wife, known professionally as Winnie Johnson.

Knowles has not been in the States since he came over a year ago as a delegate to the Rotary convention.

SACKS SAILS.

J. L. Sacks, the London producer, has sailed for London.

William J. Wilson, associated with Mr. Sacks in his English enterprises, will remain in this country for another fortnight.

J. L. Sacks sailed Monday for England on the Adriatic, after a four weeks' stay here looking around. Before leaving he said:

"I have made arrangements with A. H. Woods, subject to certain conditions, for the rights to four of his pieces in England—'Business Before Pleasure,' 'Friendly Enemies,' 'The Road to Destiny' and Robert McLoughlin's as yet unproduced piece, 'A Pearl of Great Price.' Our general stage director, William J. Wilson, who came over with me, has been delayed here and sails on the next boat."

The "conditions" referred to by Sacks are that Woods is demanding an advance of \$100,000 to protect his interest in the European rights to the four plays. There is a likelihood Woods will said immediately for London to complete the arrangement on that basis, failing in which he will produce the plays in England himself. Before leaving Sacks offered an advance of \$50,000, which was refused.

Woods' reason for demanding so heavy an advance is that he has been unable to get settlements on other productions he disposed of to English managers, various delays in remitting being given, such as definite settlement of the war tax on profits, inability to compute profits for the time being, and so on, all of them resulting in delayed settlements.

Albert de Courville, another London producer, arrived in New York Saturday.

Kiddies Out of "Better Ole."

London, Nov. 13.

Charles Cochran is withdrawing the Kiddies in the Ruins scene from "The Better Ole" at the Oxford.

Theatre Named After Shirley Kellogg.

London, Nov. 13.

Albert DeCrouville has renamed DeCrouville's theatre the Shirley, after Miss Kellogg, and will produce there at Christmas "The Very Idea."



EL REY SISTERS

Continuing their success in Chas. Dillingham's production, "Everything," New York Hippodrome.

NEGLIGENT ACTS AND BOOKERS WILL MEET WITH PUNISHMENT

Full and Fair Investigation of All Complaints to Be Made by V. M. P. A. Wrongful Bookings, Cancellations and "Walk Outs" by Agents, Booking Managers or Acts to Be Thoroughly Looked Into. Agents Accepted Authority for Acts.

The Vaudeville Managers' Protective Association determined this week to incorporate a wide scope for the investigation of all complaints lodged with it, by acts playing in the theatres of its members, complaints made by its members against acts.

The investigation in each and every complaint is to be thorough, fair and equitable, with both sides to any charge allowed full opportunity to set forth its claims or defense.

One of the first moves made by the V. M. P. A. in this direction was to rule that thereafter all recognized representatives of vaudeville artists will be deemed to have full authority to act for their turns in the matter of engagements and contracts, unless notice from the act has been filed with the V. M. P. A. that the agent has not been authorized to execute contracts. The rule was made effective to prevent shifting of blame.

It has been agreed by the members of the V. M. P. A., when an artist shall be adjudged at fault and a fine imposed, that such fine shall go to the Charity Fund of the National Vaudeville Artists. As the complaints against managers are mostly for the recovery of salary through lost dates, amounts decreed owing to artists by managers, members of the V. M. P. A. for that reason will be paid direct to the artist-complainant. If, however, the manager is fined, without the artist claiming direct recompense or damage, the amount of the manager's fine will also be added to the same fund.

All attending circumstances to a complaint will be taken into consideration by the V. M. P. A. If it is proven to the satisfaction of the V. M. P. A. Committee, headed by Pat Casey, having these matters of investigation in charge, that the act's representative provoked the misunderstanding, the act and manager will be held blameless, and the agent ordered to pay any amount found due or adjudged as a fine.

In two recent complaints requests were made to the United Booking Offices for payment of lost time, in each instance ordered paid immediately by E. F. Albee. The V. M. P. A. investigations decided the acts' representatives and the booking offices' representatives involved were equal at fault, with each directed to refund through the V. M. P. A. one-half of the salaries. The cases were Clara Howard (Temple, Detroit), and Charles Bierbauer, agent, and Dugan (Keith's, Cleveland), and Harry J. Fitzgerald, agent).

After the investigation of the Dugan and Raymond complaint it developed the act had "walked out" of the Fifth Avenue, New York. Investigation of that charge was followed by the imposition of a fine of \$50 against the turn, which Dugan and Raymond paid into the N. V. A. Fund.

Another "walk out" by an act now under investigation by the V. M. P. A. is that of Allen, Clifford and Barry, three girls, who left the Harlem Opera House bill through having been assigned the opening position on the program. The act was booked by Peto Mack. It has entered a defense.

At the V. M. P. A. offices it was stated this week acts not wanting to appear

in certain positions on the bill would have to make that condition before closing the contract.

The Dugan and Raymond cancellation at the 5th Ave. was in September. One of the crates holding the act's prop auto was not off the delivery truck at 11 a. m. In opening the crate later, Dugan slammed back the cover, striking the property man in the leg, the latter crying out in pain. William Quaid, manager of the theatre, was back stage at the time and requested Dugan to be more careful and quiet. Dugan remarked he would leave the bill and did so.

STRANDED IN SOUTH AMERICA.

The N. V. A. has received a communication from Miss Elmira and Olga De Costa, now stranded in Buenos Aires, South America, where they were appearing on the Sequin Circuit of theatres. The complaint states that they have no more work in sight and although possessing passports, cannot return to America as they have no funds for transportation.

It was understood by them when they signed their contracts for a tour of the South American theatres that the money for their return transportation was deposited with the Secretary of State, by the circuit engaging them. They are calling on the N. V. A. to investigate the matter and for any other relief the association can offer.

NEW "SINGLE" EAST.

Next week at the Bushwick, Brooklyn, a new "single woman act" will appear—Esther Walker.

Miss Walker is new only to the East as a single turn. She has appeared West and was favorably reported from that section.

Miss Walker employs restricted and published song numbers in her turn.

LAUDER COMING OVER.

Harry Lauder is to arrive in New York about Nov. 29 for a tour of the country under the direction of William Morris. Several weeks ago the Scottish comedian was called for army service, but with the coming of peace he was released from service. He opens at the Lexington, Dec. 9.

Jo Paige Smith Leaves on Trip.

Last Saturday Jo Paige Smith sailed from New York for New Orleans, where he will take the Sunset route to Los Angeles.

Mr. Smith, one of vaudeville's senior agents, was recently ill. He is going westward for a rest, following his recovery.

Bobby Matthews Left No Will.

The estate of the late Bobby Matthews, a well known and popular vaudevillean, amounts to about \$10,000, mostly in cash on deposit in New York banks in his name.

The deceased left no will. There is a widow and some immediate relatives.

Fire at Wolpin's.

A fire broke out at 2:30 a. m. Nov. 12, at Wolpin's restaurant, corner of 47th street and Broadway, and burnt the kitchen and a part of the upper dining room. The damage was about \$1,000.

VICTORY FESTIVALS.

Next week will be known as "Victory Festival" week in several of the small time houses booked through the U. B. O., in and about New York City.

A change of policy in the way of added features to the programs without increase in the price of admission will be the attraction.

The 5th Ave., which has heretofore played eight acts a week ten times the first and last half or a total of 20 on the week. The Harlem opera house will play 16 acts on the week, eight acts each half instead of the customary six. The Greenpoint will play 14 acts instead of the usual 12 on the week.

At Keith's, Jersey City, the bill will have 16 acts on the week instead of the usual ten splitting with eight acts each half. At this theatre it was "Anniversary Week," celebrating the 5th anniversary under this management.

The Prospect, Bronx, Theatre (B. S. Moss) will have a Winter Circus for this week end as a special attraction.

THE CONCERT WAY.

Frida Windolph, professionally known as Frida Benneche, an operatic and concert singer, has instituted suit for \$1,000 against Mrs. Antonia Sawyer, a concert manager, in the Aeolian Building.

The plaintiff alleges that according to a contract entered into by her and the manager, Sept. 1, 1916, the defendant was to be her sole manager for a year, and receive 15 per cent. of the artist's salary, besides \$5,000 in cash. The manager was to secure at least ten engagements for Miss Benneche during the year, each paying not less than \$100.

On the \$1,000 account, Miss Benneche paid Mrs. Sawyer \$500, with the understanding that should five engagements for her not be available before Dec. 1, 1916, or three months after the date of making the contract, the plaintiff would be under no obligation for the other \$500. Miss Benneche alleges no engagements at all were secured during the year.

The defendant, answering through her attorney, Alfred Beckman, claims that since the artist made a similar contract with a rival manager, M. H. Hanson, for a same period of time, without her permission, she was excused from fulfilling her obligations.

TIME TABLE SUBSTITUTION.

Next week the Riverside will have a "Time Table" bill, with the billing announced in order of appearance of the turns, at the moment they are due to walk on the stage.

The "time table" was accepted by Eddie Darling as the solution of the "headline" complication that otherwise could have arisen. The Riverside program next week, among others, are Laurie and Bronson, Frisco, Eddie Leonard and Lucille Cavanagh.

NOW "YOUTHFUL MOTHER."

In the new act produced by Luba Meroff, in which she appears, Miss Meroff has for assistants her son, age 18, and daughter.

At the conclusion of the turn her children introduce Miss Meroff as their "youthful" mother.

Northey Loew's Hamilton Manager.

Robert F. Northey, of Atlanta, formerly associated with the Loew Southern interests, is to succeed Fred Turner as manager of Loew's, this city. Mr. Turner is to look after the Loew interests elsewhere.

Joe Schenck Due Back Monday.

Joseph M. Schenck, of the Loew Circuit, who has been on the Coast a month or longer, is expected to re-turn to New York next Monday.

EUROPE READY NEXT SEASON.

The Continent and England will be in readiness to present the before-the-war style of shows again, about next September, said H. B. Marinelli, Monday, who was very active in sending artists across the ocean, both ways, before hostilities commenced.

With the commencement of next season, Mr. Marinelli stated, he expected to see theatricals again in full swing in Europe. Importations will be lively, Mr. Marinelli, added, by May next following the peace signatures. In his opinion peace will be finally declared around March 1.

America will send over the vast majority of imported turns with the regular order of affairs in Marinelli's opinion. He does not look for any considerable number of turns to immediately come to America from the other side. Europe, however, the booking man says, is badly and sadly in need of stage material of the kind we have, and the demands on the American talent will be heavy.

THE V. M. P. A. DINNER.

The second annual dinner of the Vaudeville Managers' Protective Association was held Wednesday night at the Hotel Plaza, New York. The dinner was limited to members of the Association, and the affair was altogether informal.

Some of those present made addresses, all bearing upon the affairs of the organization.

Members and managers of theatres aligned with the V. M. P. A. came from all parts of the country to attend the dinner. Many of the western members reached here Monday, remaining over until the end of the week.

STAGE JOBS TAKEN.

In Washington the committee having in charge the placement of wounded soldiers and sailors in positions following their return from the other side thought there were all kinds of jobs awaiting them in the theatres and more particularly so in the line of picture machine operating and stage work, but the committee have been notified that what places are available are only open to the stage employes and operators in the service. Representatives of the L. A. T. S. E. were in Washington last week and informed the committee there were 4,000 members in the service.

COLLECTING "DUMB" ACTS.

Several of the vaudeville agents started immediately Monday to secure the dumb acts over here for on the Continent.

Several of the big time agents also commenced getting together several dancing features which they intend to send to England. The engagements are dependent upon the individuals obtaining passports.

No Vaudeville at Miles, Cleveland.

The reopening of the theatres in Cleveland brought with it a notification to the Loew booking agency that C. H. Miles did not intend to resume vaudeville at his theatre, the Miles, in that city.

The abandonment of the policy was stated by Miles to be temporary. It was the only house in Cleveland booked by Loew.

Harry Singer Returning to Chicago.

It is expected that Harry Singer, now in the Orpheum headquarters, New York, will return here in a week or so to remain until the new theatre at Miles is completed. Mr. Singer will give all of his attention while here to the construction of that building, now well up in the air.

Vaudeville's a pretty good for CHAS. ALTHOFF.

VAUDEVILLE

7

NO DESIRABLE APPLICANT TURNED DOWN, SAYS LEAGUE

James Forbes, for Over There Theatre League, Makes Statement Concerning Volunteer Entertainers. Claims Criticism of Y. M. C. A. Secretaries Unjustified. One Hundred More Entertainers Wanted by Christmas.

"One hundred more entertainers in France by Christmas." That is the big effort of America's Over There Theatre League, and its accomplishment will mean practically a doubling of the number of volunteer entertainers overseas. The number already across passed the century mark within the past fortnight, and, although it took over six months to achieve that, the doubling of the entertainers' force is the League's objective set for the time period. The enlarged activities of the league made it necessary for larger quarters and the removal last week from the Little Theatre to 19 West 44th street.

"If there are any volunteers who have been able to pass War Department regulations and who have offered a satisfactory act or showed ability to supply the right kind of entertainment which we know the men want, and haven't been accepted by the league, we don't know who they are. We'd like to know them."

James Forbes, chairman of the league's Program Committee, thus replied to a query as to the justification of a number of written complaints to Vauxhall that various professionals had volunteered, but had not been accepted, with no apparent cause forthcoming. A full list of those who volunteered to the league has been withheld, the reason given that a number of individuals had gone no further than submit names and also that it might embarrass others who could not be accepted.

Mr. Forbes went into the matter at further length, stating the number of individuals who had volunteered, but were unfit for overseas duty (one is at the Actors' Fund Home). He also explained the time required in forming the units and "proving up" the material which the volunteers offered. This was necessary so that the aim that every unit going over should prove the "goods" be attained. The majority of letters from abroad attest that most of the units are going over with a bang. There was enforced slowness in getting off the first half of the present quota of units now in action due in part to the originally difficult passport regulations, and also from lack of transport space. The league will not admit that there were any unwarranted delays, merely stating in answer to such criticism that the handling of the volunteer project is a big job.

The league's work, with peace, is to go forward even more strongly than heretofore, it being regarded that the men will be even in more need of entertainment than when the excitement of going into the lines and over provided much in the way of maintaining morale. The demand for volunteer entertainers therefore is greater than before, and the insistence that the best of our artists are needed is repeated. Mr. Forbes said, The George M. Cohan dinner, designed to result in the formation of star units, has as yet been unproductive, nor has any statement been forthcoming as to the benefit performances planned to raise funds for the league's expenses.

In response to the criticism against the Y. M. C. A. in its handling of units overseas, Mr. Forbes replied he was

receiving every assistance from the Y, and that that organization and the league are working in perfect unity. When told of authentic stories of an unfriendly spirit on the part of Y secretaries toward entertainers abroad, Mr. Forbes said that there possibly were some "impossible" ex-preachers on the job, but that the big things the Y had and is accomplishing outweighs the petty actions of obscure individuals. He remarked that the Y was trying to get rid of such persons, that it was always looking for the right kind of representatives, and that many of the offenders were being sent back. The fact that the units first to go over have evinced no desire as yet to return, Mr. Forbes observed, bears out that statement. Mr. Forbes spoke most enthusiastically of talent heretofore lightly regarded over here that has proved a revelation, especially several feminine members of units who have developed into "riots" over there.

Within the past two weeks three units and a number of camp directors have sailed overseas. They are:

"Mirth and Melody."

Edna Aug.
Sara and Nellie Kouns.
Diana Kasser.
"Songs and Skits."
Charles Fleming.
Irene Jacobs.
Florence Williams.
Grace Fisher.

"The Musical Maids."

Lydia Alice Irving.
Cecilia Karla.
Dorothy Rayne.

Camp Directors:

Dallas Tyler.
Paula Temple.
Williamina Wilkes.
Laura Sherry.
Alice Martin.

The scope of the camp directors is to develop and organize talent in the various A. E. F. divisions, the directors taking advantage of professional talent and others inclined to entertain. Such men are detached from active service. The directors as a rule operate in pairs.

IN AND OUT.

Sully Family out of 58th Street last half this week. Act not ready.
Hallén and Fuller did not open at Proctor's, Albany, Monday. Illness.
Van and Schenck out of 23rd Street through previous bookings in Cleveland. Cooper and Ricardo substituted.
Ryan and Joyce out of Harlem Opera House Monday. Replaced by Gilbert and Friedland.

The Ferrares out of Alhambra Monday; illness. Katherine Powell substituted.

"The American Act" out of Riverside Monday matinee. Baggage not arrived. Replaced by Johnny Dooley and Helen Ware.

Catherine Powell could not get her scenery in time to open at the Alhambra, Monday. Replaced by Edie and Ramond.

Downs and Gomez substituted Monday at the Wilson Avenue, Chicago, for the Peerless Trio when the Trio refused to open the show.

The business end of son. CHAS. ALTHOFF.

CAMP DIX SHOW HIT.

Camp Dix, N. J., Nov. 13. "You'll Like It" billed as a "Spicy Musical Mess in Two Acts," was presented here at the Liberty Monday night by the boys of the camp and was a decided hit. The house was packed. Major General Hugh L. Scott, commanding officer of the camp, by whose permission the performance was given, and all the other officers of the staff attended.

Private William Sully (recently of "Head Over Heels") is the featured comedian. He is also responsible for the staging. He scored tremendously. Pte. Bert Norman (Norman and Feeney) and Pte. Dave Buttner (Buttner and Brothers) put on a ballroom dance that was a riot. Pte. Karl Polant, known in vaudeville as Var Vars, contributed a pianolod. Eddie Flynn (of the Dancing Tuddies), with Pte. Sidney Jackels, proved a capable dancing team. Chic Kaler of Buffalo led several popular song numbers. Cornell, the accordionist, cleaned up with his musical act. Sgt. Dorestein and Lew Le Van (brother of Harry S. Le Van) put on a comedy sketch that was sure fire. The orchestra was under the direction of Sgt. Robert Grisai, formerly of the New Orleans French Grand Opera.

A new song, "You'll Get Used to It After Awhile," written by Chas. Bayha, one of the workers of the K. K. here, was sung with great success by Sully. The number has been taken for publication by Shapiro, Bernstein & Co.

The show starts on tour, under the direction of Camp Dramatic Director Norman Hackett, opening at the Trent, Trenton, and touring the east. It will play Wilmington Nov. 18.

"ATTA BOY" IN NEW YORK?

Washington, D. C., Nov. 13. The Ballard Macdonald-Nat Osborne soldier show, "Atta Boy," staged by Dan Dody and played by the boys from Camp Meigs, may move to the Century, New York, provided the consent of the Army's General Staff is obtained. That is considered a favorable prospect just now.

The show opened enormously last week at Poli's. This week it moved to the local Belasco, and next week may journey to Philadelphia, the New York.

WANTS TO ANNUL MARRIAGE.

Los Angeles, Nov. 13. W. A. Gunther, a local attorney of Alabama, has taken steps to annul the marriage of Philippa Lindstrom, of Maricopa, Cal., to Al Kynett, playing in tabloid at the First Street Theatre here.



PATRICOLA

The favorite entertainer, who is bound for return engagement in the east, after a long tour in the west.

TINNEY'S FORGOTTEN ORDERS.

Washington, D. C., Nov. 13. Capt. Frank Tinney, who has brought a laugh to the soldiery hereabouts, who know he is a funny man on the stage. Capt. Tinney recently received his commission and was assigned to the Morale Department, lately established in the Army. It is to promote entertainment among the soldiers in camps over here.

When 20 men were needed for the Camp Meigs show, Capt. Tinney was instructed to secure and march them to Camp Meigs. The captain issued orders and had the 20 soldiers collected in a room, prepared to depart on orders.

Capt. Tinney walked in the room, saw the soldiers there, waiting, but could not recall how to start them marching. Perplexed for a few moments Capt. Tinney finally walked to the door, without having issued a command, according to the story, and, waving his hand, said: "So long, fellows. See you later."

PANDUR FUND SUBSCRIBERS.

A fund recently started for the benefit of Bobby Pandur, for some time at Ward's Island, New York. Arthur Buckner, who had charge of the fund, brought Pandur to the city Sept. 28, but owing to his condition Pandur was later placed at Bellevue Hospital. Buckner now says he is able to leave there this week and will be taken to his (Buckner's) apartment.

The following subscriptions, paid, are furnished by Buckner as contributors to the fund, to date:

Joe Jackson.....	\$10.00	Pat Lovello.....	1.00
Wm. Kennedy.....	5.00	Good Friend.....	5.00
Otto Johnstone.....	1.00	Jack Mandel.....	1.00
Thos. Fitzpatrick.....	2.00	Three Alex.....	1.00
Ricardo Brody.....	1.00	Jack McCowan.....	1.00
Geo. Yeaman.....	1.00	Joe Miller.....	1.00
Victor Hyde.....	1.00	The Ruffs.....	1.00
M. Thor.....	1.00	Dierro.....	1.00
Frank Wolf.....	1.00	The Glorias.....	1.00
Joe Ferguson.....	1.00	Sam Sany.....	1.00
Chas. Fitzpatrick.....	1.00	Johnny O'Connor.....	1.00
Nat Nazario.....	1.00	Howard.....	1.00
Harry Holman.....	1.00	Carl Eugene.....	1.00
Paly Saunders.....	1.00	Brack's Troupe.....	10.00
Walter Plummer.....	1.00		
Billy Earl.....	1.00		\$78.00
Paul Durand.....	1.00		

UNITED WAR WORK PUBLICITY.

Unusual attention is given this week to the publicity work of the United War Work Fund by the Allied Theatre Committee, William Fox, chairman, with Theodore Mitchell handling the committee's general press work.

Mitchell did the work when the theatres helped out the Red Cross. He is being helped by Garrett Cupp, formerly of the Evening Mail staff, with T. O. Eltonhead, publicist for the N. A. M. P. L. assisting the Industrial Committee of the A. T. C., of which Frederick H. Elliott is sub-chairman under Fox.

BIRTHS.

Mr. and Mrs. T. Grant (Monroe and Grant), Nov. 7, daughter.

Mr. and Mrs. Irving Bibb, in Chicago, Nov. 8, daughter. Bibb is Chicago manager of the Broadway Music Company.

Mr. and Mrs. Franklyn Graham, at East Machia, Me., Nov. 10, son. The mother is professionally Katherine Talbot.

MANAGING GAVETY, MONTREAL.

Montreal, Nov. 13. Bob Simons is now managing the Gavety (Columbia Circuit). Tom Henry, the Columbia's Boston (and emergency) manager, is here for a couple of weeks to assist Mr. Simons. Simons was out early in the season with "It Pays to Advertise," but the epidemic caught his show.

"Best Show in Town" Gets \$3,500.

Despite the tough season on the road, owing to the epidemic, James E. Cooper's "Best Show in Town" hauled down a big week at the Columbia last week, the receipts being a little less than \$3,500.

VAUDEVILLE

IN THE SERVICE

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

CASUALTIES.

Will Campo (W. S. Power) again wounded.

The son of Tom Garland, English ventriloquist, wounded in Mesopotamia.

The son of E. F. Harper, of Devonport, England, seriously wounded at Salonika. (Reported to *VAUDEVILLE* from Paris.)

Thomas F. Keenan, Co. A, 107th Inf., A. E. F., died Oct. 4 in a hospital in France. The deceased was a cousin of Will J. Kennedy.

Teddie Woodhouse, English female impersonator, died in France from wounds received in action. Enlisted as Scott Barrie, Leeds.

Alfred W. Bannan died Oct. 11 at Governor's Island, N. Y., from pneumonia following influenza. The deceased before enlistment was a member of the Majestic Musical 4.

Lennie Mayme (so known professionally in England, where he was a light comedian) killed in action in Belgium in October. Enlisted with the British Army as Private P. Bramwell.

Philip Kearney Mindil, Jr., aged 19, son of Philip Mindil, newspaper man and theatrical press agent, was killed in action with the 107th Infantry (the old New York 7th), Sept. 29, in the Cambria attack. Young Mindil is listed in the U. S. Army when seventeen and was one of the youngest regulars with the Pershing troops. He was attached to a machine gun corps.

Capt. Ray Hodgson, wounded behind the ear when struck by shrapnel in France in October, has recovered and left the Base Hospital to rejoin his company, with his regiment (105th Inf.) and division (27th) again ordered into action. Capt. Hodgson's company ("H") was reorganized, having had left of its full complement of 250 men, one lieutenant, one sergeant and 16 men. The others, out, were mostly wounded. Capt. Hodgson was very well known in the business end of vaudeville before going into the service, he also having been at the Mexican border. Shortly before his injury in France a shot destroyed the Captain's billet and also all of his personal belongings.

William R. Phillips, former Lasky employe, now a Corporal in Co. M, 361st Infantry, is reported as severely wounded in France.

SERVICE.

Albert Pollet (pictures), 2d lieutenant at Camp Bowie, Fort Worth, Tex. Joe Baker ("Vacuum Cleaners"), rejected; under weight.

Lawrence Fitzgerald (Aeolian Hall), Tank Corps, Camp Holabird, Md.

Howard Heck (Carnegie Hall box office), Marine Corps, at Iona Island. John Seney (Edward Zoeller Trio), Navy, promoter, Chapman. Earl Sanders (Orpheum offices) passed a physical examination Monday, but does not go to camp.

Horace E. Tureman (formerly conductor of the Broadway orchestra, Denver) has entered a southern camp. William (Doc) Armstrong, Class A-1,

in a training camp in Texas by the middle of November.

Murray White ("Syncope Violinist"), Aviation Camp at Garden City, L. I.

Lieut. J. T. Green (Green, McHenry and Green), Motor Transport Corps, is with the A. E. F. in France.

Carl D. Elinor (pictures), attached to 157th Ambulance Co., 115th Sanitary Train, 40th Div., A. E. F. in France.

Sergt. Walter Gilbert, discharged from Camp Sevier, S. C., after five months' service, on account of heart trouble.

Fred C. Berlinghoff (son of Henry Berlinghoff) has left Fort Totten for Camp Eustis, where he is attached to Battery E, 30th Regt.

John ("Scottie") Provan is back in New York after eight months in France as a Y. M. C. A. entertainer with the American Expeditionary Forces.

Sergt. Irving Berlin may leave for France next week to complete the work assigned him, of procuring over here popular music and spreading it for the best entertainment of the boys over there. Sergt. Berlin's friends are hopeful that he will leave as a commissioned officer. They all agree his untiring work while in uniform deserves it. No one will doubt his steadfastness in the entertaining needs of Camp Upton, to which he was attached as a private, when informed that now Irving Berlin goes up before eight every morning—from habit.

VOLUNTEER CAMP SHOWS.

At Base Hospital, Tottenham, England, Oct. 8, under the auspices of the Red Cross, the following American acts appeared: Lee White, Clay Smith, Lou Edwards, Betty Washington, Jerome and Carpon, Nella Webb, Torino. Pelham Bay, Nov. 5, First Entertainers, Catherine Powell, Maude Raymond, Rath Brothers, Mae Melville, Harry Jolson.

General Aeronautical Hospital, Garden City, L. I., Nov. 6, William Carlton, Catherine Powell, Fred Brown, Gladys Buckridge, Harry Jolson, P. O'Malley Jennings, Lillian Boardman, Mae Melville, Paul Clemens.

General Hospital No. 3, Colonia, N. J., Nov. 7, Thomas Wilfred, Gladys Buckridge, Harry Crawford, Fred Brown, O'Malley Jennings and Boardman, "Theatre and Health."

Naval Training Station, Base No. 3, Bensonhurst, L. I., Nov. 8, Billy Cripps, Catherine Powell, Beverly Sitgreaves, Rae Mann and May Kessler.

Army General Hospital No. 1, New York, Nov. 8, Jazzambas Orchestra, Milo, Helene Vincent, Ann Chandler, Harry Crawford, Jennings and Boardman, Mae Melville, McDermott and Hennessy.

An organization of men formerly in the theatrical profession has been formed at Camp Travis, San Antonio. They are called the "Gloom Chasers." The "Gloom Chasers" have been giving entertainments weekly for the last four months. Among them are Billy Does, Eddie Dunn, Eddie Mulhern, Virge Reynolds, Charles Clark, Frank Ellison, Sergt. Paul Chapman, Cpl. Clarence Jordan, Cpl. William Walsh, Ernest McCroskey, Cpl. Barad, Terrence Bandkinson.

With the epidemic abatement, the Friday night show at Larchmont have been resumed, the bill being furnished gratuitously each week by E. F. Albee.

FORMING "COMMUNITY OPERA."

Washington, D. C., Nov. 13.

Under the direction of the Army and Navy Commission on Training Camp Activities, the War Camp Community Service is undertaking the advancement of a comprehensive musical organization, to rank with the largest, not only in this country, but in Europe.

"Community Opera" will have its own building here. Young men and women with talent will be given an opportunity to sing with the greatest. It is planned to have a corps of competent teachers under whose direction those showing ability and who are worthy of further study will be given lessons. Composers will be welcomed and developed.

Arrangements are being completed for the appearance of the greatest artists in America to sing the leading roles, with a chorus that is now being trained under the direction of Prof. Peter Dykema, who has charge of the musical division of the War Camp Community Service.

Another plan, for which the Embassies here have promised their assistance is the exchange of French and Italian artists for the purpose of bringing foreign artists to this country and sending Americans to Europe.

An orchestra has been organized by Mr. Christiansa of the Washington College of Music.

The first opera to be produced is already in rehearsal.

"PLAYERS' INN" AT CAMP.

Camp Dix, Nov. 13.

"The Players' Inn" opens here this week. The Inn is a splendid little hotel erected by the Young Women's Christian Association and designed exclusively to take care of women professionalists who play the camp theatre. It is patterned after a similar hotel built by the V. W. C. A. at Camp Upton. A neatly furnished room with running hot and cold water is available to women artists for 50 cents per night. In the past theatrical companies were compelled to journey some miles into the city, as at other cantonments, and besides the inconvenience, it entailed a cost of several hundred dollars weekly.

At majority of the camps, special barracks have been set aside by the commandants and fitted up for the men in the visiting attractions.

MORE CANTONMENT THEATRES.

Additional Liberty theatre construction for the cantonments has been ordered by the Commission on Training Camp Activities other than announced several weeks ago. Camps in which the theatres are in course of construction or will be built are Bragg, N. C., Eustis and Lee Hall, Va.

Camp Mills, at Mineola, L. I., originally announced for one theatre, is to have two houses. Mills has been a tented camp, but is to be made into a permanent cantonment. Camp Greene at Charlotte, N. C., listed for a tent theatre, will have a regularly equipped house.

Peace is not expected to halt cantonment entertainment or Liberty theatre construction.

PLAYING WITHOUT SALARIES.

The Marie Dressler show, starting a six weeks' tour of the camp theatres, beginning Dec. 2, is mostly made up of vocalists. Several of the singers were recruited from church choirs but the routine as rehearsed is said to be a corking combination of popular airs. Miss Dressler will announce the spe-

"CARRY ON" BY SOLDIERS.

Syracuse, N. Y., Nov. 13.

The Fort Ontario Players, from General Hospital No. 5, Fort Ontario, Oswego, N. Y., opened at the Welting, Monday, in "Carry On." Production slated to show at New York after its local engagement.

"Carry On" is a military melody. "Carry On," "Kid," "The Instrument of God" and "The Flying Prince," four playlets, comprise the program.

The Players are fortunate in having many professionals in their ranks, and the production bears all the earmarks of a regular theatrical performance. Adelina O'Connor, wife of Col. Henry D. Thomason; Izetta Jewell and Jeanette Perry take the female roles. Col. Thomason is the commander of General Hospital No. 5 and but recently wedded. Miss O'Connor is late of "The Yellow Ticket," while Miss Jewell has played with Otis Skinner and James K. Hackett.

"The Instrument of God" is the one tragedy on the program. In it the Kaiser meets his fate. Miss Jewell has the heavy work in this skit, as the Baroness. Sergt. Jay Strong appears as Count Von Triste. "The Kid" is the sentimental playlet and gives Miss O'Connor and Glenn Hunter a chance to show. Sergeant Hunter, a professional, also plays the Prince in "The Flying Prince." His work is admirable. Miss O'Connor is dainty as the "Kid," and later gives another delightful characterization as the Princess. Miss Perry does excellent work in the same piece.

There is a novelty number introducing E. S. Sabine as a female impersonator. His Spanish dance is nearly perfect.

The four playlets are well staged, the settings are better than some road productions carry and the orchestra is very satisfactory.

The show will open at the 44th Street Roof theatre on Monday. Sergeant Edward Goodman, formerly head of the Washington Square Players, directed the show and wrote two of the playlets.

PRESIDENT APPROVES PLAN.

The President has written a letter of approval to the Stage Women's War Relief endorsing the countrywide drive for the War Orphans of the Allies, which they are to launch in New York on Nov. 24.

The play "When a Feller Needs a Friend" has been contributed free of royalties and will be produced first in New York by an all army company; later will be released for general production throughout the country by amateur societies, etc.

"OH YOU BABY" CANCELED.

"Oh You Baby" due to start over the cantonment circuit next week, with Devens the starting point, has had its route canceled, following a review of the attraction by members of the board of review of camp shows.

The comment was that the show was not up to standard.

Several other attractions have been advised as to improvements, but in the case of "Oh You Baby," the camp time is off.

The show was put out by Joe Mann and Harry Stewart.

CAMP HUMPHREYS' FIRST.

Camp Humphreys, Va., Nov. 13. The new theatre is being rushed to

VAUDEVILLE

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"SOME PEP" UNIT IN FRANCE

By GEORGE BOTSFORD

Editor VARIETY:

Possibly VARIETY might not care about a letter concerning the "Some Pep" unit, but whether or not, I am going to write and try and make the letter as interesting as our work has been. We have only had two weeks of "road work," but those two weeks have been full of interest to us.

The trip across was rather uneventful. The boat was full of Red Cross nurses, and doctors, Y. M. C. A. workers, a score of K. C. men, and so many others Damon Runyon remarked, "the war would be very well attended."

Will Irwin, the celebrated "special" man, was also on board and gave a splendid lecture in the drawing room on things that he had seen during previous visits, particularly on the Italian front.

We reached Paris in ten days from the date of sailing and got a great reception from Johnny Cantwell and his wife, of our unit, who had preceded us by three weeks. Getting the papers necessary to travel anywhere in France kept us in Paris eight days, and we gave several shows in the immediate vicinity. The first one was an aviation camp, for which traveling papers were not necessary. They called for us in a Ford and out we went, and how those boys did appreciate the show! They were nearly all college men, fliers and mechanics, and they didn't miss a point.

Our next stand was a convalescent hospital, where the boys were just as appreciative, but as the week went on and the patients are a little bit more conservative with their demonstrations of approval. Pretty hard to be sick and smile.

The most interesting experience around Paris was a remount station we played that had never had, any entertainment except what they furnished themselves. We gave the show in a stable on a stage that was hastily improvised at one end. And the ladies dressed in a manger. However, the environment was forgotten when the laughs commenced to come, and our entertainment went over in great shape. I say "our" entertainment, but I mean the part that the others do, for my end of it is most always on pianos that may have seen better days. Almost without exception they are the most decrepit instruments that one could imagine, and I generally have to stagger along, satisfied to find a note once in a while that will give a tone. The first day, Moore-Davitt-Collins unit had a little the best of us, for they have a portable organ. Maybe the "Y" will get us one later.

That engagement was the last around Paris, as our papers were ready. So we started "out," carrying a heavy suit case, a hand grip, water bottle, gas mask, helmet and a roll-up containing four biscuits.

All the rest of the party were similarly burdened and I don't understand yet how we got all our equipment into our compartment on the train. It is not considered advisable, if you want to see your baggage again, to check anything that might be carried.

The train passed through several devastated towns and we got our first glimpse of the damage done. I'll leave the description of the more gifted pens than mine and jump to our next stand, a few miles behind the line. Let me mention in passing, that when we got to our destination, and from the depot to the hotel with those "roll-ups" (which weighed several pounds),

they stayed right where we dropped them and we have not seen them since.

Our first objective gained, we found that the battle front had moved up so fast and so far that there was no one left to entertain. So we only stayed there three days, giving a show to a few men left in a "Y" hut, and one performance at the hotel for a few officers and "Y" workers. We also got our first glimpse of a Boche airplane. Not much of a glimpse, for he was so high that we could hardly see him, but we heard him roar, saw his machine guns, and they gave us a little first thrill.

We went on to another sector, back in what they call the S. O. S. Just what it means I do not know, but there was a lot of activity and we stayed there several days. We played three aviation camps in as many days, leaving the hotel about six and getting back by ten at the latest. They were all the same old story of the boys being "show hungry" and, therefore, full of enthusiasm. Plans, terrible, as usual, but the soldiers know that and they derive considerable amusement out of my efforts to play "Black and White Rag." Johnny Cantwell carried a ukulele which has proved a lifesaver several times.

At one of the camps an officer, a celebrated Princeton football star, had only that day received his captain's commission, and we gave another show at the officers' mess. He happened to be fond of "barber shop chords," so we became rather friendly. In the middle of the festivities, about ten o'clock, the door opened and in came an aviator who had been out on patrol "and didn't get back in time. They had about given him up as missing, and I can't describe the scene which occurred when he reported. After that was over we had to start the show all over again for his special benefit, and we did it gladly, for their joy was contagious.

One show in the "Y" hut in town and entertainments at different hospitals for wounded troops took up the balance of our stay in that sector. We would generally give a show in the afternoon, and while waiting to give the performance in the evening, Johnny and the ladies and the ukule would go to the different wards and sing and talk to the men who were lying in bed. All I could do, and all I did, was to follow the surgeons as they made their rounds. They were all very kind about explaining things to me, but there was not much explaining necessary for most of the cases, for I could see the terrible effect of shrapnel. I never knew what bravery was till I saw the surgeon remove dressings from awful wounds, and re-dress them with hardly a whimper from those lads. Some of them did yell, yes, and yell loud, but after it was over they always thanked the doctor and smiled at me and the lighted cigarette I had ready for them.

It is always difficult to get away from those places on schedule time, for there is generally some one we know, or who knows one of us, in the audience. And they want to talk, particularly to an American girl.

It is a beautiful bit of country through this section, and I should like to drive through it some June, after the war.

On we went to a different base in the same sector, where regiment after regiment was over there through. We gave three shows to them in a day in a monster tent and sent them on their way. I say we, but there was no piano, and the old "uke" once more saved the situation. And no one for John and me to sleep, and one of the officers gave

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.

Rochester, N. Y., Nov. 11.

Editor VARIETY:

The editorials on the epidemic and its influence on the theatre, appearing in last week's VARIETY, should appeal to every thoughtful mind, for it breathes nothing but truth and justice, expressed in a way no one could take exception to. Now that you have taken the matter up, I hope you will continue to press the question of establishing a co-operative organization of show interests, to combat oppressive measures such as the theatre world experienced during the influenza epidemic, otherwise as you justly say, the theatre may again be the one to suffer should another epidemic occur.

As a member of the "Sight Seers," a Columbia Wheel show, and one of the sufferers to the extent of five weeks

up his room to the ladies. At just this time who should turn up but a lifesaver in the shape of an artist we all knew, attached to a pioneer corps and located there. They were sleeping in barracks, and he welcomed us like long-lost brothers, and we sat up late relating all the show gossip we could remember to this friend in need.

They were a mixed crowd, these twenty fellows, but they fitted each other as though they had been selected. And their lieutenant was their ideal—a comrade and a leader. They would follow him through anything, and though their modesty about their experiences was as great as their hospitality, we gleaned that they had that point to the lieutenant's satisfaction.

Our next point was about ten kilometers distant, and the entire bunch followed us down. "To see we show again," they said. Good-byes were said reluctantly, for we all realized that even in peace times we would probably never see most of them again.

This next stand of ours proved to be full of extreme and unnecessary difficulties. A rather hurried "Y" secretary dumped us in the town about dusk, at the same time a regiment of troops came marching in. No arrangements had been made for us to eat or sleep or even to give a show. But Johnny got busy, and though his French consists mostly of gestures, he made everything all right and we gave a show in the French "Foyer de Soldat" and found a place to eat and sleep, although he and I had to sleep on the floor. I must mention the fact that I had a good plan to play on, much to my satisfaction.

Next morning we had no way in sight of getting to the next town which was to be our headquarters for a week. So we spoke to an officer who had charge of a convoy of trucks and he very considerably broke one out of the line and placed it at our service. We receive so much consideration from all the men and boys in the Army with whom we come in contact, that it is no wonder that we are still full of enthusiasm over our work. No matter how tough the breaks we have all learned to smile and make the best of it.

They need more entertainment over here, and the boys deserve it, and, more than that, it is going to be something to be proud of to be able to say "I was in France."

George Botsford.

enforced vacation, I desire to express my appreciation of the article, and the stand VARIETY has taken, and hope it will bear fruit; but this will be measured by the support you get from your readers, and as one of long standing, I desire your permission to give two or three thoughts.

The "Sight Seers" and other companies cheerfully worked in the theatre and on the streets for Liberty Bonds, tobacco funds, War Stamps and benefits of every description. I do not contend that other organizations did not help, but what I want to know is, why should the theatre be signaled as the first to suffer?

Well-ventilated theatres, giving performances only two and a half hours in the afternoon with a long intermission during which the air is changed and purified, then two and a half hours at night, were ordered closed, when department stores and ten-cent stores, especially the latter, crowded from morning until night, and their elevators, jammed to suffocation, were allowed to remain open.

On Tuesday at the Columbia Theatre, in Chicago, one of the finest in the Loop, we were ordered closed, not being permitted to give a matinee, for at one o'clock, while were rehearsing a new number we were chased out by a party of speakers, who held a meeting, packed to the doors, ostensibly to sell Liberty Bonds, but which was really a political meeting in the interests of a candidature. It would be interesting to know the why and wherefore of the discrimination.

By the closing of the theatres, the hardships caused to the average artist cannot be estimated, especially to the chorus girls, whose small salaries will not permit them to prepare for an enforced idleness of five weeks, but who were always willing to work like demons to sell Liberty Bonds.

Johnnie Walker.

Muskegon, Mich., Nov. 2.

Editor VARIETY:

Just a line in regard to the proprietor of the Lake Harbor Hotel, E. R. Swett, one of the finest men in the hotel business. We have been at this hotel for the past 18 days.

Mr. Swett has not asked us for one penny.

Frank Manning.

("Junior Mimic World.")

Nov. 7.

Editor VARIETY:

I have a bunch of soldiers around here who want to put on a minstrel show in the camp.

If you can send me a joke book or something in that line it will be appreciated.

Geo. Bob Wick.
(Army Song Leader, Camp Eustis, Va.)

Barnes and Freeman, appearing at the Hamilton last week, brought worry to the new house manager there, but handed the Moss office a laugh. Barnes appeared Thursday matinee in a bathrobe, as usual, "explaining" to the audience his wardrobe had not yet been returned from the tailor's. The new manager heard that far and phoned the booking office, the act was cancelled, playing without regular wardrobe.

Eddie Cooke, formerly the saxophonist of Tait's Jazz Band, San Francisco, has been engaged by E. J. Tanguay to play in the pit during her act.

BURLESQUE

THE GOLDEN CROOK.

"At the Columbia Monday night there wasn't the slightest sort of a dull moment in the entire performance. The theatre was jammed with standees on every floor, and the crowded house thoroughly enjoyed 'The Golden Crook,' with Billy Arlington featured."

There was a reason for this season's show under the title of "Then, Now and Here!" It has everything burlesque should have—action, comedy, girls, music, song, and with all of these, there is a story. The show is in reality a congratulatory of light opera, musical comedy and extravaganza (if you understand the distinction between these three), a dash of spectacle, a dash of a morality play and a bit of genuine burlesque.

The book was by Alva Levitt, who picked an idea here and there and wrote the whole into something worth while. The music, with the exception of the interpolated numbers, is by Jack Strauss and Roy Cowen, while the staging was done by Billy Arlington. The numbers, marches and ballet were of James C. Fulton, and many of the latter were very effective. Jacobs and Jarmon, Inc., under whose management the production is presented, seemed to have been very lavish with the scenic and costume investment.

Miss principals listed, four men and five women. Twenty gals were in the show, moving along in excellent shape, notwithstanding the people were as highly elated as all others over "Pack up your troubles."

The two acts of "Then, Now and Here" have seven scenes, four in the first and two in the second. It is a comedy submarine scene in about "two." There are 16 numbers, including two program numbers, but on Monday night the numbers for the most part were the peppy sort the audience likes. Some of the men led any of them that falling to the women. Mabel Redow, Eleanor Cochran and "Hattie Mayne" were the three who were equally, in that three were given to each. The balance were specialists, such as the burlesque opera bit between Mabel Redow and Miss Cochran and the Arlington and Pall Mall Trio bit.

Miss Cochran is rather a prima donna-subtype, and makes good after the show is under way a short time, but on Monday night she has a corking scene of comedy. With the Arlington in the title, and Miss Cochran in the title, the show is in a "treat me" affair. She makes about four changes, and all of her changes are effective. Mabel Redow, while not long on voice, is there as a dancer, and she leads numbers enough to get them in. In the ballet which opened the second half of the show she and Hilde did a very effective "The Girl Who Came to a Whirlwind that Scored." The prima donna honors went to Miss Mayne, who acquitted herself noticeably. She had a scene which showed up well leading an Amazon from the flash of the show.

Mr. Arlington has the comedy division, working at times with George Douglas, who is exceedingly clever. He has a scene with the musical bits with Carl Taylor of the Pall Mall Trio. There are two of these, very well handled. Douglas is a comedian, and he gets his full share of laughs. The submarine bit and the scene of the "Amazon" was well worked out between the two of them.

Walter La Foy and Edward Hennessy are the straight acts. They are good, and they are in the early Colonial scene which opened the show, and their voices were a great asset to the vocal end of the performance. They, with Taylor, did a specialty in one down in the latter half of the performance that went over with a bang.

Arlington and Douglas held to tramp make-up throughout, and cost. Arlington, judging from the manner in which the audience received him, is one of the favorite comedians of the big wheel.

There are about eight changes for the show in the two acts, and the girls as a whole held up their end well enough, although a little shy on the end of the show. All in all, "The Golden Crook" show is a corker this season. It should stand with anything else on the wheel. Fred.

FROLICS OF THE NIGHT.

"Frolics of the Night" was shown heretofore on the American Circuit as "The Cabaret Girls." It is operated by the I. H. Herz and Kelly & Demsel, Inc., but it has Mike J. Kelly of the sponsoring trio traveling right along with the troupe, making it known as the H. & K. & D. outfit as the "Kelly show."

"Frolics of the Night" has a great deal of improvement over former seasons, although there are a number of changes that are all to the good. There has been quite a turnover in the personnel of the principals, with Irving Gear and Doc Barretto still at it left of the old playing contingent. Heading the lot, according to the lobby "dash" of sheets, is Maude Rockwell. Judging from her work throughout and the voice she displayed despite the heaviness of a cold that almost kept her singing apparatus from the stage, Miss Rockwell lives up to the billing.

Miss Rockwell is one of the finest in the first part was all wrong as far as her coverage were concerned. That greasy combination of the laundry and wasn't a bit attractive to Miss Rockwell. When she had different costume, the effect was all the more noticeable. Miss Rockwell at times sang like a nightingale, and she worked hard to keep her low register working, but the boresome whistle almost forced her to quit.

Miss Barretto is a Trojan for work and

real jockey, while two other members of the female contingent, namely Misses Freeman and Nadeau, did fairly well under the circumstances. There was a fair bit of the women to open in abbreviated or pantlegged outfits that didn't enhance the feminine attractiveness one bit. Later changes helped splendidly.

The show has three superlatively, but a mile and a quarter shy on funmaking ability. They buzzed in and out and slammed around some of the old bits that Mike Kelly perhaps did in stock before burlesque was "reformed," but it was a palpable fact that none of the men, and there were four of one time trying to be funny, landed a laughing score even when individual tours came to swing some comedy stuff. The program lists Kelly's male partners as Ben Holmes, Irving Gear, Harry Morrissey, Jimmie Elliott, Dan Duffy and Carl Dellorato.

The way the Jewish comic makes up his face does more to convey a mechanical expression than anything else while he and the semi-Dutch went through all their poses as though wound up instead of being honest-to-goodness burlesque comedians.

The chorus has been through the war. Also the worst epidemic that burlesque or any other phase of the show business has ever seen. Perhaps that is the alibi for the Kelly show not boasting of the finest chorus in the burlesque world. The girls are an odd mixture. Some are fat, some are lean and some are ungainly in between, and about the best thing that can be said of them is that they pick up their cues faster than the majority of the other chorus looks the American burlesque.

The scenery looked pretty good, especially the layout for the opening of the second part. Several of the dirty outfits at the opening of the first half needed cleaning, as was evidenced when the girls came in newer and cleaner attire later in the show.

The Kelly show can stand things. It needs at least one more comic, and a chorus of some rehearsals. A few of the raw duds and remarks could go out. On general ensemble work the chorus stands out much better than it did in other years. Anyway there appears to be more life. When the girls start to work then the show slips and founders. Mark.

TWO NEW STOCK SHOWS.

During the layoff period, Lew Redelsheimer put two burlesque stock shows together, including principals and choristers. The first, was that of the Tom Coyne troupe, now playing stock in the Orpheum, Newark. This cast comprises Johnny Weber and Tony Kennedy (producers), Mabel Webb, Bessie Rosa, Dolly Webb, Bert L. Scott and a chorus of sixteen girls. The other company for the Dauphine, New Orleans, under Lew Rose's direction, embraces John J. Black (also producer), Sue Miller (singer), Nina Rochester (prima donna), Ester Higbee, Ruby Lusby, Rabbit King, Sam Bachan, Harry L. LeVan and a chorus of 12.

ANN FOREST

Who travelled all the way from her home in Denmark, to California, to become a picture actress. Her debut on the screen, as "LILIAN PARSONS" in the latest picture, "THE RAINBOW TRAIL," has established her as a genuine little artist of exceptional merit. Her scenes in her emotional scenes is as gripping as her quaint comedy moments. Miss Forest is now in New York, and it is said, an interesting announcement of her next engagement will be made public.

"THE SKIRT" SAYS

(Speaking of Women—mostly)

By THE SKIRT

A well known show girl, who recently became engaged to an Army officer whom she met only once after we had gone into the war, met one of her friends in the crowd of merry-makers on Broadway, Monday afternoon. When asked what she thought of the news she replied, "It's all very well, but really I'm getting a little bit skittish. You know I never saw Jack except in his uniform and I dread to see what his taste in civilian dress may be. He looks so wonderful in his uniform, but just suppose he runs to grey derbies, fancy pockets or white spats—well, I just couldn't go on with it. So you see I'm a little bit worried."

The holiday spirit still prevailed at the Royal's Tuesday matinee. Eddie Leonard was on the program to follow Nan Halperin, but opened in a mission just before Miss Halperin. By the applause it seemed Mr. Leonard could occupy any spot, but no one has quite the knack he has of working up a applause.

Mr. Leonard makes four complete changes of costume. They are all of bright satins. For the finish he wears the regulation black evening clothes. Miss Halperin, always the bright spot on any program, still surprises with her rapid changes. Her child number this week is done in a white skirt dress with pink bands. The school girl is dressed in blue taffets with red trimmings. The other changes remain the same.

The Smiletta Sisters, young, appeared in velvet cape. The dresses are pale green over silver lace petticoats. They change to short red velvet costumes with black fringe trimmings.

Jim and Betty Morgan have the girl making three changes of costume. Her first dress was of white lace made over petticoats trimmed in narrow ribbons of several shades. The skirt was full, the bodice plain with bell shaped sleeves. A peacock blue velvet dress was caught up at one side with a flower. Narrow gold braid was at the waist line and held up the bodice. A dress of exquisite material was of rose colored silk, having a gold pattern. The skirt was draped to one side and lined in plain gold, ending in one gold tassel.

An amusing miss is Rena Arnold (with Jack Alliman). Miss Arnold appeared first in a strictly tailored suit of white cloth. The skirt came well to the ankles, the new length. A black tulle and a high collar gave Miss Arnold a smart appearance. For her change of costume coral velvet pants were combined with white fur and brocade and a crystal bodice. Lilian Broderick (with Tom Eryan) did two numbers in a French blue and tan chiffon dress. The skirt was cut full, ending in points. The sleeves seemed to be detached from the waist. A small hat had narrow ribbon. A plain purple dress has spiral trimmings of cerise fringe. The jazz dance was done in a short, pale blue velvet. The tiny skirt and pants were edged in orange.

A woman remarked at the Fifth Avenue Tuesday night, "Well, I hope I never have to sit through that again." She referred to the Wig Wag Revue. A vaudeville audience is the wisest in the world. This act now showing at the Fifth Avenue has the girls dressed in costumes so dirty I can't see how the girls dare have them next to their skin. They were indeed "odds and ends."

Taylor and Gratton had a silly

sketch. The woman wears a good looking yellow brocade gown. The skirt was gracefully hung with a girdle and sash of several shades of yellow. Another girl in the act besides a badly arranged blonde wore a violet colored dress with pale blue ribbons. The woman of McConnell and Austin does a bicycle act in deep pink tights, jersey and toboggan cap.

Reynolds and Donegan in their roller skating act had their daughter with them and it is difficult to distinguish between mother and daughter. The costumes of Nellie Donegan and Helen Reynolds are as good looking as of yore, with the same stunning hair. Besides, they add of the fluffy variety with plenty of swansdown for trimming.

NO ANSWERS FILED.

Up to Wednesday there had been no new developments in the suit the Buckingham Theatre Co., Louisville, against the Columbia Amusement Co. and the American Burlesque Association asking for damages in excess of \$30,000 and an injunction to prevent the continuance of an alleged wrong, the claim that the burlesque people have failed to book shows at the Buckingham. The Buckingham Co. alleges that the burlesque offices instead of fulfilling their agreement to play shows at the Buckingham switched them instead to the Gayety.

The suit was brought by Attorneys House, Grossman & Vorhaus in behalf of J. P. and J. H. Whallen, executive heads of the Buckingham. At the time of the agreement, with the downtown office of the H. G. & V. firm handling the case.

The Whallens claim that in 1913 when the Columbia and Empire circuits were amalgamated that the Buckingham was agreed to have exclusive booking for twenty years. Before the merger the Columbia booked shows in Louisville at the Gayety. When the American wheel became assured the second circuit shows were switched in August, 1917, to the Gayety, leaving the Buckingham dark.

No answer has yet been filed by either burlesque circuit although admission was made by officials this week that they had heard of the suit which had been turned over to the respective attorneys of the two booking organizations.

DECISION FOR PETE CLARK.

Nat Nazarro, Jr.'s suit against Pete Clark, proprietor of the "Oh Girl" show, which played the Columbia, New York, week Oct. 9, came up for trial before Judge Blake of the Fourth District Municipal Court, last week. After reserving decision for a day the court awarded a judgment for costs to the defendant. The plaintiff, through his attorneys, O'Brien, Malinsky & Driscoll, has appealed.

The litigation concerned the canceling of Nazarro's act, with the "Oh Girl" show, after the Monday matinee.

KAHN SETTLES.

Evelyn Stevens Gerard's action against B. F. Kahn for \$1,800, alleged to have been due her for back salary, was settled out of court last week. The litigation concerned a verbal contract whereby the plaintiff, known professionally as Evelyn Stevens, alleges to have been engaged by Kahn, a stock burlesque promoter, as the prima donna in one of his shows at a weekly salary of \$40, dating from Nov. 1, 1917, and guaranteeing her a full year's employment, or up to Oct. 31, of this year.

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Peace is here, long waited for and welcomed back by all of the civilized world. With peace preventing the recurrence, let us hope forever, of the horrors and terrors of warfare, the theatre looks forward to better times.

Though deemed essential by the Government in times of war as in peace, and enjoying privileges that essentially conferred upon it, the theatre was not as prosperous from 1914 to 1918 nor during the period we were engaged in the terrific battle as it was before the Kaiser confessed himself a maniac nor as it will be, now that tranquility again reigns. The theatre may be the relief required at strenuous moments, the background of pleasure against a mist of gloom, but it has not the actual attractiveness to all of a troubled public that it possesses for mind-easy folks.

Theatrical business should boom. It now has its start. The American people are buoyant with the feeling of restfulness. Those who suffered sacrifices and those who mourn may be made happier that what happened was part of a great war and aided in a greater victory. The theatre sympathizes with them all, its share in helping to alleviate their sorrow is not the least benefit the player sends forth from the stage.

The theatre (which covers the speaking stage as well as the motion picture) has had to endure hardships during the war. Perhaps more so relatively than many another pursuit classified as essential. It gave to the Service, in men and women, in men to a larger number, than any other profession of the same numerical strength in this country. It devoted its theatres and people to the causes of the Government as called for and as often when uncalled for. It stood taxes and paid taxes, making no very decided remonstrance against a revenue tax on admissions that threatened the theatre with financial panic, and is now face to face with an added revenue tax on admissions that will be a further hindrance to patronage. The revenue tax is paid by the public. There has never seemed to be a question of doubt remaining but that the 10 per cent. tax, the first imposed, seriously indented the upstairs' business of the \$2 attractions. What the 20 per cent. pending tax will do is problematical, but it may be safely asserted it is not going to help the box office.

Peace has cleared away everything, even the epidemic disaster. The epidemic closings of the theatres may be called nothing less than a godsend, longer the results to the show and picture business would have been beyond the imagination. It was quite bad enough. The theatre has never experienced worse; and it never wants to again.

The Vaudeville Managers' Protective Association held its second annual dinner at the Hotel Plaza Wednesday night. The V. M. P. A. is called, making the abbreviations answer, is an organization of all variety managerial interests, embracing vaudeville, burlesque and circuses. More strictly, it is a combination for protective and

conciliatory purposes of all those important (or "regular") interests.

The V. M. P. A. did a considerable lot during the war, in looking after the interests it represents. A great deal in fact about all it did will never be made public, for it accomplished things for its members without fanfare or a press department.

The \$2 managers have an organization called the United Managers' Protective Association. As far as we have ever found out, it most often is called in conclave when one of the factions represented in it wants to put something over on the other. Although its attorney, Ligon Johnson, now a captain in the Service, has done valiant work in its behalf when given a free hand and permitted to exercise initiative, otherwise it has been a matter of "committees" that always got their names in the papers, if nothing else.

The picture exhibitors have organizations, two or more. They seem elas-

tiety business without interfering with it. The V. M. P. A. members compete in their business, they freely operate their enterprises and all the while they belong to the V. M. P. A. Their organization attempts no control, it is not a dictatorial association; it is not co-operative in any sense for business purposes, purely and solely co-operative for the general benefit of the profession it represents, for the aid, welfare and betterment of that profession, and for the eradication of evils as they may be discovered or arise and for the adjustment or adjudication of complaints between the managers themselves or between managers and artists, adjusting after investigation of those complaints that could be passed upon in a court of law or an act on the part of either as against the other admittedly of good moral grounds for investigation.

Were the \$2 managers and the picture men in a similar organization, near all their work and their professions would be at an end. And if the V. M. P. A. together with the other branches, were

operates, dealing fairly with all, there would have been no stagehands' union, no theatre artists' union, no actors' union, there will never be an actors' union. There would have been no need for the Actors' Equity Association to send out a call to consider contractual subjects. The V. M. P. A. is an "equitable contract" of the variety stage. An artist playing for any member of it will secure justice in the V. M. P. A. whether he holds a contract from a manager, or whether he does not. The manager belonging to that organization also knows he will be fairly dealt with. There are no longer recriminations between the variety manager and the artist. If the artist has a complaint he prefers it to the managers' association, or he could have it placed there by giving it to his own society, the National Vaudeville Artists. It is bound to get to the V. M. P. A. The organization investigates. The manager pays no further attention unless called upon for a statement; the same with the artist. Each is relieved from worry. There is no animosity, no bitterness. The saving of money and tear alone through the V. M. P. A. is a big item, for the organization's investigator takes on his work as a matter of duty. He is not otherwise concerned.

The present system of the V. M. P. A., as developed by Pat Casey, who has been its actual director since the association was firmly established, due to his previous efforts, is about as perfect as a theatrical man could want it to be. It does away with petty jealousies, prevents vanity among its members, maintains an equal equilibrium among its managers, and the final orders of the V. M. P. A. are obeyed by each one and every one they are directed to within the variety ranks.

It is something for all the theatre to think about, the present status of the Vaudeville Managers' Protective Association. What one organization can do in one division of the theatre! What all divisions of the theatre, particularly joined for protective purposes only, to aid and relieve the theatre business, to prevent imposition and oppression and to conserve the profession!

A membership of an organization such as the V. M. P. A. unconsciously builds up its own code of ethics, made and becoming common by unanimous, if silent, consent, accepted by the playing fraternity in that field as well, and working out to the gain of all concerned. For it can not be gained that 95 per cent. of the minor tribunals of the variety field have been wiped out or taken care of through the formation of the V. M. P. A.

But the greatest good to the theatre of a universal association along the same lines would be the mutuality of its efforts to keep on top of every business and the unquestioned benefit to the entire show business, secured from its mountain of strength, as represented by the millions of dollars invested in theatrical production and the millions of voters engaged in and about the theatre.

The variety profession has shown the way to all theatricals. It believed at one time as the \$2 and picture field do now, but the variety people did it. The others can. Still the others may prefer to allow their dollars to be wasted, to be the butt of every politician who wishes to make use of them, to have theatres indirectly operated by public officials, to waste themselves physically with petty little details of disputes, to keep on top of every business, to see everyone connected with them but themselves organize, and they remain in the same old rut of big and pigheadedness, because so of (Continued on page 20.)

COPYRIGHTED PHOTOGRAPHS

Players on the speaking stage and in pictures should be informed that a number of photographers throughout the country who cater for professional patronage are attempting to take advantage of it in securing publicity for themselves in connection with the publication of professionals' photographs taken by these photographers.

Under the Copyright Law, a photographer may copyright a photo taken in his studio, stamp the copyright notice upon the reproduction of the original negative, thereby leaving open a basis for a civil action for damages as prescribed by the Copyright Law against any paper or magazine which may publish the photograph without mentioning the name of the photographer.

In consequence of this provision and condition, many papers are refusing to accept "copyright photographs," upon which the copyright warning is stamped, without any releasing provision. The paper is liable to an action if by unavoidable accident or inadvertently the name of the photographer is omitted in connection with the publication.

As far as VARIETY has been able to ascertain no photographer has given a reduced or special rate to professionals in general for the privilege of copyrighting the professionals' pictures. While the professional pays the full price, in ignorance of the copyright possibility and without being so informed by the photographer, the copyright is secured nevertheless, with a consequent loss of publicity to the player from these papers or magazines that refuse to publish copyrighted photographs.

Players and their representatives who may arrange for sittings at photographers should have it understood that no copyright is to be secured. If the photographer objects to this demand, the player should refuse to sit for a picture, unless the professional is agreeable to the restrictions or is indifferent to it.

The matter could be taken up by the various societies of professionals and the societies should obtain pledges from photographers who agree not to attempt an advantage over their professional patrons in this way. The societies could issue a list of photographers recommended as reliable and with whom professionals may be free to deal.

The photographers who are, in their dealings with players, seeking first and above everything else to secure free publicity for themselves at the expense of the players and in disregard of their accepted rights, should also be listed and their names made known.

VARIETY is one of the papers that will not publish a copyrighted photograph, either in its news or advertising columns, without a release in writing from the photographer who holds the copyright.

tic affairs, stretched out by their officers to aid those officers in commercial picture enterprises. One has set the fashion while all the exhibitors have done since has been to meet in convention here and there as the puppets of their leaders (?). Otherwise the picture business appears to be divided in its executive departments between the two warring groups, one to manufacture and the exhibitors who also want to be manufacturers.

Between the disorganization of the other branches of the theatre, the unified V. M. P. A. stands out like the Times Building in the square.

Pat Casey is the general representative of the V. M. P. A. When Mr. Casey as its representative presents himself on a mission, he represents, not the Smith circuit of three theatres, or the Jones circuit of 19 theatres, but all of vaudeville and all of burlesque and all of circuses. He speaks for all of them—they back him up. It means something.

The V. M. P. A. is really the variety board of trade. It regulates the va-

represented in a National Theatre Board of Trade, what a powerful institution that would be! There then would be no vicious legislation aimed against the theatre (speaking stage and pictures), there would be no national measure passed unless the theatre were given full opportunity to debate and there would be no country-wide closing of theatres as lately happened without the theatre first preparing a defensive argument against such action, or protesting to good effect that all meeting places be closed if the theatres were.

A National Theatre Board of Trade, taking in all the theatres of this country, would have weight wherever their representative appeared. It would represent the theatre and its people, its money and its influence; an institution for the protection of the theatre and professionals that could and would defend the theatre and secure justice and equal rights for the theatre and its people at any and all times.

Had such an organization been in existence, operated as the V. M. P. A.

BUSINESS BOOM OFFSETTING HUGE EPIDEMIC REVERSES

**New York Legitimate Shows Enjoy Great Prosperity from
Holiday Crowds. Veritable Box Office Godsend
to Managers Following Terrible Slump.
New Plays Underlined.**

With Election day and the pre-peace celebration on Thursday of last week, business along Broadway jumped to better than season form. The run on theatre box offices and agencies for seats for last Thursday was unprecedented, but the demand for the real peace jubilation Monday was even greater. By two o'clock in the afternoon capacity was accomplished by the box offices, and no seats for attractions were available save at the ticket brokers.

Brokers did not deny that the sales of the two peace celebrating days did much to wipe out the losses sustained during the epidemic. One broker said that he was about a thousand tickets short of demand, which, though it might have been exaggeration, is an index of the heavy call. At the cut rate agency the clean-up was earlier. At show time Monday night, there was but one attraction offered—Robert B. Mantell, at the Forty-fourth Street. Business there was big, but the house was perhaps the only one which did not have a sell-out. Mr. Mantell swings into repertoire next week and expects to remain in New York until Christmas. Three houses took advantage of Broadway's greatest crowds by giving Monday matinees, without notice. They were the Central ("Forever After"), Astor ("Little Sinner"), and Casino ("Sometime"). At least one of the attractions used the ballyhoo method to attract the throngs, it being perhaps the first time such a stunt was ever employed for a Broadway show. All three attractions advertised daily matinees throughout the week, but discontinued them after Wednesday.

The big business of the past ten days is now expected to continue. After the Liberty Loan drive and the epidemic, no manager ever hoped for the reversal of form accomplished by the armistice signing over night. As evidence of the boom, perhaps half the number of dark houses exist as last season at this time. New attractions which arrived this week and others due in by November 25, may leave but one big house unoccupied—the Knickerbocker.

Also dark this week are the Princess, Selwyn, Morosco, Little and Belmont. The latter two are negligible, while the former had no attractions for more than a year. The Punch and Judy, an older miniature theatre, is also dark, but due to open soon with a Martin Brown comedy originally called "Pennies." The Morosco will reopen Monday with "Remnant," the original date having been set back. The Princess begins its season at the latter end of next week with the musical "Ask Dad." This week "Tiger, Tiger," at the Belasco, and "The Betrothal" at the Shubert, entered the lists.

Four attractions bowed out last week. "Peter's Little" succeeded with what looks like a Brady nit with the type play, "Home Again"; "Freedom," a patriotic spectacle, which lasted two weeks and a day at the Century, and announced that its closing was "temporary"; "Perkins" ("The Man from Toronto") stopped at the Henry Miller, to be succeeded Saturday with a revival of "Daddy Longlegs." William Kent in "Ladies First" this week. The show is doing well, sharing in the big business that accompanied the consummation of peace. It is denied a closing notice was posted.

New attractions are "Pigeon Post,"

succeeding "Head Over Heels" (Mitzl) at the George M. Cohan, November 25, and the soldier play, "Good Luck, Sam," that lights up the Lexington the same date. "Fiddlers Three" departs this week to make way for "The Better Ole" at the Cort. The departure of Mitzl and "Fiddlers Three" reduced the number of musical plays from eight to six.

In the midst of the merry-making the Metropolitan grand opera season started Monday night.

Wednesday William A. Brady started a publicity campaign in behalf of "Home Again," with a full page advertisement in the New York Times.

BOOTH MEMORIAL UNVEILED.

The unveiling of the Edwin Booth memorial statue was held in Gramercy Park by The Players, November 13. The program opened with a song by a quartet under the direction of C. L. Sanford. After an invocation by the Rev. George C. Houghton, and the presentation to The Players by Howard Kyle, secretary of the executive committee, Edwin Booth Grossman, grandson of Edwin Booth, unveiled the statue.

John Drew, in his capacity of president of The Players, accepted the memorial and acknowledged the co-operation of the trustees of Gramercy Park to which Syntesman Fish responded on behalf of the trustees. Brander Matthews spoke intimately and reverently of the character, and art of Edwin Booth, after which the quartet again sang. A number of persons witnessed the unveiling.

The statue, of which Edmond T. Quinn is the sculptor and Edwin S. Dodge architect, both Players, is of green bronze and is about fifteen feet in height. It represents the actor as Hamlet, standing in a graceful and commanding attitude before a low chair. The face of the statue, as well as the lines of the body, are sharply and beautifully chiseled.

It stands in the middle of the park, facing south, and is in plain view of Edwin Booth's room at the Players, at the windows of which he was wont to spend many hours. It is said that the only other statue of an actor in either a public or semi-public square or park in New York is that of Shakespeare, in Central Park.

DENIES MACKS HAVE SEPARATED.

George (Lefty) Miller, manager of the Forty-fifth Street theatre, and who also "personally represents" Willard Mack and Pauline Frederick, asked Vantage this week to make an emphatic denial as to any estrangement of the Macks (Miss Frederick in private life being Mrs. Mack).

Miller says the Macks are living together in a New York hotel, that Miss Frederick is not going to California, as reported, and that Mr. Mack was appearing every night in "The Big Chance."

Kent Leaves "Ladies First."

Don C. E. Kent, who is playing William Kent in "Ladies First" this week. The show is doing well, sharing in the big business that accompanied the consummation of peace. It is denied a closing notice was posted.

MUSICIANS LOSE.

The musicians' matter, brought about through the claim of part salary during the epidemic, has apparently been dropped with the managers winning out, they having taken the stand that they abided by the contract.

The "enforced" rules laid down by the Musicians' Federation, which demanded that all road men receive \$25 weekly during the period of epidemic lay-off, never became operative.

In only one known case did musicians come in from the road from any appreciable distance. In that instance four musicians paid their way in, but the firm controlling the attraction refunded the fare rather than start a controversy with the Federation.

The I. A. T. U. S. E. (stage hands), the members of which were much harder hit by the epidemic, made no representations in any way to the managers.

NEW MCINTOSH REPRESENTATIVE.

Probably through the prolonged illness of Norman Jefferies in Philadelphia, he has been succeeded as American representative of the Mcintosh theatrical interests in Australia by Ethel Howe Williams.

Mrs. Williams is the wife of J. D. Williams, manager of the First National Exhibitors' circuit. Her marriage she was private secretary to Mr. McIntosh for several years.

Mr. Jefferies acted as McIntosh's American representative from the time Chris O. Brown resigned that position.

In addition to representing Mr. McIntosh in theatrical matters, Mrs. Williams will be general representative for him over here. McIntosh has varied interests, from political to commercial. Mrs. Williams' offices are at 6 West 48th street.

BACK TO MALE TREASURERS.

Girl treasurers and box office assistants are to be dispensed with in Shubert's New York theatre, several changes to men already having been made.

An order to managers was sent out last week and resulted from protests registered by several producers having attractions in Shubert houses. The complaints were that girls are not only inefficient, but they are too apt to get "fresh" to patrons.

One house manager explained that even a male ticket seller with a grouch will at least be courteous to women, but that some of the girls in box offices don't bother to make distinctions between sexes.

"THE ROTTERS" TOO LIGHT.

Chicago, Nov. 13. The management of the Playhouse, after seeing a first performance of "The Rotters" at Rockford, canceled the engagement for the Friday set for Nov. 7, stating it regarded the cast of the English piece as too light to draw \$2 trade in a precarious season such as this.

The little house is angling for "Tea for Three."

The management thought better of its action later in the week and the piece opened Thursday evening.

PUBLIC WANTS LAUGHS.

Chicago, Nov. 13. Tyrone Power has the English-speaking rights to a comedy to be called "What the Public Wants," a translation from the Yiddish of a piece which, translated from the original Russian, ran three months in the New York ghetto under direction of Jacob Adler. Walter Hays will have an interest in the Broadway and road rights.

It is a farcical expose of theatrical managers, authors and actors, and the third act is a chop suey of the first and second, the manager's idea of what the public wants—laughs.

EQUITY MEETING NOV. 17.

The general open meeting of the Actors' Equity Association, scheduled at the Astor Monday evening was called off because of Broadway's greatest celebration.

It was decided to hold the meeting at the Astor next Sunday (Nov. 17) at 3 o'clock p. m.

Wednesday Frank H. Gillmore, executive secretary of the Actors' Equity Association, asked VARIETY to refute any inference that the proposed open meeting of the actors' organization had been called off, but that on the other hand it would positively be held at 3 o'clock Sunday afternoon next in the Hotel Astor.

Mr. Gillmore also stated that all bonafide players whether members of the Equity or not will be welcomed at this meeting.

Ex-Astoria General of the U. S. George W. Wickersham has accepted the invitation to be the principal speaker, when he will dissect and analyze the different forms of contracts now in use by the legitimate profession.

"This meeting, declares Mr. Gillmore, is for the purpose of lauding and protecting the managers using Equity form of contracts. While no particular or specific manager is to be singled out for criticism, it will be a certainty certain contracts other than Equity's will come in for full analysis.

ACTORS' FUND ASKS DISMISSAL.

When Emma Rendall, a singer, who is suing the Actors' Fund of America for \$50,000, refused to sign the examination papers last week, David Gerber, of Dittenhofer, Fishel and Gerber, counsel for the Fund, entered a motion to dismiss the action and strike out the charges. The plaintiff's counsel's motion to adjourn the case was granted.

The plaintiff, one of the workers at the Actors' Fund Fair in May, 1917, upon leaving the premises with a package was intercepted by a detective and publicly compelled to disclose its contents. Basing this indignity as the charge, Miss Rendall entered suit. Counsel for the defendant procured an order for examination, before trial, with the subsequent refusal on the plaintiff's part to sign the examination papers.

FOUR PREPARED DURING LAY-OFF.

During the epidemic lay-off, Elliott, Comstock & Gest started preparations for four new attractions, two musicals.

Soon to go out is "See You Later," which the firm purchased from A. H. Woods. The piece will have T. Roy Barnes and Frank McIntyre and is aimed for Chicago at the holidays. There is to be a musical version of "Saturday to Monday," with the score by Louis Hirsch. This is a comedy which played for several weeks at the Bijou early in the season. "Adam and Eva" is a comedy, and "The Cross" are also being prepared.

FRAZEE AND WELCH TO PRODUCE.

H. H. Frazee and Jack M. Welch have arranged to produce several plays. The first will be "Sinner's Luck" by Thomas W. and Fleta C. Springer and Joseph Noel. The piece is described as "a mysterious detective farce."

The producers moved this week to the Regan building, taking the suite formerly used by Welch and William P. Orr.

"ALLEGIANCE" REOPENING.

"Alliance" will reopen at Portland, Ore., Monday under the management of C. E. C. Part of the cast was engaged in New York, including Alice Fleming, Marie Curtis, Edward E. Horton and James A. Bliss. The piece was presented in the summer in New York by William Faversham and Maxine Elliott.

CELEBRATIONS PACK HOUSES AND "SPECS" REAP HARVEST

Records Are Smashed by Business Resultant from Three Big Holidays. Crowds Flock to Theatres, Bars and Cabarets. Joy Sprees Make History.

Three record nights within seven days was the score achieved by the theatres of the country. Election Day, the premature peace celebration Thursday, and Monday. The elation of the public found vent in the street celebrations, but to those of sober mind, who desired to evade the more boisterous crowds of the streets and the attendant rowdiness, the theatres were the temple in which they offered up their sigh of relief.

One of those in the show game, with the vernacular of the profession uppermost in his mind, started early Monday that the celebration Thursday of last week was but a dress rehearsal for the real performance, and that the production would be staged in all its splendor Monday. His prediction of the morning proved true. It was a celebration with a vengeance.

All of the managers in New York immediately grasped the idea that the week was to be a gala one and early Monday began to lay their plans for a week that should to their minds prove a record one from every standpoint conceivable.

The Shuberts rushed in Monday morning and declared a matinee for all of their houses, where it was possible to obtain the players. The Central, Casino, Adelphi, 39th Street theatres were the only finally opened for the matinee. All four of the houses were sold out for the performances. Of course there was considerable aid from Joe Leblang for the shows, but this was only the case because of the fact that it was impossible to obtain any advance advertising for the performances. As a matter of fact the shows for the greater part of the week started their performances until about 3 p. m.

All of the managers that had seats in advance with Leblang immediately started a call Monday morning to obtain their seats back for the Monday night performance. Leblang refused to a certain extent and held to his regular schedule of prices.

The hotel agencies scented a "big night" early in the day and they immediately shot prices skyward. There was not a chance to obtain anything in front at any one of the theatres for \$30 for a pair. The agencies themselves offered \$11 a pair for anything at a house holding anything that looked like a hit in a musical way for the Monday night performance. This was at 11 a. m. As the day advanced the prices went skyward and by 6 p. m. \$50 was the smallest amount considered for a pair of seats.

The Columbia with a matinee Monday was sold out long before 2 p. m. The night show was sold out by 4 o'clock. The Palace had a turnout at the matinee and was clean before 4 for the night performance.

One manager making an estimate on the three nights, Election, Thursday and Monday, stated in New York city alone the gala occasion brought at least \$500,000 into the box office.

Some of the houses themselves boosted the prices Monday night. One, the 44th Street, Mantell playing Shakespearean repertoire where the top of the orchestra was \$1.50, lifted its price with the aid of a rubber stamp to \$2.

The Monday celebration did not appear to have the snap of Thursday's. Both were unique in one respect—they were the first celebrations of the

spontaneous variety that ever started in the daytime in New York. Monday was a continuous performance, from seven a. m. to endless.

Thursday's commencing at 115 p. m. on Fifth avenue. Fifth avenue Thursday was packed with people and the autos ordered off the avenue before Broadway commenced to pick up holiday traffic. Later Thursday Fifth avenue dropped away and Broadway got them all.

Monday morning even before seven Broadway had a hold-over crowd, from the night before. Between six and seven, just after dawn broke, small and mixed crowds of soldiers, sailors, marines, men and boys marched around Times Square. By 7:30 there were more people in the square than usually are there at 10 a. m. of a normal morning. At 8:30 auto trucks commenced to appear. They were full of employees taking the day off after assembling their work. From then on it rained people on Broadway, with slightly above the average of New Year's Eve noise. The crowds ran in like numbers to night when they became enormous size and autos were ordered off the main alley, with the police regulating sidewalk traffic up and down for the right and left sides of the street, something that had not become necessary Thursday evening.

Thursday in the outlying sections the ginger was as apparent as downtown. Monday it was all downtown. The small suburban towns held middle-city mild celebrations, but the bang-up, pent-up, bust-out enthusiasm had been spent in the Thursday hurrah. Thursday's crowds made the noise. Monday's came out to see the crowd and hear the noise.

Several of the morning papers Monday gave a news account of the armistice being signed. The report reached New York at 2:45 a. m. Northwest, the Times and The World had it for their regular Monday morning delivery between 5 and 5:30 in the middle section of the city.

The hotels and restaurants looked upon the peace celebrations as their own private parties and charged extra to those who wanted to butt in. As the butters-in packed the restaurants to their continuing capacity, the restaurant men filled the cash drawer chockfull to ease over the voids that may have been left there since the season opened. From the size of the checks given, one could almost believe the restaurant people were guessing at what they had served and the prices of it, doing most of the guessing on the prices, but the patrons never murmured.

Of all the liquor sold in New York during the celebrations, and without much regard to those it was sold to, an arrest stood out. It was that of a couple of elderly people in a delicatessen store uptown, charged with selling cider having over two per cent. alcohol in it.

Early Monday morning as a party of men in uniforms and others paraded through Times square, carrying aloft a large flag, a sergeant of Marines "marshalling" the "impromptu" parade, knocked down two or three men on the sidewalk who failed to remove their hats as the flag passed them. A workman, who seemed a foreigner, walking

(Continued on page 15).

FARTHER APART.

Until quite recently there was more than a possibility of a reconciliation between Marc Klaw and A. L. Erlanger, with the present indications that a resumption of the former cordial business relations is well nigh impossible. Until about a month ago Erlanger, it is said, would have gone more than half way toward "making up" with his lifelong business associate, but when he heard Klaw had actually gone as far as to talk with Joseph L. Klinkoff relative to a possibility, it was then reported of allying himself with the Shuberts he determined that the split was permanent.

Klaw undoubtedly feels pretty much the same way for he is reported to have said that sometimes a man can be too long in one place.

The present plan is an attempt to decide upon some prominent attorney or Supreme Court judge, to act as arbitrator in all existing partnerships between the two and for Klaw to refrain from entering into any new enterprises, but without changing the firm name to remain intact. A close friend of Erlanger's, summing up the situation, stated that Erlanger now feels that one or the other should sell out especially Klaw. He added: "If Klaw spoke to a representative of the Shuberts regarding selling out to them he was kidding, for the reason that that is impossible, and he knows it. Neither of them would do without the consent of all their associates."

It is not definitely stated, however, that Klaw did speak to Rhinock regarding selling out to that Rhinock spoke to Klaw on the same subject, other than perhaps Rhinock asking in a jocular way why Klaw "didn't come over," which could have meant much or nothing.

FERN ANDREWS LOCATED.

Chicago, Nov. 13.

In the tales of a man named Anderson, who claims to have penetrated into Germany as a spy for a local newspaper, is revealed the present whereabouts of Fern Andrews, the vaudeville who disappeared some time ago. He says:

"Most of the players are recruited from the stage in dull seasons and between engagements. One of the most popular stars of all is—the pity of it—an American girl, Fern Andrews, who now calls herself Fern Andra and claims to be of German birth. She is a blond ingenue. She came from California originally. I understand."

Fern Andrews, to the best of the knowledge of local theatre folks, crossed to England with Birdy Milman. While there she met "Tubby" Ayling, the jockey, who placed her with a girl act. She was engaged in Paris, and from there disappeared.

LICENSES THREATENED.

Chicago, Nov. 13.

Harry J. Powers was notified this week by Corporation Counsel Ettelson the latter would recommend the revocation of the licenses of the Powers, Illinois, Colonial and Blackstone theatres if complaints concerning ticket-scalping continued to be made.

Ettelson said he had received several complaints in the past week regarding the theatres in question. Under the license issued to the theatres the mayor can revoke them on a showing that the theatre owners knowingly permit scalping.

EMMA BUNTING HEADS STOCK.

Emma Bunting has been signed by Jerome Rosenberg to head the stock organization which is to hold forth at the 14th Street theatre. The opening bill Monday will be "The Brat," to be followed a week later by "Tess of the Storm Country."

MOOSER EXPRESSES OPINION.

The announcement sent out by Thomas Dixon that "A. E. Anson" had been engaged for "The Invisible Man" was not wildly received by George Mosser, manager of "The Kid-Id Woman," who has Bertha Kalich starred, and also Mr. Anson.

Besides the following copy of a letter Mr. Mosser sent Mr. Dixon, re the Anson announcement, Mosser personally expressed a regret there is no legal recourse that may be resorted to in instances of this nature, that often creep up in theatricals. Mosser maintains an injury is done to a play when the unauthorized use of the names of its principal players is made use of by other managements.

Mr. Mosser's letter reads:

New York, Nov. 11.
Mr. Thomas Dixon, 1465 Broadway, New York City.

Dear Sir:

I was greatly surprised when a notice appeared in all papers emanating from your press department, stating positively that A. E. Anson had been engaged to appear in "The Invisible Man."

Immediately I spoke to Mr. Anson, who informed me that this statement had absolutely no foundation—that the play had been submitted to him and that he had returned it. I am sure stating that he did not care for it.

Irrespective of whether he cared for it or not, making due allowance for your ignorance, and in view of the ethics of the profession, I would say to you that there are certain things that are not done by gentlemen—or even by business men with any regard for the rights of other business men—and one of them is the endeavor to induce a member of a cast to throw up his part in a production to which, by his personality and artistic ability, he has become of value.

Yours truly,
(Signed) George Mosser.

"DEAR BRUTUS" REHEARSING.

B. Iden Payne, recovering from appendicitis, started rehearsals this week on "Dear Brutus," which is to star Wilma Gillette. The piece is by Sir James Barrie and was done in London with Gerald Du Maurier. The Frohman's have had "Dear Brutus" for some time. The original plan being to present it with Wilma Gillette in it. Mr. Gillette appearing under the management of Arthur Hopkins two seasons ago, caused a postponement of production.

NEW SHOW CLOSING.

"She Took a Chance," the musical play which started in Boston, is now in Washington, where it will close for rewriting and several scenic changes. Changes will also be effected in the casting. May takes and Ben Linn with the new cast line-up will have Ray Raymond, Wanda Lyon, Alfred Gerard, Fay Marble, Eleanor Gordon, Ona Hamilton, Ruth Edello and Gathy Jones.

The show is a musical version of "A Full House," and first called "The Bubble Girl." K. & E. produced it.

PERCY HAMMOND ON A MISSION.

Chicago, Nov. 13.
Percy Hammond, the distinguished critic of the Tribune, leaves next week for Belgium and France on a mission for his paper.

Jack Lait will officiate in his place during his absence.

LIKES BROADWAY.

When "Fiddlers Three" closes in New York Saturday and takes to the road, Louise Groody, the principal, and "found" in this production, will not go with it.

Miss Groody has a marked disinclination to leave the metropolis.

LEGITIMATE

ONLY ONE HIT PROMISED IN FOUR OUT-OF-TOWN OPENINGS

John Cort's Production "Listen Lester" Looks Like the Goods. Ziegfeld's "By Pigeon Post" a Little Late. "Take It From Me" Lacks Class, and "Up In Mabel's Room" Has Only a Title.

Philadelphia, Nov. 13. "By Pigeon Post" opened at the Broad Street last night. It is melodrama fashioned in a timely way with German spies. The title is from the use made of pigeons as dispatch bearers. Though there are thrills aplenty, the piece may suffer through pace and the subsequent passing of interest in German spies.

The author, Austin Page, witnessed the performance here. The play was produced in London about a year ago and won approval there. It is extremely talky and although French in its locale, is thoroughly British in its atmosphere with a decided American accent.

Flo Ziegfeld is the producer and this marks his debut as a sponsor for a straight dramatic production. There is a single set used for the piece which is solid and real. It is the work of Josef Urban. The cast is an adequate one, including Charles Foster, Jerome Patrick, Vincent Serrano, John Sainpolis, Frank Kemble Cooper, Ida Waterman, Margaret Mower, St. Clair Bayfield, and Harrison Hunter. The Tuesday night opening opened to a large sized house, but it is believed that there was a considerable quantity of paper.

The opening which originally scheduled for Tuesday night was really the second performance of the piece. Monday night which was to be given over to a dress rehearsal, the management, because of the tremendous crowds on the streets celebrating, decided at the last minute to throw open the doors with the result that there was about \$1,500 paid in at the box office.

"TAKE IT FROM ME" TOO HIGH.

Providence, R. I., Nov. 13. A new musical comedy, "Take It From Me" by William Moore Patch, had its initial showing in this city Monday at the Shubert-Majestic. This brand new attraction went well, probably because the big house was in a receptive mood celebrating all day the end of the war. Although those who remained during the entire performance applauded generously, and while they apparently were pleased, those who saw a thing or two about first class musical comedies shook their heads, and at least 200 persons quit after the first act, with plans to go back into the business center to again participate in the celebration which they believed would prove of more interest.

The show has some good music—some of it might be called catchy—but those who saw the "Red Mill" and other such musical comedies of days past cannot but feel that real catchy music in musical comedies has become a thing of the past. This new offering has none of the songs that would seem destined to last and prove popular outside the playhouse. Perhaps, with peace at hand, we may be able to get some of the catchy, tuneful music from the Austrian composers that has made many a musical comedy the talk of the country.

"Take It From Me" may go better as it is tounded up and the chances are that it is bound to be made after the first week has been completed, but on the opening night at least everything seemed to drag. It might be called a fair \$10.50 comedy, but it can hardly be classed as yet with the big first class \$2 musical shows.

The company, headed by Vera Michelena, can hardly be called exceptional, although perhaps the fault lies more with the play itself than the cast. Supporting the prima donna are Leona Thompson, Dorothy Belts, Helen Raftery, Fred Hillebrand, Alice Hills, Irving Mitchell, A. Douglas Leavitt, Charles Weiss Homer, Charles Warren, Harold Vizard, Harry Burnham, William Galfour, Tom Reynolds, Eddie Leach, William O'Malley, George Mortimer.

"LISTEN LESTER" LISTENS WELL.

Cleveland, Nov. 13. There is a deal of merit to "Listen Lester," the new John Cort musical comedy which opened Monday at the Opera House. When whipped into shape a bit more it seems destined to become a popular success.

The production is an elaborate one, the company is well balanced and there are tuneful song numbers.

There is also a deal of old material—material generally regarded as "hokum." This constitutes the major portion of the second act. Many of the bits have been taken bodily from burlesque, particularly true of the "see here first" number which leads up to the final ensemble. In it the chore more than comedy, and singing well, appears in the old fashioned burlesque stunt of an assembly of nations. Gertrude Vanderbilt leads them. When the clocks of nations are cast aside the members appear in bathing costumes.

The cast is well selected. Emma Carus has a pleasing role and Clifton Webb is one of the keystones of the cast with dancing and vocal numbers. "Waiting for You," the song hit, is sung by him and Pan Travers. It brings applause which increases with repetition.

Felix Adler and Eddie Garvie labor well with their parts.

The entertainment is well fitted for those who don't care too much about the plot.

It was reported in New York this week Felix Adler may leave the cast. Emma Carus is also reported not satisfied with her role.

(Note: Further reference to the "Listen Lester" production will be found in Cleveland correspondence.)

GOOD TITLE NOT ENOUGH.

Boston, Nov. 13. "Up in Mabel's Room," the new A. H. Woods' farce, had its metropolitan premier at the Park Square, Monday. Aside from a few very snappy lines and an alluring title, the production will prove a little Broadway.

The plot is strung around a house party at which a young bridegroom tries to recover from the room of his former sweetheart a chemise he presented her which has both their names embroidered upon it.

In one scene he is concealed beneath a couch while she starts to disrobe, only to be caught there by his bride. The farce is featured, and proved much more charming after her long absence, than the play with excellent playing. Others in the company are Evelyn Gosnell, John Cumberland, Ernie Markley, H. Dudley Hawley, Frederick Sutton, Marion Tanner and Harry C. Bradley.

SHOWS IN CHICAGO.

Chicago, Nov. 13.

A general exodus is keeping the transfer men prosperous. Or more cure awaits William Hodge in "A Cure for Curables," Walker Whiteside in "The Little Brother," Lombardi, Ltd., with Leo Carillo and "A Tailor Made Man" with Grant Mitchell. They will be succeeded respectively by Lionel Barrymore in the "Copperhead," a Shubert show not yet selected; Chauncey Olcott in "The Voice of McConnell" and "One of Us," "Oh Look" with Harry Fox eased out for the Rock and White show, which opened nightly to some paper, but much interest.

The financial falldown of "A Tailor Made Man" was a surprise, the upper portions of the house failing from the start. "Three Faces East" is getting fair pickings, and "Rock-a-bye Baby," with Dorothy Dickson featured, is a money flinger that will scarcely last more than a month. Fred Stone and his "Jack-o' Lantern" never picked up the capacity pace which was cut short by the theater-closing, but is getting good gross. The Crowded House is still the profit star of the town, but the ending of the war may cut that, also, with "Three Faces East."

Laurette Taylor has not attained extraordinary receipts, though her business in "Happiness" is comparatively large. "Flo-Flo" is just so-so. "Lombardi" is making a garrison finish, pretty strong to the last. The Whiteside-Tyrone Power receipts are rather pitiful, but the management announces that the piece, somewhat rewritten, will have a New York showing Thanksgiving week, as its strong Jewish appeal is looked for to draw in Manhattan. The Blackstone and Playhouse are dark.

The past week was not good, though it had an election day and a night when the town went mad with the premature report of peace. It is safe to say that not more than two shows drew \$10,000 each on the week.

SHOWS IN PHILLY.

Philadelphia, Nov. 13.

All theatres in the city, large and small, motion pictures, vaudeville and legitimate, had a land office business Monday during the celebration of the Kaiser Bill abdication. There was no opportunity for judging the merits or drawing powers of the various attractions. The city was jammed with a joyous throng and everyone who could, get into the theatre was eager to pay any price. The Shuberts took advantage of the demand for amusements and gave a midnight performance of "The Passing Show" at the Chestnut Street Opera House, with a boost in prices, and played to two capacity houses.

All the other houses played to capacity, including the Garrick, where Robert Hilliard is presenting "A Prince There Was," in its second week, and despite the fact that the piece is considered a failure and was panned by the reviewers.

Lionel Barrymore opened at the Lyric in "The Copperhead," to an enthusiastic audience, and "Eyes of Youth" in its second week at the Adelphi. "Maytime," in its third week at the Shubert, were greeted by filled houses. The burlesque houses were packed at both shows, the Boston Burlesquers at the Casino and "The Trial Hitters" at the Trocadero, being the attractions.

Yesterday the "Passing Show" had a matinee scheduled at the Chestnut Street opera house but called it off.

Business at this house held up rather strong at the night performance as it also did at the Forrest where Raymond Hitchcock in "Hitchy Koo" is the attraction. "By Pigeon Post," the new Ziegfeld attraction, opened at the Broad Street last night.

VOLUNTEERS OVER THERE

VARIETY will maintain a Permanent List of Artists Who Have Gone Overseas to entertain the American Expeditionary Forces in France. America's Over There Theatre League's headquarters is at 19 West 44th Street, New York.

Names of professional couples are printed first, followed by individuals in alphabetical order. Recent departures are indicated by * before names.

JOHN CRAIG and MARY YOUNG
WILL CRESSY and BLANCH DANE
TONY HUNTING and CORBINNE FRANCES
JAMES F. KELLY and EMMA POLLOCK
HORACE WRIGHT and BENE DIETRICH
JOHN CANTWELL and RETA WALKER
HENRY MARCUS and EMINEN WHITE
MARY McFARLAND and CHARLES McFARLAND
FRANK VARDON and HARRY PERRY
FREDERICK LIVINGSTON and WINNIFRED WILLIAMS
KATHERINE FLORENCE and PHIL WILLIAMS
SARA KOUNS and *NED KOUNS
ANNIE ABBOTT
MADEIRA ADAMS
EARL ADLER
MAUDE ALLEN
LILLIAN ANNALIE
ALFRED ARMAND
*EDITH
LUCIE BABCOCK
VERA BARSTOW
GEORGE BOTSFOORD
EVIE BOWCOCK
ELBERT BRUCE
MARY CAMERON
LOUISE CARLILE
JESSIE CARRITY
LOUISE COFFEY
DOROTHY T. COLLINS
HELEN COLLEY
MARGARET COLEMAN
KATE CONDON
TERESA DALE
CHARLES DARRAGH
MARION DANA
BELENE DAVIS
DOROTHY DONNELLY
LOU DONNELLY
MILRED EVANS
AMBERTO FARABE
MRS. FARRAR
ELEANOR FERGUSON
*GRACE FISHER
*CHARLES FLEMING
FRANK GARFIELD
MADELINE GLYNN
NICHOLAS GOFF
RITA GOULD
WILLIAM GOULD
J. J. GRAY
GILBERT GREGORY
ELBERT GRADY
*DOROTHY HAYNES
GRACE HENRY
RAY HORTON
STELLA HOBAN
*LYDIA HABEL IRVING
HARRY IRELAND
*IRENE JACOBS
*CONSTANCE KARLA
*DIANA KARNER
WILL J. KENNEDY
CAROL KOVA
DAVID LERNER
MARIE LORD
*ALICE MARTIN
IDA MAY
MIGNON McGINNEY
BURN MONTGOMERY
DANIEL C. McVOR
LIDA McMILLAN
EDWARD MARSHALL
MARGARET MAYO
LOIS MEREDITH
GEORGE AUSTIN MOORE
WILL MORRISSEY
PATRICIA O'CONNOR
LIONEL PALSY
ELIZABETH FAIGE
PRINCESS TSILAMIA
WALTON PARSON
DORA ROBERT
DOLORES ROSE
GLADYS REARS
BLANCHE SAVOYE
MARION SCHARFFER
PAULA SHERMAN
*JOHN SHERRY
BERT SNOW
HENRY SOUVAIN
MARGARET SUTHER
*PAULA TEMPLE
*DOLORES TERRY
*DALLAS TYLER
IVY TROTTER
RAYMOND TROTT
*FLORENCE WILLIAMS
*WILHELMINA WILKES
*RENE WILKINSON
*VOLUNTEER SERVICE
THURMAN GREEN
BURTON GREEN
ROBERT TAYLOR
WILFRED YOUNG

CELEBRATIONS.

(Continued from page 13.)
by utterly oblivious of everything, started on a run when the sergeant reached for him. The crowd chased the workman into 46th street and then tore up his hat. When they returned to Broadway there wasn't a man in sight with his hat on.

The first big laugh Monday was the advent on Broadway of a bunch of colored fellows carrying the banner with the inscription, "You Fooled Us on the 7—But Oh You'll!" It is typical of the devotees of African golf.

One of the parade flashes was dated from Holland and stated "The Kaiser is in Dutch."

Two Germans, somewhat under the influence, visited a restaurant on Mulberry street Monday evening and discussed the war volubly in their native tongue. One of the waiters asked them to desist and was called a "damned ginney." They were picked up and removed to a nearby hospital.

Among the signs carried on Broadway Monday was one reading, "Holland is full of limburger—the big cheese ran away."

For the first time, at the Palace, New York, the news weekly picture which opened the show Monday, also stopped it. The picture showed some scenes of the premature celebration of last week.

Black ribbon in simulation of funeral crape was hung outside the office in the Putnam building and over it hung a crude sign reading, "Good by Bill."

A colored band atop a buss played a funeral dirge on Broadway Monday afternoon. The immense crowd allowed it for a spell, knowing that the melody was for the world's most hated person.

The lightest nights lid went off Monday night, so suggested by Fuel Administrator Garfield, who ordered gloom to resume.

When Henry C. Jacobs and Tom W. Dinkins reported for "special duty" as reserve cops on Victory Day their new uniforms attracted attention from all sides.

They are officers of the Theatrical Police Reserves. Notwithstanding the fact that the elevator in the building in which the N. Y. A. Club rooms are located shut down at noon, the club had a celebration of its own last Monday night. After some special entertainment a silent prayer and some dances they were addressed by Henry Chasfield, secretary of the club, who spoke at some length as to the valuable aid lent to the Government by the vaudeville actor during the trying times of the war. The affair lasted until 1.30 A. M. Wednesday.

While doing his allotted sketching at the Hip Monday Bert Levy wrote on the screen a request for a 30 seconds' prayer period for the boys there and the audience granted it most graciously.

Karl Hoblitzel, of the Interstate Circuit, gave away white carnations in the Palace Building Monday, declaring that it was the official peace flower.

A manager of a small time theatre in a suburb called up the booking office in New York and asked what he should do, as his town was exceedingly noisy Monday. The booking manager told him to play four shows.

BOSTON AWAKE!

Boston, Nov. 13.
This conservative old city, despite the fact that it went bone dry by request of Governor McCall at noon Monday, went crazy Monday night and all day Tuesday. The police officials had not dreamed of any wild night with liquor prohibited, even with the glass eye and the tin sandwich. At sunset somebody started tumbler powder throwing, this being Boston's first experience with this particular form of hilarity. Like children with

a new toy, the mobs proceeded to clean out the drug stores not only of talcum powder, but tooth powder, insect powder and everything else that was dusty.

Scores of people were treated at hospitals and dispensaries for temporary blindness and the police finally had to clamp the lid on every drug store.

By six o'clock there was not a seat to be had in any restaurant, not even the one-arm dairy lunches, and the streets were so jammed that theatre patrons had to float with the crowds until they happened to drift somewhere near their theatre. Seats were at unheard of premiums.

The Monday afternoon papers all carry ads of a holiday matinee Tuesday, the governor having proclaimed Tuesday a holiday rather than Monday, although Monday was virtually a holiday anyhow through the shutting down of almost every business. Both performances Tuesday were at capacity in every theatre, both in the city proper and the suburbs. Wednesday morning the saloons and bars reopened.

The premature peace started a noisy celebration in front of the Palace Theatre Building and the property adjoining. Harry Cooper, assisted by Sammy Burns and several others, commenced it, taking liberties with any derby hat worn by those they knew in the profession. In the end enthusiasm they picked on M. Grossman, of 222 Madison street, who complained to the officer on post. The latter summoned two other officers. The crowd had received warning, and stopped long enough to go into the Palace Cafe, where they sang the national anthem only to be interrupted by the three policemen, who grabbed Sammy Burns and took him out through the narrow passageway leading to the street. In their effort to take Burns out he received a black eye and split lip. Near the sidewalk they were stopped by Herman Rose and Sam L. Harris, who wanted to know what was going on, and they were also placed under arrest and taken to the station house, where they were all charged with disorderly conduct and interfering with an officer. All were immediately bailed out by A. W. Wolf and made their appearance the following day in the Police Court before Magistrate Healey, who stated that if he had not been ill in bed he most likely could have been punishing himself. The cases were dismissed.

SAMUEL NIXON VERY LOW.

Philadelphia, Nov. 13.
Samuel F. Nixon, veteran theatrical magnet, member of the K. & E. Syndicate and formerly of Nixon & Zimmerman of this city, is near the point of death.

The end is expected hourly with four doctors in constant attendance at his bedside. He is the father of F. G. Nixon-Nirdinger.

"BETTY" THANKSGIVING.

John D. Williams and Walter Hast will open in New York Thanksgiving week their production of "Betty at Bay." In the cast will be J. H. Barnes, Maude Andrews and Alison Skipworth.

LEXINGTON BACK RET. CASE.

The suit of the Kramer Amusement Co., holders of the title to the Lexington O. H. property, against Wallace Edginger and Jack Rumsey, owners of the Biltmore Theatre Corporation, lessees of the Lexington O. H., for \$5,000 back rent came up for trial in the Supreme Court before Justice Finch last week.

The court reserved decision.

"Auctioneer" Indefinite.

"The Auctioneer," with David Warfield, advertised for a limited run in the Manhattan, has been changed to an unlimited date.

TIGER! TIGER!

Clive Couper, M.P., Lionel Atwill, Freddie Stanton, Wallace Brakins, Sam Tully, and Kate Kane Barriotti, Thomas Loudon Sally, Frances Starr, Bessie Grey, Edward Knoblock, "The Tiger"—she is a woman, a play, the play is chiefly notable for its excellent cast, each of which gives a most compelling and realistic performance, and a fastidiously presentation, which should go without saying, it being a David Belasco production. That this latest effort of Knoblock is convincing is entirely another matter.

The story told is that of a young woman who is brought into the apartment of a member of Parliament by the man himself and straightaway becomes his mistress, as far as circumstances allow. Sally, by name, is a cook in a London household, and is, aside from her relations with Couper, the member of Parliament, a respectable woman. She steadfastly refuses to give up her work and to exactly the same degree of loyalty to come to him once a week and spend the evening with him. After two years the two are seen in exactly the same room, but here that one feels the artificiality of the whole affair. Couper is a man of the world, in his work, largely through the influence of Sally, so he says, while she has remained the same on the street when she comes into the life, ignorant, illiterate and ungrammatical, ignorant of the manner in which to do her manner, she reaches for an imaginary apron as only a woman whose feet were sunk in the mud of the street would do. There is no shadow of an intellectual charm, Couper frankly admitting to a friend that Sally appeals only to the tiger in him; yet, although the play is undoubtedly the smallest detail of his work, he insists that she is his dominating figure. He says that he has not seen her down, to be sure, but Couper has not improved her in the slightest degree.

It is inconceivable that intimate association with a polished and cultured man such as he will not eventually lead to some veneer or awaken some new idea. Yet Sally still dreams like a contemner on a holiday, still shuffles and slinks, and comes one night with her hair reeking with cheap patchouli to deaden the odor of caliche, as she naively explains.

When she finally resolves to give it all up and allow Couper to provide for her, he goes off in a rage to the war, where he is killed, and she is left a widow and a mother of three whose little girls she has befriended.

The play, in four acts, is entirely taken up with this unconvincing tale. The acting is conspicuous for its excellence, and the production is a masterpiece of art and yet her great capacity for primitive affection and dumb sorrow Miss Starr makes

her portrayal very real. In fact, as it shows the utility of such a relationship, the impact of the country.

Lionel Atwill, with uncommon flash and charm, adds one more to the long list of his work, which is a very good one. He is best seasons ago in "The Lodger." Aurélii Lee's impersonation of a cockney maid is one of the delicious ones of the evening, while Dorothy Cummings as the young woman who would marry Couper has both beauty and distinction.

Devil of humor, neither cheerful, absorbing nor enlightening. It is doubtful if "Tiger! Tiger!" however auspiciously presented, will be a popular favorite.

"FROLIC" IN 3 ACTS.

The new edition of Ziegfeld's "Midnight Frolic" starts as an earlier show about Nov. 28.

Lillian Lorraine has left the "Follies" and is with the new Frolic. Her place with the Frolic will be taken over by Mildred Richardson, prima donna with the "Follies" last season.

With the new Frolic will be Delise Alda (prima donna), Georgie Price (Georgie), and Delia.

The new Frolic will be in three acts, each consuming an hour, with time allowed for dancing, the first show starting at 9, with a second show starting around the former midnight hour.

Ziegfeld, in sending out a road show of the "Frolic" around Christmas, will have Bert Williams as its featured comedian.

The new Frolic, with new decorations, scenery, etc., has been written by Gene Buck (lyrics) and Dave Stamper (music).

JOLSON MOVES IN.

Al Jolson and "Sinbad" opened their return engagement at the Winter Garden Monday, and will play the Casino Saturday. They played there last week to \$17,200.

HOME AGAIN.

Charles Dow Clark Squire Hawkins, Scott Cooper, Jim Johnson, Henry Duffy, Jeff Thompson, and Kate Kane Barriotti, Thomas Loudon Sally, Frances Starr, Bessie Grey, Edward Knoblock, "The Tiger"—she is a woman, a play, the play is chiefly notable for its excellent cast, each of which gives a most compelling and realistic performance, and a fastidiously presentation, which should go without saying, it being a David Belasco production. That this latest effort of Knoblock is convincing is entirely another matter.

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The scenes are laid in and about Greenfield, Ind., where the story begins. The play is studied law and had his beginning as a post. All of the types are well depicted by competent players, but the one who is the most interesting is Tim Murphy as the Raggedy Man. In his essential nature he is a simple, honest, and a number of other characters made familiar in James Whitcomb Riley's poems and stories. Robert McLaughlin has taken the counterparts of these characters and worn a pastoral story of the most interesting arrangement found excuse for some reciting a number of the poems of the Hoosier poet.

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The character of Raggedy Man, as drawn by Robert McLaughlin, gives him legitimate excuse for reciting the poems of James Whitcomb Riley, which are brought in by Tim Murphy, charged with drunkenness, a common vagabond with a gift for reciting. In the village magistrate's office he encounters Jim Johnson—a counterpart of Riley as a youth whose father was a farmer who was a student of law, who loved poetry and writes with a fine sense of humor. The character of Orphan Annie is hailed to the court as a runaway. Jim discovers in her his school girl sweetheart, who was a student of law, who loved poetry and writes with a fine sense of humor. The character of Orphan Annie is hailed to the court as a runaway. Jim discovers in her his school girl sweetheart, who was a student of law, who loved poetry and writes with a fine sense of humor. The character of Orphan Annie is hailed to the court as a runaway. Jim discovers in her his school girl sweetheart, who was a student of law, who loved poetry and writes with a fine sense of humor.

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Al Von Tilzer.

Songs.
18 Min.; One.
Fifth Avenue.

Al Von Tilzer (not Harry, Jack or Jules) arranged a single turn for himself before peace happened. Tuesday night his turn was in two distinct sections, "what the audience and what the audience didn't. What they liked came last. It's a brand new stage scheme, for singles or other turns, and it was small wonder the house fell hard for it, since the house furnished the entertainment for themselves. That is the best plan of entertainment that may be devised, if it can be done, make an audience amuse itself. For his encore Mr. Von Tilzer appeared to the audience he would let them in on the song writing thing—even take them as partners, the house to write the lyrics and he the music. Mr. Von Tilzer suggested that as a "Moon" song is always in favor, they would try that. He asked for suggestions—the first line, and then another, what would rhyme with Moon. Nicely in-jeweled, the audience fell into the spirit, aided by a plant or two (necessary to start it off and work in a "B. V. D." for a punch at the finish). Someone called out "spoon" for moon, and when the song was asked what goes with spoon, another voice, probably not a plant, yelled "soup." Working out the lyric as a young couple walking under the trees in the light of the moon to spoon, Al asked for a rhyme for "tress," whereupon the reply came "B. V. D.'s." After further amusing suggestions, Mr. Von Tilzer filled in the lyric, then sat down to the piano, saying he would have to compose the music, placing a finger to his forehead as though in search for a strain. Another voice broke in here not to work too hard, and he then sang the first line, reading for the finish lines the couple were walking under the trees in their B. V. D.'s, hastily exclaiming in embarrassment through the error. This is an idea, clever enough in the thought to carry any act that could handle it, and Mr. Von Tilzer does handle it, neatly and nicely. It makes him as a singer, a comedy turn that among singles stands all alone. Mr. Von Tilzer will have to entirely rearrange his act otherwise, removing the war songs, for they flattened on him Tuesday night. The war was over. As songwriters and music men will discover that if they did not Monday. Apart from the material of his turn, Mr. Von Tilzer has a pleasing personality, speaks with excellent diction, and correctly, sends over the impression that he is "class" (and he is), but Tuesday evening was a bit over made up. He does not need a "pretty" make up. Al looks wholesome when he comes in and it or not, but he doesn't need anything besides the "written song." In fact, maybe the act could stand a couple of these and need nothing else. It's enough to enter the audience's mind where. What a whole lot of an idea that is.

DeLier and Green.

Musical.
9 Min.; One.
Fifth Avenue.

Violin and accordion players, both males. The violinist assumes an entirely different manner when he plays comedy moments of no great account. In music they cling early to old numbers. A "William Tell Overture" seems to be among them. Later they go in for faster work, but show nothing that warrants them leaving the small time, although the violinist helps along the turn at the finish with dancing while playing the instruments. Their chance for "recognition" would appear to be in a wholly revised repertoire, with individuality by the violinist (though perhaps he is not aware of his suggestion of Ben Bernie while playing) and more animation by the accordionist.

Time.

"The Wig Wag Revue" (14).

"Odds and Ends" Numbers.

35 Min.; Special Settings and Drops.
Fifth Avenue.

Jack Norworth presents the extractions from his play, "Odds and Ends," now given to vaudeville as a "girl act." There are four principals, as well as "Wig Wag" number in the show, now the finale of the act. In "Odds and Ends," the odd and ends bits fitted the idea. In vaudeville, the same odds and ends are very odd and without end. The act's scenery is from the show and so are the costumes. There could be no doubt about either, though the show had not been seen. Everything looks worn, and the song hit of the production, "Fancying Me Fancying You," is not the song or other hit of the act. Nothing much of the turn was a hit at the Fifth Avenue, although it lasted 35 minutes. That may be explained. Given as an act, production numbers without being strung together, apparently therefore without reason and with no exceptional artists among the principal or chorus girls, in their respective lines, leaves nothing for vaudeville to grasp. "Odds and Ends" would have been a much more interesting act, had it been now to turn opens with the "Bronx" number when "Rosie" is uncovered as a principal in the chorus line. But it wasn't Lillian Lorraine who stepped forth and the audience did not know it was, although the girl principal is the better performer of the troupe. Her looks have much to do with that opinion, that, and considering what the other principals appear able to do. The "Sincere Hector was a Pup" number is also there, with the old-time-and-modern business, though the restaurant scene is not included, leaving the department store bit for a mild laugh. The "Girles of Today" is also included. Some dialog is retained to introduce the "Fancy Me" song, but it dies easily and early. Among the chorus girls but one seems to be of the regulation Broadway type, she who is the policeman in the "Girles of Today." There are enough people and numbers to make an act of it, it would seem, but it calls for something in the story line to start it off and then hold it together. Whoever is behind this turn will probably be called upon to reproduce it if they expect any money on a big time route.

Sheridan, Kennedy and Day.

Skit.
19 Min.; Two (Special Drop).
American Roof.

The trio is offering what might have been a playlet changed about to fit in "twisting" act. In that space only a drop is necessary. It is supposed to show the exterior of a cottage. But the drop doesn't look new and most of the "gas" comes right after the drop. There is a sort of plot. A couple have been married for three weeks, wife right away showing her idea of bossing things and chasing hubby out for some matches which he forgot to bring home with the groceries. In strolls Danny McGinty, a bricklayer out of work. Wife says she sees hubby taking to a red-headed girl down the street and that the pair went into a house. She frames with McGinty to dress in her brother's clothes and make love to her, thus to bring hubby "around." McGinty makes change, but the dupe, as surely those of a high-toned "Tad" and not brothers. Hubby arrives, sees the stranger embracing wife and so forth, with McGinty giving him the "fiddle" for a change. McGinty then (nobody Sheridan) had all of the comedy, with such lines as "he had a bald spot, because of sleeping in short beds," and "he wasn't a burglar, else he'd be living on Fifth Avenue." However there were enough present who laughed. The act is for small time only.

Time.

Nan Halperin.

Songs.
22 Min.; Full Stage (Special Set, Boudoir).

Royal.

Nan Halperin is at the Royal for two weeks, with what is called her second song cycle of special songs by Wm. B. Friedland. Miss Halperin has elaborated on her first cycle and is doing her act in a beautifully set boudoir, splendidly arranged in the way of white ivory furniture, bed and a special ceiling. The special song numbers bring her from a kiddie until she wants a military wedding. Her changes of costume take but a brief time. What impresses one most is her stance, as putting over the lyrics of the songs to win laughs and her radiant personality. She opens with a kid song which has the first telling laugh in the second line. Rapidly changing her costume the same of the high school girl, and singing the number she exits out of the window, to return a moment later in the very latest evening dress and fur cape. Here she describes marrying the soldier boy who has taken his share. After a bit of pantomime, she exits as the crying bride, which proves the exception to that rule which states, "Always leave them laughing." Miss Halperin is now singing and showing the best routine of material she ever had and in the hands of so clever a little singing comedienne it is no wonder the Royal insisted upon a speech at the finish.

Mlle. Paule Clerget.

Songs.
17 Min.; One.
Palace.

Mlle. Clerget is billed as making her first American appearance. She was formerly managing directress of the Alhambra, Bristol, but the program states she created principal roles in French grand opera and that she was a French musical comedy star. Certainly Mlle. Clerget is capable of the latter accomplishment. She is pretty blonde, has a splendidly rounded figure and possesses a voice of rare beauty, with a clearness of tone rarely heard here in vaudeville. A light operatic bit afforded an opening. That was followed by the only number in which she used the spot and, too, the only time she employed a pianist accompanist. The number was opportunity for the sweet qualities of Mlle. Clerget's singing, and after it, probably no woman in the Palace would demur that her voice was "lovely." Mlle. Clerget then switched to songs of English rendition, giving a splendid thing called "Wake Up Spring." She exited for a change, which brought her out in an American lieutenant's khaki during the period of the orchestra. (The pianist, who had no further appearance) played patriotic airs. This just suited the exhilarated, holiday audience, so that when the English singing began, "Home Fires Burning," it was sure fire. Encored she gave a French French song and then the "Marsellaise," quickly adding on "The Star Spangled Banner," the right time to switch to the French. There were cheers after that, which brought the French girl out a number of times. No doubt the cheering came because of the psychological effect on the audience of the national anthems at a moment when everyone was filled with the joy of victory. But aside from that, Mlle. Clerget is a treat.

Time.

Emma Haig and Lou Lockett.

Dances and Songs.

16 Min.; Full Stage (Special Hangings).
Palace.

Emma Haig has appeared in several shows ("Hitchy-Koo" mostly recently) and danced with several partners in vaudeville, while Lou Lockett was last out with Jessica Brown. Mr. Lockett first appears in front of a blue silk (with the color arrangement for the full stage hangings also), to sing of what Miss Haig has done and with whom she danced, mention of Carl Randall and George White-being made. She appears to dance some old steps and some new ones, while he continues his song. Mr. Lockett goes into "Discland in France," while Miss Haig makes a change, which gives way into what may be described as a flirtation dance number. Another change has Mr. Lockett again alone this time for a corking dance specialty. Miss Haig follows with some toe work, wearing a long ballet skirt, which, however, is soon discarded for a more typical rig that shows her unusually shapely legs. A final change has Miss Haig, as a chick, she showing bare knees for the first time. The duetted dance number is brief, with a clever finish. There is a deal of class to the Haig-Lockett turn. It was too far down on the late bill (closing) for the proper returns to have been forthcoming. But the pair held the house in without much trouble. It seems possible to quicken the action of the routine. The graceful Miss Haig dances excellently and her costume array is rich.

Time.

Klein Brothers.

Talk and Songs.

16 Min.; One.
Fifth Avenue.

The Klein Brothers were formerly "Dutch comedians." They may be the same brothers, at least the comedian, called Al, is of the original team. The discarding of the chin pieces and the accent, with the couple now without makeup or accent, is a vast improvement, for Al Klein appears able to put over this semi-nutty turn without any trouble. He had the Fifth Avenue in screams, especially the women, and without the material tallying the score, so it may be ascribed to Al's personality. That's so much more valuable than material anyway at any time. They opened with the good after-the-war song, "The Worst Is Yet to Come," that has comedy punches and probably 1,000 or so extra verses. In their talk there are many old boys some forgotten, some borrowed, and a few new, although one of the newest was also used at the Royal this week. Al's catch lines are "Ain't you glad you come?" and "Ain't I grand?" He also mentioned about some of the women having left the dishes dirty in the sink. Oh, you Al Herman. It may be funny that two Als should appear that one, and both Als be such apt borrowers, but it will probably remain a truth that both these Als will be standard vaudeville cards. And that, notwithstanding, Al Klein almost certainly gives the impression he is doing a studied impersonation of Eddie Cantor upon the stage. If mannerisms are his own, done before Cantor developed the same lines, the Cantor impersonation gives the impression he is doing so similarly without practice. After that, however, the Klein Brothers are a good comedy act, as an act, and without the exceptions or ifs, the straight man is just that and no more.

Time.

24 half Millard Bros (Three to six)	Harmon & O'Connor Athens & Reed	3 Theodora (One to fill)	Montgomery, Ala. GRAND (who) (Sunday opening) (Anniston split)	Norfolk, Va. ACADEMY (who) (Richmond split)	CROSBY KEYS (moss) Mabel Bardsine Co 1st half Eddie Moore Burling Star 24 half Rues Leland & Sully Frank Mullins & Lamar Emily Mullins Frank Bulger 24 half GLOBE (moss) Globe & Cox Jens & Best Lemire Hays Co 24 half Little Billy & Napoleon "Pitts Baby"	Irving & Ward Acropolis (who) (Same as Bay City)	Al Carpe (Two to fill) PALACE (moss) Harry Tenny Co L. Carpe Helen Frimrose Nelson & Cagle Belle Co Springfield, Ill. MAJESTIC (who) Wm. Brown Wm. Brown Hill Stephens "Radio Hall" Joe Everett J & K Donnan Lew & White Sabini & Grovlin Lew & White Major & Manure Bert Howard Silver Fountain (One to fill)
24 half Erie, Pa. COLONIAL (who) Zemmer & Smith Helen & Betty Jessie Standish "Playmate" J C Mack S Delmont S	24 half Brynauville, Ind. GRAND (who) (Turk House split)	1st half Houston, Tex. MAJESTIC (inter) B. J. Walters "Glori from Milwaukee" Katie & Lightner Bertha & King John B. Hymer Co Kathleen Clifford Lanette Sisters	24 half (14-17) Dickinson & Desjon	24 half (14-17) Mt. Vernon, N. Y. PROCTOR'S (who) Moria & Morton Memories	24 half SHERIDAN SQ (who) (Johnstown split)	24 half St. Louis ORPHEUM C Cunningham Horse Golden Toney & Norman Barnes & Co Joe Bernard Co Chas Irwin Roulli Free The Subecks 24 half St. Paul Lowell & Marr Morris & Grant F & G DeMont Frederic Gilmore "Hit the Trail" "Hazel DeMonte" KING'S (who) Mayhew & Phillips Jesse Hayward Co Ray Snow Co "No Man Land" (One to fill)	24 half Springfield, Mass. B'WAY (low) The Young Southe & Tobin City Edward Co Wheeler & Moran (One to fill) Low & Baker S Wm. Brown Jones & Johnson (One to fill) O'Connell Brunette Wood & Wyde "Joe Aubine" The Birds Cliff Crumit Elly
24 half Tanner & Grace Walter & Dyer B. Morris Satter Murphy & Lachman LaFayette Rev Full River, Mass. BILOU (low)	24 half Nelson Watson & Francis "Lonely Soldier" Mumford & Thompson (One to fill)	24 half Webster & Ridner Coslow & Dunlavy Al Latel Co Victor Moore Sherman Was Wrong Weber & Elliott Russell & DeWitt	24 half (18-20) 4 Bangers Sue Creighton Co "Sally's Evening" Al Von Tiller "Laugh Club" 24 half (21-24) Fern & Howell Royal Gaudin Polly Moran Sociology Teacher Co Henry Lewis	24 half Omaha, Neb. ORPHEUM (Sunday opening) Wilfrid Clarke Eddie Ford Melville Sisters Dorsey & Nelson Cervo Florence Tempet Fassale, N. J. PLAHOUSE (who) 24 half (14-17) Florine Rimmon & Simmons "The Love Farm" Dick Knapp Lillian & Howell 24 half Paterson, N. J. MAJESTIC (who) 24 half (14-17) "Helped by the Music" Oscar Lorraine Bertha & Hunter Francis & Ruth 24 half (14-17) Hill & Sybil Loney Hanks 24 half (18-20) Frank Hartley Pauline & DeWitt Delward & DeWitt Leonard & Willard Yours Dags	24 half Dallas, Tex. MAJESTIC (who) 24 half (14-17) Holmes & Wells 8 Loyd & Partner 24 half St. Paul MAJESTIC (inter) Ramsdell & Dwyer Shattuck & O'Neill Rag Bus Co Shaw Shaw Tol	24 half Salt Lake ORPHEUM (Sunday opening) Dorcas Celebrities Julius Tannan Clifford & Co Imhof Conn & Corline Trotter Holmes & Wells 8 Loyd & Partner 24 half St. Paul MAJESTIC (inter) Ramsdell & Dwyer Shattuck & O'Neill Rag Bus Co Shaw Shaw Tol	24 half Springfield, Mass. B'WAY (low) The Young Southe & Tobin City Edward Co Wheeler & Moran (One to fill) Low & Baker S Wm. Brown Jones & Johnson (One to fill) O'Connell Brunette Wood & Wyde "Joe Aubine" The Birds Cliff Crumit Elly
24 half Fagg & White Sherman Was Wrong Weber & Elliott Russell & DeWitt	24 half Flinn, Mich. PALACE (who) Edw Hill Silver & Duvall Exemption Alexander & Fields Brown's Highways 24 half (Same as Lansing)	24 half Victor Moore Sherman Was Wrong Weber & Elliott Russell & DeWitt	24 half (18-20) 4 Bangers Sue Creighton Co "Sally's Evening" Al Von Tiller "Laugh Club" 24 half (21-24) Fern & Howell Royal Gaudin Polly Moran Sociology Teacher Co Henry Lewis	24 half Omaha, Neb. ORPHEUM (Sunday opening) Wilfrid Clarke Eddie Ford Melville Sisters Dorsey & Nelson Cervo Florence Tempet Fassale, N. J. PLAHOUSE (who) 24 half (14-17) Florine Rimmon & Simmons "The Love Farm" Dick Knapp Lillian & Howell 24 half Paterson, N. J. MAJESTIC (who) 24 half (14-17) "Helped by the Music" Oscar Lorraine Bertha & Hunter Francis & Ruth 24 half (14-17) Hill & Sybil Loney Hanks 24 half (18-20) Frank Hartley Pauline & DeWitt Delward & DeWitt Leonard & Willard Yours Dags	24 half Dallas, Tex. MAJESTIC (who) 24 half (14-17) Holmes & Wells 8 Loyd & Partner 24 half St. Paul MAJESTIC (inter) Ramsdell & Dwyer Shattuck & O'Neill Rag Bus Co Shaw Shaw Tol	24 half Salt Lake ORPHEUM (Sunday opening) Dorcas Celebrities Julius Tannan Clifford & Co Imhof Conn & Corline Trotter Holmes & Wells 8 Loyd & Partner 24 half St. Paul MAJESTIC (inter) Ramsdell & Dwyer Shattuck & O'Neill Rag Bus Co Shaw Shaw Tol	24 half Springfield, Mass. B'WAY (low) The Young Southe & Tobin City Edward Co Wheeler & Moran (One to fill) Low & Baker S Wm. Brown Jones & Johnson (One to fill) O'Connell Brunette Wood & Wyde "Joe Aubine" The Birds Cliff Crumit Elly
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Palace, New York, This Week (Nov. 11)

EMILY ANN WELLMAN and JACK MORRIS

Presenting

"THE HEART OF ANNIE WOOD"

By FRANCIS NORDSTROM and JACK MORRIS

with

HELEN FORD and COMPANY

Also Producers of

"Where Things Happen"

By Richard Madden

with

SCOTT MOORE and CO.

"White Coupons"

By Henry Marshall and Miss Wellman

and

From Story by Monta Bell

with

Barrett Greenwood

Personal Representative, CHAMBERLAIN BROWN

Direction, HARRY WEBER

BILLS NEXT WEEK.

(Continued from page 39)

Reese Family
Curley & Hall
Maurice Wood Co
Yan Carlo
Edna N. Y.
COLONIAL (ubo)
Stuart & Link
J & W Hennessey
O'Brien & So Girls
Eddie Borden Co
(Three to fill)
24 half
Myrtle Bohad
Griffith & Dow
Arthur Havel Co
C & M Cleveland
S Brightness
(Two to fill)
Vancouver, B. C.
ORPHEUM
C MacDonald
Miller & Penfold
Margaret Farrell
Lender Bros
Paul Decker Co
Rodriguez Bros
Reno
Washington, D. C.
KEITH'S (ubo)
Lillian Russell
Buck Roy
Fred Allen
Groom & Parker
Lyons Cowan
The Huttons
Singer & Dollis
The Huttons
COSMOS (moes)
Gould & Mack
Annette Dore
Corse Peyton Co
Watch Mealy & Meant
Omni
Perlan Garden
Waterbury, Conn.
FOLI'S (ubo)
Work & Kelt
Forster & Forster
Tom Brown's Revue
Mack & Vincent
Joe Dalton Trio
Cycling Brunettes
Ben Hilbert
Catherine Murray Co
Vaud & Wye
Somewhere in Ocozy
Wilkes-Barre, Pa.
FOLI'S (ubo)
1st half
Trennel Duo
Al Tucker
Holmes & Hollister
Peterson Kennedy & M
Perhaps You're R

EDITORIAL.

(Continued from page 11)

they are "under cover" as far as money goes.

Whatever the ultimate result from the lessons taught the show world within recent times, it is established through the existence of the V. M. P. A. in its modernized form that unification of theatricals in mass assemblage as a non-competitive and pacific body is no longer a theoretical fantasy—the V. M. P. A. is practical. Not alone that, the V. M. P. A., by virtue of it all, takes rank today as the greatest institution of the theatre.

The Craig Players sailed for France last February, to entertain our soldiers. Their services were offered to the Y. M. C. A. before leaving. Among the players in the party were John Craig, Mary Young, Wilfred Young, Ivy Troutman, Charles Darragh, Teresa Dale, Robert Tabor. Messrs. Young and Tabor have returned. The others are still over in France and still entertaining. (Miss Young is Mrs. Craig, and the Craigs are the popular Bostonians.) Wilfred Young, writing [Vauxhall from the Morocco theatre, Los Angeles, inquires with every good reason to do so (and it should have been done ere this) why the Craig group have not been named in the standing list of Volunteer Entertainers in VARIETY weekly. The answer to Mr. Young is simply that no one called it to VARIETY's attention. It is quite well known the Craig Players are in France, also many other able entertainers and willing volunteers who went over there, before or after the Over There Theatre League was formed. Whether they appear in France under the auspices of the Theatre League or as "V." entertainers or as unaffiliated volunteers, they, each and all of them, are entitled to the fullest credit and honor, those who went over of their own initiative as the Craig Players did as well as those who responded to calls for

entertainers. VARIETY will list all the entertainers in France, with much pride and pleasure, if their names are furnished to us.

EPIDEMIC OVER.

(Continued from page 6.)

ing of the San Francisco Health Board Nov. 13 to decide the opening date. It is expected that they will open here Saturday, but it is not definite. Sacramento, Stockton and Fresno, with the ban lifted, are waiting to open simultaneously with San Francisco. The epidemic is under control and practically at an end.

Dancing was permitted in all the cafes during the peace celebration. "Business Before Pleasure" has been holding over during the ban for a current opening.

The Columbia will have "The Very Idea" and the Alcazar, a stock presentation of "Upstairs and Down."

Davenport, Nov. 13.
All influenza restrictions removed today here and in Moline and Rock Island, Ill.

Los Angeles, Nov. 13.
Managers of theatrical interests were in session here today with health authorities and it is expected that theatres will be open by next Monday.

St. Louis, Nov. 13.
The ban was lifted here yesterday, all houses opening today, with cabarets also resuming. The city has been under quarantine for five weeks and the regulations were so stringent at times that stores and industries not concerned in war work were closed.

Sears Philosophy

makes life livable here and hereafter.
Nothing like it anywhere.
Not better—just more—NOT DIFFERENT.
Criterion Theatre, Broadway at 44th Street
Sunday, 11 a. m., P. M. 8:15, 10:15, 11:15
Subject: "The Healing Power"
Reading Room, 110 W. 4th St., Broadway

LETTERS

When sending for mail to VARIETY, address Mail Clerk
Where C follows name, letter is in Variety's Chicago Office.
Where S F follows name, letter is in Variety's San Francisco Office.

Advertising or circular letters will not be listed.
P following name indicates postal, advertised once only.
Reg following name indicates registered mail.

Questionnaires)

Curley Leo
Leonard Alherton
Roy Walter Scott
Wincoff Edwin
(Registered Mail)
Clara Ida
Denton Vina
Foreman C E
Harlan Kenneth
Helmank Jas
Joyce Billy
Kawall Lucille
Kennedy Helen
Lampoli Bros
Lerr Mrs B
Matthews Mrs D
McCauley J B
McQuinn Mrs F
Simpson Nancy
Trendall Joe

(Ordinary Mail)

Alexander Miss G
Alexander Joe
Alvarez Gene
Andrews Mabel
(B)
Baldwin Anna
Barney Mrs B
Barr Lucille
Barrett Arthur
Barrett Vera
Beane Mae
Berra Leo
Belmont Faith
Bender-Marilyn
Benson M M
Boid Ralph
Boyle Joe
Bresnan Jack
Brooks Billy
Brooks Edith
Brooks Peggy
Brooks Ada
Brown Geo
Bryant Billie
Burns Harry
(C)
Callan Frank
Carr Pauline
Carson Pat
Carson Violet
Clare Evans
Clark Dolly
Collins Lillian
Cooper Joe
Correll Ed
Coster Dot
Cowles Roy
Cox Mrs H
Creighton Jas
Crownwell Will
Crowley Herbert
(D)
Dabridge Reba
Dale Ethel
Dawson
Darrell Mrs R
Davis Ed
Davis Mrs Richard
Deane H
De Barr Flo
De Groot B
De Light Ethel & M
Demarest Jack
Devlin Joe
De Winter Jack
Dillman Betty
Donovan Mrs Jas
Donahoe Bob
Douglas H
Dunham Chas
Driscoll Cecilia
Du-Pon-Harry
Eaton Mrs
Dunham Jack
Dunkin Nellie
(E)
Earl Margaret
Ellsworth Grace
Emerson Chas
Evans Mrs Carl

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 to-day

"I'M GLAD I CAN MAKE YOU CRY"

BY

CHARLES McCARRON and CAREY MORGAN

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

Released! Released! Released!

The Greatest Novelty Song Sensation of the Season—Headliners are cleaning up with it. Be the first to introduce it on your time.

"I'M CRAZY ABOUT MY DADDY"

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(F)	Fitzgerald Ed	Franko Jesse	Gordon Helen	Hanforth Ford	Heron Berice	Kaufman A	Kerry Mrs Harry
Fay Frankie	Forbes Marion	Frennan	Gray Tom	Hannon Wm	Hickey Ed	Kay Victoria	Kern Flo
Fay Herman	Ford Ethel	(G)	Greenwood Nellie	Hart Diamond	Hickman Paul	Keane Mrs Chas	King Mack
Fay Jack	Ford Ray	Gavin Mrs Chas	Gros Beadie	Hastings Joe	Holman Harry	Keating Clara	Kington Margie
Ferguson Dick	Fox Rose	Gerber Mrs May	(H)	Haw Harry	(K)	Kell J W	Kloster Emma
Ferry Mrs Wm	Francotti Frankie	Giri May	Hale Frank	Haves Jean	Keller Maria	Kelly G	Knoll Joe
Finberg Harry	Francotti Peggy	Golden Dot	Halligan Bill	Hearn P	Kelly O	Kelly Mrs Flo	Koske H P
	Francis Ortho			Henderson, Anna	Kall Mrs L		Kramer Birtha

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Nov. 10th—BOOKED SOLID Over the U. B. O. Circuit for the Season

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A NEW IDEA IN SINGLES

By CHARLES R. McCARRON
PALACE, NEW YORK, THIS WEEK (Nov. 11)

Direction, ARTHUR KLEIN
NEXT WEEK (Nov. 18) RIVERSIDE

W. B. S.
World's Best Songs

BERLIN

IRVIN

THE BIGGEST HIT H
I CAN ALWAYS FIND
"IN THE

OH, WHAT A SONG! THAT'S WHA

THE GREATEST COMEDY SONG O
CRAZY KAISER, YOU

BU

"THE WORST IS

GREAT DOUBLE SONG SOME PATTE

FRESH FROM
THE MOST TIMELY

OH WHAT A TIME

WHEN THE BOYS COME
GREAT DOUBLE SONG OH, WHA

COME ON UP AND
A TAB BETTER NOVELT

"COME O

JUMP IN ZE
SOME DOUBLE SONG OF BUSINESS
IN ZE AGE OF LA, LA

WATERSON, BERLIN &

MAURICE ABRAHAMS, Prof. Manager

MAX WINSLOW, General Manager

W. B. S.
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Richard Cormack, Globe Theatre Bldg

SAN FRANCISCO
Arthur Behm, Pantages Theatre Bldg

MINNEAPOLIS
Richard Reeves, Edina Grand

DETROIT, Mich. La. Va.

SURRENDERS

W. B. S.
World's Best Songs

HAS WRITTEN IN YEARS
A LITTLE SUNSHINE
Y. M. C. A."

YOU'LL SAY WHEN YOU HEAR IT
THE SEASON JUST RIGHT NOW
HAD TO GIVE UP

T YET TO COME"

ANY NUMBER OF FUNNY CATCH LINES

HE TRENCHES
ONG OF THE DAY

FOR THE GIRLIES

MARCHING HOME"

A METHOD

WONDERFUL CATCH LINES

HEAR THIS NEW ONE
SONG THAN "YAKA HUI"

N PAPA"

MOTOR CAR

USE UP SONGS FOR THE FRENCH SPOT
OF THE GO CRAZY ABOUT IT

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World's Best Songs

H. BART McHUGH

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"THE PURSUIT OF HAPPINESS"

AN ALLEGORICAL PLAYLET WITH AN ALL STAR CAST

Book by W. T. TULLY

Music and Lyrics by HENRY I. MARSHALL

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Loney Jack
Leonard Mrs H
Lewis Harry

(M)
Madore Vivian
Madson Miss
Mallory Louise
Mendell Miss
Morgan Hesel
Mario Rita
Marion
Markham Harry
Martell John
Martin John
Marlin Glrie
Maynard Tom
McCann A
McCann Emily
McCarthy Harry
McGunnis Mrs

Melvera Babe
Melvera Grace
Mengel Frank
Meyer W B
Miller Mrs J
Minton Ruth
Mitchell Mrs
Moore Marcella
Morgan Miss M
Morris May
Moss A G
Mulvey Jay
Murphy Geo

(N)
Neal Kathleen
Newhof & Phelps
Noak Mrs A
Noble Billy
Noble Elida
Noia Louis
Norris Miss

(P)
Palmer Betty
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Purcell Fannie

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Reed Mabel
Reilly Chas
Reynolds Grace
Reilly Sallor
Rogers Sidney

(S)
Sargent Betty
Saxon Pauline

Ross Ben
Rosen Frank
Russell Chick
Russell Miss G
Rutledge F

(T)
Toney
Trautfield Sis
Travelson Anna
Travelyn Anna
Turner L

Sharpe Miss M
Sheehan Jack
Sheldon Arthur
Shelton Ethel
Siele Lillian
Stewart Bertie
Stewart Margaret
Stone Bead
Sutter Ellmore

Swain Hel
Swift Fred

(V)
Valensi L
Van George
Van Harry
Van Camp Jack
Verson Clelie
Verona Countess
Vilnot Dolly

(W)
Waggoner L H
Walker H
Wallace Joan
Walsh Billy
Walther Wm

Ward Walter
Webb Ed
Weber Carrie
Weir Jack
Weich Law
West Kathryn
Weston Joe
Whitfield Phil
Whitton Miss L
Williams Betty
Williams Ethel
Williams J J
Wilnot Dolly
Wilson Maida
Wood Fanny

NOTICE FOR EUROPE

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(Nov. 18 and Nov. 25)
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"Auto Girls" 18 Howard Boston 25 Gayety
Brooklyn.

GRACE NELSON

"American Prima Donna"

NOW TOURING ORPHEUM CIRCUIT

MAJESTIC, CHICAGO, THIS WEEK (Nov. 11)

AMERICA'S VICTORY SONG!!

Already a sensational hit, but with the revised lyric to suit present conditions, bigger and stronger than ever

YOU CAN'T BEAT US
FOR WE'VE NEVER LOST A WAR

Music by ERNEST R. BALL. Lyric by J. KEIRN BRENNAN. Never in the history of our music publishing career have we had a song that is the positive and spontaneous success that this is when sung and especially RIGHT NOW.

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READ AND LEARN THIS NEW VERSION

IN THE MEANTIME SEND FOR YOUR ORCHESTRATION—ALL KEYS

WAR OR NO WAR, THIS IS YOUR SONG!

YOU CAN'T BEAT US
For We've Never Lost A War

Lyric by .

J. KEIRN BRENNAN

Brightly (Not too fast)

Music by
FRANK F. BALL

ERNEST R. BALL

Brightly (Not too fast)

Soy, Soy, Fritz, Fritz,
We know well give you tin, With a
now you'll take a tip, When you

mil-lin Yon-ee his We knew you in - in wit Hey, Fritz, when
are each look-to help What giv - ing you the ship? Hoy, Fritz, when

You met Ranky's wife, We found - er son - in - ti - ty know, how bad to call it right!
Use die Sam-my grip Be - cau - to you'd fail! Give me Ranky! Don't come - ring bad to rip!

REFRAIN

I - I For you can't best us, Can't best us, Or trust in like you

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did our friends. You made us do it, but we beat you
 I said with the
 to it, Your dream of vic- tory ends. I won't make you
 & Wolf- ing
 cross pines we have sapped the figs. Killed your Kai- ar- shu the Peta- dam
 wish you nev- er want to be war, men. Fought! fills like you nev- er fought like
 you made you Kai- not
 dor
 fore You can't beat us. Should beat us, For we're nev- er
 lost a war For you war.

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**SONG
OF THE
HOUR**

BROAD

The sequel to "I MAY BE GONE FOR A LONG, LONG TIME"

WATCH, HOPE

AND

WAIT

LITTLE GIRL

(I'M COMING BACK TO YOU)

WE SENT THE BOYS ACROSS TO THE TUNE OF "I MAY BE GONE FOR A LONG, LONG TIME" THAT WAS SOME HIT, WASN'T IT? NOW WE ARE GOING TO BRING THEM BACK WITH LOVE AND HOPE IN THEIR HEARTS TO THE TUNE OF "WATCH, HOPE AND WAIT, LITTLE GIRL." WHY TAKE UP YOUR VALUABLE TIME TELLING YOU WHAT A MARVELOUS SONG THIS IS? A FEW MOMENTS OF CAREFUL ATTENTION TO THE LEAD SHEET ON THE OPPOSITE SIDE OF THIS PAGE WILL CONVINCE YOU OF THE MERITS OF THIS SONG

By LEW BROWN and WILL CLAYTON

NOTE—We are the publishers of "AFTER YOU"

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WAY'S.

SONG
OF THE
HOUR

"LONG LONG TIME," by the same writer

WARNING: - This copy is not to be sold; and the sale thereof is strictly prohibited
SPECIAL ARTIST'S COPYWatch, Hope and Wait Little Girl
(I'm coming back to you)Words by
LEW BROWNMusic by
WILL CLAYTON

Moderato

Fam

VOICE

Dearie I can hard-ly write I'm so o-ver-joyed to-

night— Oh! what won-drous news— no more cause for blues, All the world looks

bright— In my dreams I now can see— Hah-by days for you and

me— Tho' I'm here, have no fear, for it's all o-ver, dear—

CHORUS (with marked rhythm)

Watch lit-tle girl and hope lit-tle girl and wait lit-tle girl for me—

Smile lit-tle girl all the while lit-tle girl, the' I'm a-cross the sea—

Give my love to Ma— Say 'Hol-lo' to Pa—

I'm not there, but dear, I know how o-ver-joyed you are— It

means lit-tle girl that our dreams lit-tle girl, are sure-ly com-ing true— I shall

win lit-tle girl, our duties done lit-tle girl, I'm com-ing back to you— you—

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"GONE," the melody hit of the year.

N, WILL VON TILZER, Pres.

145 W. 45th St., N. Y. C.

The Chicago Representative of "Variety" has always been known as a "tough bird" when it comes to criticising. Well, here is what he said about

CHARLES ALTHOFF

In

"THE SHERIFF OF HICKVILLE":

"Charles Althoff, the Hickville Rube, jarred the seats loose. If there is any such thing as too good, Althoff is far beyond the big small time. He stole the show in his quiet manner of subtle thievery."

—Lail.

"Aviators" 18 Century Kansas City Mo 25 Standard St Louis
 "Beauty Reun" 18 Gayety Brooklyn 23-30 Camp Dix Wrightstown N J
 "Beauty Treat" 18 Gayety Toronto 25 Gayety Buffalo
 Bohman Show 18 Gayety Detroit 25 Gayety Toronto
 "Best Show in Town" 18 Empire Newark 25 Casino Philadelphia
 "Blue Bird" 18 Standard St Louis 24-25 Grand Terre Haute 25-30 Majestic Indianapolis Ind.
 "Bon Ton" 18 Gayety Pittsburgh 25-27 Park Youngstown 25-30 Grand Akron O
 "Bostonsians" 18 Miner's Bronx New York 25-30 Park Bridgeport Conn.
 "Bowery" 18 Star Cleveland 25 Empire Toledo
 "Broadway Belles" 18 Empire Hoboken 25 Star Brooklyn
 "Burlesque Review" 18 Empire Toledo 25 Lyric Dayton
 "Burlesque Wonder Show" 18 Lyric Dayton 25 Olympic Cincinnati
 "Cheer Up America" 18 Olympic Cincinnati 25 Star & Garter Chicago
 "Follies of Day" 18 Jacques Waterbury Conn 25 Miner's Bronx New York
 "Follies of Pleasure" 21-23 Camp Dix Wrightstown N J 25 Trocadero Philadelphia
 "French Follies" 17-20 Camp Dix Wrightstown 21-23 Grand Trenton 25 Empire Hoboken N J
 "Follies of Night" 18 Gilmore Springfield 25 Worcester Worcester Mass.
 "Girls in Looks" 15 L O 25 Orpheum Paterson
 "Girls from Follies" 18 Gayety Milwaukee 25 Gayety Minneapolis
 "Girls from Joyland" 18 Gayety Philadelphia 25-27 Broadway Camden N J 25-30 Casino Chester Pa.
 "Girls of U S A" 18 Gayety Kansas City Mo 25 L O
 "Golden Crock" 18 Casino Brooklyn 25 Empire Newark
 "Green Up Babies" 18 Lyceum Washington D C 25 Gayety Philadelphia
 "Hillings Harry" 18 Peoples Philadelphia 25 Palace Baltimore Md.
 "Hello America" 18 Corinthian Rochester 25-27 Bastable Syracuse 25-30 Lumberg Ulster N Y
 "Hello Paris" 18 Victoria Pittsburgh 25 Penn Circuit
 "High Flyers" 18 Englewood Chicago 25 Crown Chicago
 "Hip Hip Hurray" 21-23 Park Bridgeport Conn 25 Colonial Providence R I
 "How Sam" 18 Haric & Seamon's New York 25 Casino Brooklyn
 "Innocent Maids" 25-29 Watertown 20-21 Oswego 22-23 Inter Niagara Falls N Y 25 Star Toronto
 "Irish Big Show" 18 Gayety Washington D C 25 Gayety Pittsburgh
 "Jolly Girls" 18 Cadillac Detroit 25 Majestic Jersey City
 "Kelly Lew" 18 Grand Hartford 25 Jacques Waterbury Conn
 "Liberty Girls" 18 Orpheum Paterson 25 Majestic Jersey City
 "Lid Lovers" 18 Gayety Louisville Ky 25 Lyceum Columbus O
 "Maid of America" 18 Columbia Chicago 24-25 Berchel Des Moines Ia
 "Majestics" 18 L O 25 Gayety St Louis
 "Marion Dares" 18 Majestic Jersey City 25 Peoples Philadelphia
 "Merry" 18 Gayety Omaha Neb 25 Gayety Kansas City Mo
 "Midnight Maidens" 17-19 Gayety Sioux City Ia 25 Century Chicago
 "Military Maids" 18 Gayety Baltimore Md 25 Lyceum Washington D C
 "Mittens Dollar Dolls" 18 Star & Garter Chicago 25 Gayety Detroit
 "Michael Makers" 18 Majestic Scranton Pa 25-26 Army Birmingham 27-30 Hudson Schenectady N Y
 "Monte Carlo Girls" 18-19 Bristol 20-21 Easton 22-23 Majestic Wilkes-Barre Pa 25 Majestic Scranton
 "On Girls" 18 Colonial Providence R I 25 Casino Boston
 "Oriental" 18 Star St Paul 24-25 Gayety St Louis
 "Pace Makers" 18 Olympic New York 25 Gilmore Springfield Mass.

CHICAGO

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Joe Dillon is ahead of Rock and White now, having temporarily left the Joe Weber office.

Charlie Freeman had his eye badly bruised when the wrong end of a "licker" was jabbed into his optic while the crowd was wild.

Joan Meredith replaced Jess Buck in "Lombard, Ltd.," when Miss Muck left to be married.

Earl Mommert left "Sun Side of Broadway" to play the juvenile lead with "Vanity Fair."

Billie Glickman was the victim of a \$5,000 judgment on behalf of a little girl who claimed she was knocked down by an employee of one of Glickman's film movie houses as she was peeping in through a back door.



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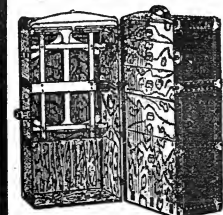
"Paris by Night" 17-18 Grand Terre Haute 19-23 Majestic Indianapolis 24-25 Gayety Louisville Ky.
 "Parisian Flirt" 18-19 Army Birmingham 20-23 Hudson Schenectady 25-26 Watertown 27-28 Oswego 29-30 Inter Niagara Falls N Y
 "Peacham Winners" 19 Worcester Worcester 25 Howard Boston Mass.
 "Pirates" 18 Trocadero Philadelphia 25-27 Casino Chester Pa 28-30 B'way Camden N J
 "Puss Puss" 18 Gayety Montreal 25 Empire Albany
 "Rattle Dazie" 18 Gayety Minneapolis 25 Star St Paul
 "Record Breakers" 18 Star Brooklyn 25 Olympic New York
 "Reveries" 18 Gayety Buffalo 25 Corinthian Rochester
 "Rosedale Girls" 18 Gayety St Louis 25 Columbia Chicago
 "Sight Seers" 18-20 Bastable Syracuse 21-23 Lumberg Ulster N Y 25 Gayety Montreal
 "Social Follies" 18 Star Toronto 25 Garden Buffalo
 "Social Maids" 17-19 Berchel Des Moines Ia 25 Gayety Omaha Neb.
 "Speedway Girls" 18 Lyceum Columbus O 25-26 Cort Wheeling W Va 27 New Castle 28 Beaver Falls Pa 29 Canton O
 "Sporting Widows" 18-20 Park Youngstown 21-23 Grand Akron 25 Star Cleveland O
 "Step Lively Girls" 18 Casino Boston 25 Grand Hartford
 "Swell Rose" 18 Columbia New York 25 Empire Brooklyn
 "Swampers" 18-19 Cort Wheeling W Va 20 New Castle 21 Beaver Falls Pa 22-23 Canton O 25 Victoria Pittsburgh
 "Trail Riders" 18-20 B'way Camden 21-23 Casino Chester Pa 25-28 Bristol 27-28 Easton 29-30 Majestic Wilkes-Barre Pa
 "20th Century Maids" 18 Gayety Boston 25 Columbia New York
 "Watson Billy" 18 Casino Philadelphia 25 Hurlig & Seamon's New York
 "Welch Ben" 18 Empire Albany 25 Gayety Boston
 "White Pat" 18 Penn Circuit 25 Gayety Baltimore
 "Williams Mollie" 18 Palace Baltimore Md 25 Gayety Washington D C
 "World Busters" 18-19 Casino Chester Pa 21-23 B'way Camden N J 23-27 Camp Dix Wrightstown 28-30 Grand Trenton N J

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manager in this territory for Waterson, Berke & Snyder, cleaned up a little pot of profit last Thursday, the day when the great national false alarm about peace was sprung. They got the first heat of it early, bought thousands of flags at wholesale, got a hundred newsmen busy, and sold at panic prices. They held over an added stock to double up on the populace when peace should be actually consummated.

GRAND (Harry J. Ridgely, mgr.)—"A Tailor Made Man" (12th and last week), opening 17, Chauncey O'Leary in "The Voice of Mankind" (12th week).
 COLONIAL (Rollie Timponi, mgr.)—"Jack of Lanterns" (12th week).
 CORT (C. J. Herman, mgr.)—"Lombard, Ltd." (11th week).
 COLUMBIA (Frank Parry, mgr.)—"Bohman Show."



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By J. KEIRN BRENNAN and PAUL CUNNINGHAM—A brand new idea containing a whimsical notion with a chorus which is just a whirlwind mixture of fancy and fact. The music has a syncopated swing second to none in all the "jazz" numbers ever written. A song, in short, that is just bubbling over with good humor, gayety and infectious melody.

THAT SOOTHING SERENADE

By HARRY DE COSTA—The great novelty classic with the unforgettable obligato that can either be sung or played by any instrument, making this one of the most delightful and unique songs written in years. Its title is an inspiration in itself, for it is a number that both soothes and exhilarates. As an applause-getter there is nothing to equal it.

AT THE COFFEE COOLER'S TEA

By HARRY DE COSTA and ALEX SULLIVAN—Everybody's just plumb hungry right now for a real novelty rag jazz number. Here's one that's bubbling over with good cheer. You can hear the coffee pot a-boiling and the nimble feet a-shuffling, and the whole song gets you going till it takes you off your feet. It "gets" your audience, too—you can make no mistake about it. Some jazz!

FOR MARY, THE BABY AND ME

By JAMES V. MONACO and PAUL CUNNINGHAM—A touch of home, a touch of sentiment and happiness writ all over it—such is this lilting, melodious number. It's the sort of song that makes 'em exclaim at the end, "Oh, isn't that just too cute!" and ask for more of it. Will fit anywhere and is always sure to act as a delightful contrast. The catchy syncopated refrain simply can't be resisted.

MY PERSIAN PEARL

By MORT NATHAN and JOHN COOPER—There's a big demand for good oriental songs now, and here's one that is as good as any you ever heard. It's "different" and it has that dreamy kind of "atmosphere" that is quite as important as the melody, which in this case swings along and carries everybody with it in a thrill of enjoyment and pleasure. It is indeed a jewel of a song.

Now then, if you're looking for novelties, here are five all different, any of which will just help the spot that needs a little "bolstering" and you, Mr. and Mrs. Performer, know what that means. You can secure professional copies and orchestrations at headquarters or any of our branch offices.

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The World's Theatrical Exchange

A LASTING WORLD PEACE!

NEW YORK, Nov. 11th, 1918.

AFTER more than four years, during which the World's History has been marked with one of its darkest spots, light and sunshine appear once more and, according to events, its rays will be such as to never allow the Horizon to become dark again. In other words, this war has taught humanity that Brutal Force cannot, should not and must not rule and that Democracy is the only safe and secure way for a universal and real human understanding; consequently, now that this question is again in the foreground and the topic in every part of the world, surely the theatrical profession cannot be indifferent because, after all, "Art Knows No Nationality" is generally accepted as being correct, probably due to the fact that it is something different and strikes the people of every nation either as being instructive, amusing, dramatic, novel, daring or sensational—as the case might be—and devoid of anything appertaining to race, class or creed.

To those whose artistic or other abilities are not restricted to one country and who have suffered losses through the closing of the international exchange during this war, the possibilities of a Lasting World Peace are of first importance.

Common sense naturally should take it as granted and it should be even useless to mention that a Lasting World Peace means the opening of the international exchange in its widest form and free from national interference in international affairs which are in many cases in direct opposition.

Being an international subject, it cannot be denied that I can speak with a certain authority on international theatrical affairs, having been a Performer, Agent and Manager for almost a lifetime, traveling all over the world, and having conducted an international institution with offices in the most important countries; and, as to the right of "having something seriously to complain of," this will surely be better appreciated and judged as soon as it becomes more widely, truly and correctly known that the H. B. Marinelli, Ltd., has been perhaps one of the greatest sufferers in the theatrical profession during the war, caused not exactly on account of the international character of this Organization, which would have been a natural result, but brought about and accomplished mainly and most exclusively through agents and competitors who sailed under colors of patriotism and used this never-failing weapon in war times by inventing unheard-of stories—and artists using similar methods by thus trying to avoid payments—and this has been the unnatural result.

"Bitterness" between nations at war is most natural, yet it cannot be denied that same "bitterness" is only artificial, inspired or infected by a vicious atmosphere, and can be cured in no time by a radical change to "Healthier Air." How true this is can easily be proved right here in America, where artists of all nationalities are working together in the greatest harmony and on the same bills, and those who have come here have almost instantaneously lost and got rid of that artificial hatred, very much to their own and general welfare, before the United States entered into the war, and since then, thanks to the foresight of the Great Genius, Mr. Woodrow Wilson, very little changes have taken place, which is an enormous credit to the American history, for there can be no questioning the fact that the theatrical profession here has been advancing in every branch in leaps and bounds during the last four years.

Jealousy, envy and bitterness must be eliminated, else how could anyone really and seriously consider and conceive the idea and real meaning of a Lasting World Peace and accept same in all its terms, conditions and form and then deliberately keep one or all of those most poisonous of all seeds right in his very heart so that those who could shoot up at any moment again? If a Lasting World Peace is assured and made on the principles and conditions laid down by President Wilson, then same cannot possibly be national but must be fatally or fortunately international and every individual must or should be treated as he deserves it, and a Scotch say-

ing should be made more widely known in this respect, viz:

"Because a man is born in a stable, it does not necessarily follow that he is a horse."

A Lasting World Peace looks almost too good to be true, and, as the theatrical profession cannot possibly be excluded, it ought to be everybody's duty to co-operate by all imaginable means so as to make such Peace become a reality completely and everlasting.

Judging matters from a strictly common-sense or humanity point of view, and being consequently devoid of any national, political or religious character, it seems reasonable that the general conditions and final basis for the establishment of a Lasting World Peace will be ultimately settled between the nations and their diplomats; but perhaps one item which would greatly help to establish more friendly understandings should be taken more seriously into consideration, as same has an important bearing, and that is:

To induce every nation to teach their people and children besides their native language another universal or international language—*Esperanto* or other—because many misunderstandings and misdeeds occur for lack of knowledge of what exactly that "other fellow" wants and really means; and even people who are supposed to understand and translate languages make unfortunately and frequently most terrible mistakes, some through ignorance or not knowing better, others intentionally, and both cases are very serious indeed, especially when it comes to matters of contracts or other important documents or terms to be agreed upon. The importance of one universal language is so enormous and the solution so simple that it seems almost incredible that same has not been an accomplished fact long ago when, instead of teaching three, four or more languages and then not being able to understand twenty-five or more others, simply two will not only answer the purpose but also solve the problem of getting an unmistakable universal understanding.

To people of our profession who live or travel constantly in different countries, it should also be most valuable and interesting to study, learn and adopt some of the most striking features, qualities or advantages of different nations so as to become "perfect" by taking, for instance, from:

AMERICA—"Conception and Accomplishing Big Deeds"—"Humanity"

ENGLAND—"Common Sense"—"Justice in Laws"

FRANCE—"Artistic Abilities"—"Polished Manners"

GERMANY—"Infinite Organizing"—"Science"

AUSTRIA—"Kind-Heartedness"

RUSSIA, SPAIN and HUNGARY—"Chivalrous Deeds in Various Circumstances"

If, additional to the above, one could destroy jealousy in every human being in early childhood, then one would have reached the "Limit of Perfection."

Anyhow, let us hope that "The Everlasting World Peace" will become a reality soon and not only in imagination or on paper, but in acts and deeds so as to establish Happiness, Right, Justice, Humanity, Common Sense and Brotherhood in every part of the Globe, remembering that this object can only be obtained by universal co-operation and now whilst we are living, and not delay until it is too late or have gone out of existence; and further remembering that we are all born with the probable intent of eventually accomplishing something more or less important for the benefit of Mankind, Progress and Civilization; so let us all take advantage of it now and "go to it" wholehearted and without losing any time.

It is therefore—as a natural consequence of the foregoing—to be expected that "Fashion Creating Novelties"—"Money Making Sensations"—"Record Breaking Stars" and artists of all descriptions will again delight, emotion, astonish and amuse the people, very much to the interest of the general welfare, and that they will be welcomed again in every country and be appreciated or judged in accordance to their talent only, solely and exclusively.

H. B. MARINELLI

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LOUIS BERNSTEIN, President

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"WHEN YOU
COME HOME"

CHORUS:

When you come home,
There'll be some celebrating;
When you come home,
The folks will all be waiting.
A mother bent with years,
And smiling through her tears,
Will kiss and fold you in her arms
When you come home.

LOT OF EXTRA CHORUSES

BY

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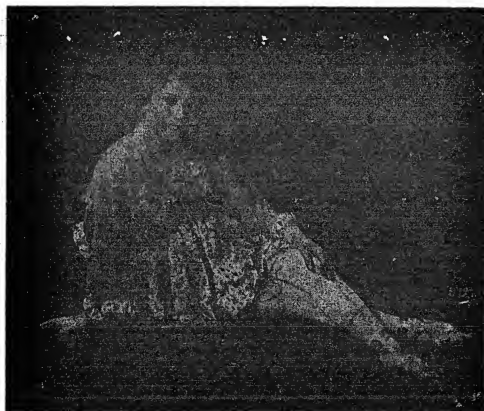
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Jack Lait, VARIETY.

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MR. FLO ZIEGFELD, JR.

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AIN'TY EMURE
ARLING
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AZZLING

WHAT MORE COULD DORIS DARE BE?

WORKING? OH, YES.

SAN FRANCISCO

VARIETY'S
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PANTAGES THEATRE BUILDING
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The K. & D. Film Co. and Clarence Kolb, Max Dill, Maude Lillian Moutin and her husband, Oscar De Brattville, members of the company, have been used to recover \$4,000 on a promissory note signed at Los Angeles Nov. 3, 1916, in favor of C. L. Mackenzie, and which, it is alleged, remains unpaid.

Beatrice Allen, Ethel Hodges and Kathryn McCarthy are vacationing here during the epidemic, having arrived here from the east last week.

A break in the diplomatic relations between the managers favoring the plan to hold a big open-air celebration on the night preceding the reopening of the theatres and those opposing the proposition, is threatened. The Associated Theatrical Managers, of which Morris Meyersfeld is president, held a meeting last week and adopted resolutions opposing the celebration and favoring a quiet reopening of the amusement places. Irving C. Acherman, president of Allied Theatrical Managers, is at the head of the organization that began the movement for the celebration.

Mrs. Rose Coetlin Fredericks, grand opera soprano, and her husband, Joseph Fredericks, tenor, who were divorced in 1916, will meet her to determine who owns the \$25,000 worth of furniture and works of art in storage here. The storage company has filed suit to determine the ownership. Both claim the property.

Jack McCallan, formerly musical director for various musical comedy stock organizations, is now in charge of the Seattle office of the Peist Music Publishing Co.

Joe Carter, manager of the Oak, Seattle, where the Monte Carter Musical Comedy Co. is holding forth, and Leon Davis, juvenile of the company, were here last week.

The California Theatre has been utilizing the period of enforced closing in making many alterations to the stage, which will now permit the staging of elaborate scenic tableaux.

Solly Carter will be featured in one of the stock production companies promoted by his brother, Monte Carter. Solly will head the show that is scheduled to open in Vancouver shortly.

From the offices of the State Board of Health in Sacramento word came that the epidemic in California is receding gradually. The number of cases reported in the state since the epidemic started has passed the 115,000 mark.

Eph Ascher has, in conjunction with his present position, that of manager of the Turner & Deakins sales forces, assumed the management of the Tivoli, succeeding William Casey.

Eugene Perry, formerly manager of Koth's Riverside, New York, arrived here last week to assume the management of the Rialto.

A reconciliation has been effected between Helen Wright and Earl Wright, her husband. At a divorce hearing here recently, the couple were induced by the judge to talk the matter over, which resulted in the couple consenting to a mutual withdrawal of the suit for divorce and the young wife's cross complaint. Mrs. Wright and the three-year-old daughter left for Cincinnati, while Wright expected to accept a position here for a period of a year, after which they will make their home somewhere together. Both were in vanderhille with different partners, and came out this way on the A. & H. Circuit.

Entertainment was permitted in the cafes at Sacramento during the period that the theatres were closed. But no dancing was allowed.

The committee appointed by Irving Acherman, chairman, of the celebration propaganda, are Eugene Roth, J. A. Partington, Howard Sheehan, Meyer Cohen, Selby Oppenheimer, Sam Harris, Frank W. Healy, Louis Greenfield, John Tait and Al Morrison.

BOSTON.

By BEN LIBBEY.
KEITH'S (Robert G. Larsen, mgr.; agent, U. B. O.)—The audience Monday, with standing room at a premium, would have blithely applauded any bill. There were no high spots on the program and on a normal Monday night the performance would have dragged badly, despite two acts that were heavy in point of numbers. Anne Cody, of Orth and Cody, handled the appeal for the War Work contributions and at the two performances raised a total of nearly \$1,000. Her dialect and a certain spontaneity went even better in this portion of the evening's entertainment than did their legitimate act, which ran a little too long for an audience in such a restless and excited mood. Robert Swann opened in his dancing juggling act and was the pleasant surprise of the bill, although he had to play to a partly filled house. The outside excitement along the streets making the audience late, on and Dean Archer was only fair, being followed by Felix Nash in "Crazy's Corners," with a company of ten men. The

program bore this explanatory note: "All members of this company have satisfied the demands of the government." It was the first time since the war that the Boston South house had carried this statement about a company and coming, as it did after the armistice was signed, it caused considerable comment. The act went well, the pity being that more has not been made of it. The La Grèce, an act built around an exceptional contortionist who succeeds in eliminating much of the gruesome features of the average double-jointed single, went big, although it could be cut down materially and probably go better.

The advertised headliner was Charles Lovensberg's "Hands Across the Sea," which was tab as a dancing revue. With a company of 15, it went over by sheer weight. Wellington Cross with Ted Shapiro at the piano went big, the position being ideal through having the only place in the show. "Birds of a Feather," a wire act, closed poorly having little to redeem it except the idea of birds on a wire. This act would do well to dig up a stunt or two.

BOSTON (Charles Harris, mgr.; agent, U. B. O.)—Topping an evenly balanced bill at this house are the Shamrocks in their "Fair Ground Fakers" act. The supporting acts include Charles Edwards Trio, Duval and Symonds, Fern, Bignow and King and the Cavanaugh Everett Company. The Chaplin film, "Shanghai Arms," and Mary MacLaren in "Bread" are being used for the feature picture.

BLOU (Ralph Gilman, mgr.; agent, U. B. O.)—Pictures to vary big business.

BOWDOWN (Al Somerville, mgr.; agent, U. B. O.)—Using the Chaplin film for a feature, with several other new releases also on the bill, and five vanderhille acts.

ORPHEUM (Victor J. Morris, mgr.; agent, Lowy)—A mixed bill with the topical positions in the vanderhille being taken over by Soethe and Tobin, singers and comedians, who went very big, and H. Guy Woodward and "In the Circle." The rest of the bill includes Weber and Elliott, songs and comedy, and the Youngs. House is also booking the Chaplin film, but is also using Petrova's "The Panther" theme.

PARK (Thomas D. Soriero, mgr.)—Playing to packed houses with the feature "The Rainbow Trail."

SCOLLAY OLYMPIA (Frank Ripley, mgr.)—Another one of the local houses that is using the Chaplin film as a feature. Eddie Hart is the headliner in the vaudeville and he is supported by Knowles and Hurd, Gypsy Songsters, Ryan and Davis, Nelson Brothers and Mink.

GORDON'S OLYMPIA (Frank Hokkalo, mgr.)—The Three Eddy Sisters head the specialty acts and the balance of the bill includes Lawrence Johnson, "Follier Thrasher," comedy; Fayton and Hickey, and Pique and company.

ST. JAMES (J. R. Sumner, mgr.; agent, Quigley)—Bill headed by the D. Sherman Co. with "A Jay Circus," and the other acts are Rowley and Tontin, Haulon and Clifton, Bob Tenney, and Earl and West. "Border Wireless" and the Chaplin film on screen.

GLOBE (Frank J. Decker, mgr.)—Feature pictures to very good business.

MAJESTIC (Joseph Brennan, mgr.)—Picture. Business fine.

SHUBERT (E. D. Smith, mgr.)—It is announced "Chu Chin Chow" is on the final three weeks in this city. It is due to open in California at the expiration of that period. The show has been drawing in a phenomenal manner and this cannot be responsible for the shift. But because of the mixing during the epidemic period it will have to leave while practically doing capacity business.

PLYMOUTH (E. D. Smith, mgr.)—"Seventeen" seems to have settled down for a good long run at this house and the business is very good. There is nothing booked ahead just now.

MAJESTIC (E. D. Smith, mgr.)—"Maytime" remains in good favor and as it is one of the two musical shows in town and rather in a class by itself, the good business is not to be wondered at. It is now on the fourth month here.

WILBUR (E. D. Smith, mgr.)—Receiving good notices from all the critics, "Business Before Pleasure" is clearing up. It is the right sort of a house, being a show of the intimate kind, rather lost in one of the big theatres.

PARK SQUARE (Fred Wright, mgr.)—Had the only new attraction in the city on Monday, is "Up in Mabel's Room," a show which was not overlooked in the advertising line, and for which Otto Harbach and Wilson Collison are responsible.

TRIMONT (Charles J. Rich, mgr.)—One of the biggest hits of the season housed here, Belasco's "Tiger Rose," and doing a whale of a business.

HOLLIS (Charles J. Rich, mgr.)—Final week of Otto Skinner in "The Honor of the Family." Business good.

COLONIAL (Charles J. Rich, mgr.)—Has the most popular attraction in town for "Tired Business Man," "Going Up," and packing the house at every performance.

COPELEY (H. W. Fatties, mgr.)—"You Never Can Tell" attraction of this week by the Henry Jewett Players.

CATTLE SQUARE (George B. Clark, mgr.)—Using "The Misleading Lady" on this, the second week of this new stock company, results so far of venture have been perfectly satisfactory and encouraging to promoters.

TRIMONT TEMPLE—Crashing Through to Berlin, the war picture, which is now on its fourth week.

GATETY (Thomas Henry, mgr.)—Law Kelly and his show, which is always one of the best drawn cards of the season.

CASINO (Charles Waldron, mgr.)—Rose

WAY • BILL • NIT

"THE GIRL FROM OVER THERE"

NEW YORK OPENING SOON

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JEROME H. REMICK & CO.

READY SOON

A New
Song by

LEE S. ROBERTS Writers of "SMILES"
J. WILL CALLAHAN



NEW

THE LAST ONE
WE GAVE YOU

"SMILES"

WAS SOME WINNER,
EH, WHAT?

**"TILL WE
MEET
AGAIN"**

IS ANOTHER

Everything Ready for You

Professional Copies

Vocal Orchestrations

Dance Orchestrations

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SMILES
Made by
LEE &
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The Cyclonic
Song Hit
Lyrics by
J. WILL
CALLAHAN

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, smiliest song sensation in a month of Sundays. A success? Well—you should smile. The greatest fox trot ever written.

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—DEMPSEY—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

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OH! PAPA WHAT A WHOPPER! Written on the day the good news came. Sung that night by
WELLINGTON CROSS AT THE PALACE, NEWARK, N. J.
 AND WHAT A PANIC!

EVERYBODY'S HAPPY NOW

THE CHEFRIEST, LIVELIEST, HAPPY GO LUCKY SONG EVER WRITTEN
 Another "Hot Time in the Old Town." Step lively for lead sheet and set of words

I KNOW WHAT IT MEANS TO BE

TONESOME

SOME MEAN BALLAD SOME TUNE SOME LYRIC

ALL THE "JAZZ" KINGS ARE SINGING THIS ONE

PEACH JAM MAKIN' TIME

ALL BY KENDIS BROCKMAN & VINCENT AND NOT ONE A VAMP SONG

KENDIS, BROCKMAN MUSIC CO., Inc., 145 W. 45th St., N. Y.

NAT VINCENT Prof. Mgr.

Sydell's London Belles and, as usual, packed house.

HOWARD (George E. Lathrop, mgr.).—"The Beauty Review," burlesques, with the supporting house bill, including Story and Clark, Mack and Paglia, Henry Frye, the Seabury, Charles Mackie and Danison.

After being at the Copier Theatre for two years, during which time the company hung up a new record for this part of the country for the run of one show, the Henry Jewett Players are going to depart from the house next week and play a six weeks' engagement at the Providence Opera House. They will present in Providence plays which have scored here. During the absence of the company the house will remain under the management of Mr. Jewett.

As a result of the shifting of the Jewett players to Providence rumors have been current here that Oliver Morosco is trying to get this little theatre as a trust house for his Broadway attractions. There is also a report that Margaret Anglin will take the house during the absence of the players and will offer several old and popular plays.

There is considerable interest in the return of Ethel Barrymore to this city after an absence of two seasons. She will appear at the Heile Theatre and there is a large advance sale. The last time she was here her engagement of "Our Mrs. McChesney" had to be extended.

One of the blishest nights that the theatre has had for some time was last Saturday. The good weather, together with the possibility of important late war news drew thousands into town and they flocked to the playhouses. There was not a vacant seat in any house at 8 o'clock and the S. N. O. was even at a premium.

William Foote and Frederick Murray received a most cordial welcome when they returned to the Castle Square Stock Company. They were members of the original company established by John Craig and are very well known to Bostonians.

Carolyn Mooney, formerly the efficient telephone operator in the Shubert office here, has had her good work for this firm recognized by a promotion to assistant treasurer of the Plymouth, one of the Shubert houses.

BUFFALO, N. Y.

By L. B. KEEFFINGTON.
 SHUBERT-TECK (John R. Oshel, mgr.).—San Carlo Grand Opera Co.
 MAJESTIC (Peter C. Cornell, mgr.).—Thurston, magician.

SHEA'S (Henry Carr, mgr.).—Blissom Seelye and Co. Diamond and Brenner, Sam Heera, Walter Fenner and Co. West and Van Nolan and Nolan: special attraction, Charlie Chaplin in "Shoulders Arms."

GAYETY (R. E. Patton, mgr.).—"Hello America."

GARDEN (William F. Graham, mgr.).—"The Big Review."

STAR (Peter C. Cornell, mgr.).—"The Knickerbocker Players in 'The House of Glass.'"

LYRIC (Charles Bowe, mgr.).—Conwell and O'Day, Maxwell Quintet, Dan Kelley and Co., Eddy Sisters, The Freeman, Rae and Mae Mason.

ACADEMY (Juice Michaels, mgr.).—"Academy Players in 'The Politician.'"

SHEA'S HIPPODROME (Harold B. Franklin, mgr.).—First half, Charlie Chaplin in "Shoulder Arms" and Private Feat in "Private Feat"; second half, Will Rogers in "Laughing Bill Hyde."

OLYMPIC (Bruce Fowler, mgr.).—Friend and Downing, Joseph's Royal Minn. Smith and Gardiner, Vivian and Lady, Harry Holt Trio. STRAND (Earl L. Crabbe, mgr.).—Captain Hert von der Goltz in "The Prussian Cur," all week.

After the long rest imposed by the epidemic quarantine and the street car strike, after the excitement of election and celebration of peace, Buffalo is gradually coming back to its old-time self. A vast amount of war work is being done in Buffalo, and the crowds have money to spend. Buffalo is due for a prosperous winter, and theatre managers are figuring on top business from now on.

"A Pair of Sixes" will be the offering of the Knickerbocker Players at the Star next week.

Giulia Mercuro, a former Buffalo girl, is one of the hits with the San Carlo Grand Opera Co. Italy's national game, grand opera, is being presented by that organization at the Shubert-Teck all this week. Tuesday night Miss Mercuro sang Musetta in "La Boheme."

CLEVELAND.

After four weeks the ban was lifted Nov. 10 at midnight.

The Miles did not open Monday with the usual vaudeville, inaugurating a feature program. The Miles will book big features from the open market.

KEITH'S HIPPI (John F. Royal, mgr.; U. B. O.).—Opened with a good bill to capacity house. Theo. Kestoff and Russian Ballet, headliners; had about an even break with Van and Schenck, who seem to go over bigger every time they make Cleveland. Wildfield and Ireland, assisted by Law Murdoch, scored well. The vaudeville version of Victor Herbert's "The Only Girl" was well presented, and the audience was pleased. "The Question" starring Hugh Herbert, seems to be a fitting vehicle to perpetuate Herbert's long and enviable vaudeville record; the audience liked the set, and well it should. Doc O'Neil and his funny conversation, Howard's Animals and The Rosarini, acrobatic, filled their spots on the bill well.

One of the Hits of the Bill at Proctor's 23rd St., the First Half of This Week (Nov. 11-13)

BERTIE

HELEN

HERRON and McCLAY

PRESENTING

A New and Original Comedy Idea In One—In Blackface.

At the Harlem Opera House NOW

Direction, MAX HART

STARS AND PHENOMENA

in "MISS AMERICA"

Loew Circuit

SHUBERT-COLONIAL (John S. Hale, mgr.).—"Business Before Pleasure" opened this house, and his fair to equal or better the huge successes the two previous Potash and Perlmutter shows have been in Cleveland. In this cast Abe is played by Gus Yorko and Maurus by Robert Leonard, while Maggie Meredith does Rosie Potash, Jane Paenicy appears as Ruth Perlmutter, and Jane Lowe snatches the film star of the high salary and fatal allure. The long cast includes several others who contribute materially. Since no one would go to a Potash and Perlmutter show at this late date expecting to be edified with classic drama or light comedy, "Business Before Pleasure" can be recommended without reserve as involving no possibility of disappointment. It will be found jolly fun and no less enjoyable for being perfectly clean.

OPERA HOUSE (Geo. A. Gardner, mgr.).—"Listen, Lester," opened Monday evening with the usual proof that Emma Carus' reputation has preceded her. It looks like one of the best shows John Cort has sent here for many a season. The part with add nothing to the artistic reputation of Miss Carus. She sings several not particularly good songs, and then moves through the vehicle like a Greek chorus, explaining things and being much talked about. But here is not a star part and one would prefer her in her old medium of vaudeville. Gertrude Vanderbilt, on the contrary, reveals herself as about 90 per cent. improved over her variety appearances here. She is quite fetching as Arbutus Gully—whose mother always said that she was "a very good baby in the daytime, but a very naughty baby at night." She dances splendidly, is pert, saucy and charming. The next best goes to Felix Adler, who reveals a fine sense of stage humor and has a quite original and dry manner of putting over his fun. His dance with Miss Vanderbilt was the most enjoyed bit of the program, to the thinking of last night's audience. Clinton Webb is another top-notch dancer, and Eusebio Wilson, as the porter, gives an unusually good account of himself, particularly in eccentric dancing. Eddie Garvie is mildly funny as the fat man. Little Miss Pan Travers was a very pleasant surprise. She has a rather dainty piquant manner, sings well, dances ditto, and she has in very large measure what Flo Siegfeld once said was so hard to find. His exact words were: "There are enough prima donnas looking for jobs, the woods are full of them; but it's different with girls who look as you like to have girls look on the stage." "Listen, Lester," will amuse and entertain, and yet, excepting flashing eyes and cosmetic accessories, it isn't brilliant enough to denigrate.

DUCHESS (W. D. McDonald, mgr.).—"Prolonged applause greeted the return Monday night of Vaughan Glavin and Fay Courtney with their stock company to the Duchess. They brought a thrilling youthful romance, which the company, in practically its present state, produced for five weeks at Pittsburgh. "Little Tinsie" by Jane Corvi and Jane Murrin proved a hit. The company returns with five other old faces. Notable among them is Don Burroughs, who came in for a goodly share of the honors as the young soldier of the play. The others are Constance Kenyon, Will D. Corbett, James H. Wilson and F. Powell.

FRISCILLA (Palmer C. Slocum, mgr.).—"Opened with an exceptionally good bill with Nudie Model as headliner. This act carries an unusual variety in stage repertoire and settings, and the entire act is far above the average. James Menzies is in playlet titled "The Switch" put over a dramatic theme very commendably. Edie Burton, comedienne, introduces a deal of original material in her act, and Elvira, a sensational clown, has a very clever turn. The One Ton of Harmony, a music quartet, and Leo Tour and Dramatic serial artists, complete one of the best of good bills at the Friscilla. (Palmer Slocum,



FRANK

JEANETTE

COSNER AND ODETTE

Now in their 10th week at

The PALAIS ROYAL and RECTOR'S, New York

FEATURING THEIR ORIGINAL "PONY TROT"

THE TALK OF NEW YORK

manager of this house, made it possible for dozens of stranded artists in this city to earn their living expenses during the flu epidemic. Slocum found pleasant work for the girls and gave them the Friscilla to be used as a club. The Friscilla management served lunch every day, and if there is a theatre manager in the country who deserves credit, and a lot of it, it is Palmer C. Slocum.)

LIBERTY (J. J. McCallum, mgr.).—"Resists opened the bill and drew well. Chas. Ledgare, Summa and Warfield, Three Birch Sisters, Clayton and Lennie and The Three Rosettes. Excellent house.

EMPIRE (A. J. MacNamara, mgr.).—"Al Martin, principal comedian in the "Jolly Girls," opened at the Empire this week, but to step lively to keep out of the way of the chorus. The girls, newly costumed and full of zest born of the long flu vacation, are kept busy throughout the two acts of the burlesque. Madeline Buckley sings snappy patriotic songs

and the French sisters—four of 'em—put on some lively dance numbers. Dig. STAR (Drew & Campbell, lessee, mgrs.).—"Good comedy and music, bright costumes and many pretty girls made up a large part of the entertainment at the Star Theatre Monday night. The name of the show is "The Burlesque Review," and Harry K. Merton and Zella Russell provided the bulk of the entertainment. A chorus full of pep, with attractive costumes, made up a spicy evening's entertainment. The book is new and the music snappy.

DENVER.

By EDWARD T. GAHAN.

BROADWAY (Peter McCourt, mgr.).—"Toda Barn, "Salome." DENHAM (Ben Ketchum, mgr.).—"Wilkes Stock Co. "The Brat." ORPHEUM (Max Fabisch, mgr.).—"Wilbur

Mack and Co., Florrie Miller and Charles O'Connor, Loevas and Gilmore, Nate Lelping, Emerson and Baldwin, Rev. Frank Gorman, El Broaded and Flo Bert, official war review and heard weekly. FAVOR (Eddie Diamond, mgr.).—"McAllen and Carson, Tom Mahoney, Anderson and Reap, Mack and Williams, Paula, "A Night in Jazaland."

RIALTO (Homer H. Ellison, mgr.).—"Douglas Fairbanks, "He Comes Up Smiling."

AMERICAN (A. G. Talbot, mgr.).—"Constance Talmadge, "Miss LeRaguel's Boots."

PRINCESS (W. H. Sullivan, mgr.).—"Wailace Reid in "The Man from Federal Range,"

STANDARD (A. F. Moogham, mgr.).—"Eddie Barrmeyer in "Our Mrs. McChesney."

RIVOLI (Homer H. Ellison, mgr.).—"The One Woman."

The Monday night reopening here placed Max Fabisch, manager of the Orpheum, in a perplexing position, in view of the fact that bills at this house open on Tuesday. Fabisch imported a sufficient number of artists from Los Angeles to put on a Monday matinee and night show and then opened on Tuesday with his regular scheduled bill. The artists who made their one-night stand included Gladys Clark and Henry Bergman, the Creola Pasten-Plate, Flanagan and Edwards, Fisher and Hawley, Malinda Sisters, Edde Foy and Hessa and Preston.

Coming here five weeks ago to open at the Denham, the Tom Wilkes Stock Co., headed by Ruth Robinson and Anthony Smythe, was able to make its debut here Monday.

DETROIT, MICH.

TEMPLE (C. G. Williams, mgr.).—"Clifton Crawford, Maud Earl and Co., Harry Krant and Bobby LaSalle, Walter Clinton and Julia Rosner, Burley and Burley, Lady Alvo's Pets, Paul Levan and Dobbie, Erwin and Jane Cosely.

ORPHEUM (Tom Baland, mgr.; Loew).—"Colin Troupe, Walter Hill-Alice Donaldson Co. in sketch, Barry and Layton, Zulu and Dots, Two Lilies.

MILES (Gus Greening, mgr.; Pantagone).—"Baz Pierre Brookhart, Clark's Royal Hawaiian, Ward and Wilson, Chester Gruber and Dora Greve and Green, The Zixas.

NEW DETROIT (B. C. Walthers, mgr.).—"The Voice of McConnell," with Chaucery Olcott. Next, "Polly With a Past."

DETROIT OPERA HOUSE (Ruberts, lessee).—"Experience." Next, "Oh, Lady, Lady!"

GARRICK (Richard H. Lawrence, mgr.).—"Ask Dad." Next, "Business Before Pleasure."

GAYETY (J. M. Ward, mgr.).—"The Beauty Trust." Next, The Bohemian Show.

CADILLAC (Sam Levey, mgr.).—"The High Fliers." Next, "Jolly Girls."

Temple Theatre did not open until Monday, although the ban was lifted on Wednesday. J. H. Moore explained he could not get a complete show up to the Temple standard being so late in the week.

Joe Horwitz, father of Arthur Horwitz, the agent, is now sole owner of the Four Square Exchange, Detroit, having bought out interest of his partner, George Backer, of New York City.

H. K. Moss, with Triangle in Chicago, has taken full ownership of Triangle Exchange, succeeding Dave Prices, who went to war.

The Majestic Theatre, Kalamazoo, is to discontinue vaudeville and hereafter will operate strictly high-class feature pictures. Highland Park, suburb of Detroit, although

ROYAL, NEW YORK,
THIS WEEK (Nov. 11)

"NOVELTY DE LUXE"

\$MILETTA SISTERS

Direction, LEW GOLDER

ANDRE SHERRI, Inc.

offer

"The Little Vampire"

featuring

JACK CAGWIN

PERLE FRANK

With a Capable Cast and the Most Beautiful Chorus in Vaudeville

Costumed as only ANDRE SHERRI, Inc., can costume

Staged by JACK MASON

Direction, HARRY WEBER

Showing FIFTH AVENUE, NOW

PROSPECT, BROOKLYN, Next Week

actually of the city, voted Nov. 5 for Sunday shows effective Dec. 1. It is the first time this section has voted for Sunday shows.

The New Regent Theatre, Battle Creek, will positively open Nov. 27. This is a Lipp & Cross-Butterfield theatre, and will play pictures.

"Shoulder Arms" goes into the Madison Theatre, Detroit, for two weeks, starting Nov. 17.

MONTREAL.

By ARTHUR SCHALER.
HIS MAJESTY (Edwards & Driscoll, mgrs.).—This week, "Experience." Next week, "Lord and Lady Alcy."

PRINCESS (Abbie Wright, mgr.; agent, U. B. O.).—Violet Benson and Co., Lillian Shaw, Martelle, Williams and Wolfus, Cartmell and Harris, Grey and Byron, Raymond Wilbert, Ritchie and St. Onge.

LOEW'S (Ben Mills, mgr.).—Paul Petching and Co., Wm. Hirt, Geo. Barbore and Co., Barlow and Hurst, and Brown and Burrows.

ST. DENIS (Fred Crow, mgr.; agent, U. B. O.).—Opening for this season, Madeline Berio and Diving Girls, Wood and Lawson, Two Sports, Jennie Reed, Bud and Jennie Gray, "Unexpected Places" (film).

IMPERIAL (H. W. Conover, mgr.).—Wallace Field in "The Sorcerer" (film) and John Feders Tesor.

GAYETY (Bob Simmonds, mgr.).—Ben Welch's show, booked this week, will not open. Ben Welch reported ill. Next, "Puss Puss."

THEATRE FRANCAIS (Tom Conway, mgr.).—"Hearts of the World" (film).

The theatres opened Nov. 12.

NEW ORLEANS.

By O. M. SAMUEL.

Henri Orestis, who for many years piloted Eugene Hale on tour, is now managing director of the French Government orchestra, giving concerts throughout America for the benefit of war charities.

When the theatre of this city renew their activities Nov. 16 an advanced admission scale will obtain at the Orpheum, orchestra seats running up to \$1. The repeating bill, which includes Derwent Hall Caine, Milt Collins, Drew and Wallace, Libonati, Irene and Bobby Smith, Lee Saperon and Total Japs, will appear locally for nine days and eighteen performances.

"Fio-Fio" begins at the Tulane Sunday. A patron mistakenly called the show "Fio-Fin," but Manager Campbell hastily corrected him.

Frank Mostyn Kelly is rehearsing a new act here. He formerly did illustrations, illustrating almost everything except songs.

Max Dinkelspiel, the Orpheum's attorney, has just been appointed a justice of the appeals court of Louisiana.

Very few "turkey" shows in the south at present, probably due to the food regulations.

N. J. Ciesl has written a companion song to "I'm Sorry I Made You Cry."

Alexander Leftwich has received the post of dramatic director at Camp Beauregard, Alexandria, La.

Irvin S. Cobb lectures here Saturday, employing "My Recent Experience on the Fighting Fronts in France and Flanders" as his subject. Though much of "Irvin's" fame rests on his Judge Priest stories, it is a sad commentary he never wears a Priestly cravat.

Fritz Scheff, touring the Liberty theatre presently, rested in New Orleans several days. Fritz vouchsafed the information she was lately, stating she missed her husband, George Anderson, very much. Anderson is just a private "over there," a member of the "Suicide Club" Machine Gun Battalion 105. Miss Scheff wears a service bag of white diamonds with a single blue star in the centre.

Clarence Bennett is the new secretary of the Loyal League.

Sydney Shields has written relatives in this city she is going overseas to entertain in December.

Ballard and Ballard, the sportsmen and circus owners of French Lick, have taken over Jack Sheehan's "Suburban Gardens," and will operate it after the manner of their bungalow in the hills of Indiana. Their nook at French

Lick is a beautiful retreat that is enhanced by the cave one encounters in getting there. J. M. Jordan is representing Ballard and Ballard in the local management.

Mary Cox is in New Orleans for the winter. Along the inland trail, from Pavnee to Shawnee, Mary is known as the "Money Dripper." She was afloat on Dixie's Broadway (Canal street) Sunday afternoon, sunning her arms. As Mary passed Child's, the fellow who makes hot cakes while you stare, yelled: "Butter up!" to which she supplemented: "There's a guy who doesn't know the baseball season's over."

PHILADELPHIA.

By JUVENILE.

Kath's (H. T. Jordan, mgr.).—No vaudeville show was ever given under the same conditions which greeted the opening of this week's bill. In addition to celebrating the signing of the peace armistice, it inaugurated the seventeenth year of this house and no doubt records were broken for any two performances in one day in the history of the theatre. The house was beautifully decorated, the annual floral display being more elaborate than usual. A rather unusual feature introduced during the matinee was the singing of the Doxology, led by Fred Salzer and Bobby Heath after a patriotic introduction by Manager Jordan. The audience sang the hymn standing and it was probably the most solemn and impressive ceremony ever held in a vaudeville theatre. After the singing, cheers were given for President Wilson, the boys in the

The Will Rossiter "Hits" for this Season!

"Ev'ry Day" "Don't Weaken"

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"

ORIGINATED NOVEMBER 1916 IN 25 YEARS. MONTGOMERY AND PERRY

"I WANT A GIRL"

GREAT COMIC SONG FOR GIRL OR BOY BY H. ALEXANDER & GARY BETH

"THE JAZZ - DANCE"

SUCCESSFUL 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 vaudeville
"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.

KEITH'S PALACE, NEW YORK, THIS WEEK (Nov. 11)

EDDIE FOY

AND

THE YOUNGER FOYS

in "SLUMWHERE IN NEW YORK"

Next Week (Nov. 18), Pittsburgh
Week Nov. 25, Cleveland
Week Dec. 2, Dayton
Week Dec. 9, Chicago

By GEORGE V. HOBART

Direction, HARRY J. FITZGERALD

service and the women of America. It was a real jubilee to mark Anniversary Week and those who witnessed it will never forget it. It is no use to add that the show was a riot. About the only act that could not have made good before an audience would have been Kaiser Bill in his now famous escape act that had anything Houdini ever did beaten to a frazzle. On its merits, however, the show deserved to get over big. Valetta Burratt & Co. in "The Purple Poppy" was the headliner and

dancing and juggling. Richards has changed his act but little since last seen here some time ago, but it wears well and brought him good results. Sammy Burns and Gretta Ardine have a pretty dancing number, nicely staged. The girl wears some attractive clothes and is a versatile stepper, most of her work running close to acrobatics. They finished to a good hand, and then Billie Montgomery and George Perry kept the house rocking with their "ant" stuff. Little of their material is

Roye, who has not been seen here for some time, added a knockout wallop with her songs. The fact that every number was a hit, even the "Robert E. Lee" song, argues strongly in favor of retaining the entire repertoire, but nearly all her songs have been done here before, and some are really old, and one of the strongest assets a single singer can have these days is a list of entirely new songs. Then came the clever archaboot of the "Sports in the Alps" troupe and a big burlesque

Ghinatown, Emily Smiley & Co. in "The Family Tree," "A Bachelor's Romance," Mariette Craig and Co. in "No Half Way," Gailorini Sisters, Baker and Rogers, Lockie and Burns, Gibbons and McCarthy, Russ, Levan and Sully. COLONIAL (W. D. Westfarth, mgr.)—First half, La Bernia, Bronson and Baldwin, Frank Morrell and Madeo Evans, Douglas Family, Darle Brothers and motion pictures. Last half not announced.

CLIFFORD

DEAN and DEBROW

OLLIE

"The Boys from Dixie"

OPENING INTERSTATE CIRCUIT NOV. 17TH

Nov. 17—Majestic, Fort Worth
Nov. 24—Majestic, Dallas
Dec. 1—Majestic, Houston
Dec. 8—Majestic, San Antonio

Dec. 15-16—Grand O. H., Galveston
Dec. 18-19—Majestic, Austin
Dec. 20-21—Auditorium, Waco
Dec. 23-25—Majestic, Little Rock

MORE TIME TO FOLLOW

Eastern Representative ROSE & CURTIS Western Representative BEEHLER & JACOBS

proved a dramatic hit. The tense little play, with its coloring and finely drawn climax held the capacity house hunched in the strictest attention and at the finish Miss Burratt and her associates were accorded a rousing round of applause. With the exception of the "Sports in the Alps" act, which put a finishing touch, the show was strong on comedy and it just suited the temperament of the audience. Claude M. Roode and Estelle Francis gave it a nice start with their showy tricks on the wire, and Chris Richards started the laughs going with his mixture of eccentric comedy,

new—this may have been caused by them switching their act since the death of Perry's wife, Jimmie Allen, last week—but every bit of it got a big laugh, and they put over a great big applause hit. Following Miss Burratt came Manager Jordan's special feature, and then Crawford and Broderick scored with their singing and talking sketch. This is one of the best little acts of the kind in vaudeville, and easily pulled down its share of the honors. Bert Baker and Co. in the farce, "Perravariation," was a riot of laughs from start to finish, and then little Ruth

finish in which the stage crew tried to drown the orchestra by the use of a steam whistle and every noise-making device at hand. It was some Anniversary Week opening and a red letter day in Keith vaudeville history. ALLEGHENY (Joseph Cohen, mgr.)—"On Manila Bay," musical farce, Harry Breen, Ed Herron and Co., Gene and Albert, Joe La Faur and the film feature, Fred Stone in "The Goat." GLOBE (Shloskey & McGuirk, mgrs.)—"Blow Your Horn," a musical novelty, Captain H. J. Lewis and pictures of Frisco's

WILLIAM PENN (G. W. Metzel, mgr.)—First half, Harry Hines, "Winning Winnie," with Percy Chapman, Guy Taylor and Snook Reynolds in "The Smart Aleck," Harmon and O'Connor. Last half, Nell McKinley, Roy-nolds and White and two others acts and pictures. NIXON (H. A. Smith, mgr.)—James Halliday and Fred Neville, Gardner Trio, William Hallin and Ethel Hunter, Fred Allen, Manganse Troupe. Last half, Frank Morrell and Madeo Evans, LaBernia, two other acts and pictures.

THE NEW COMEDY SENSATION

Ed. JOHNSON, ROSS, SNOW and CO.

IN

JEANNETTE BUCKLEY

"BLUFF"

Booked Solid for Season of 1918-1919 for the U. B. O.

By ROSE & CURTIS

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GORDON—"America's Answer," official war film.

George A. Brown, formerly of this city has been made recreational director of the Y. M. C. A. in and about this city.

Erwin J. W. Huber, treasurer and managing editor of The Picturegraph News, is back on the job again after being confined for several weeks with an attack of pneumonia.

A song contest is under way at the Family.

Thurston, the magician, showed all last week at the Lyceum to top prices. Throughout the engagement the house was liberally packed to the roof. The audience apparently enjoyed his magic immensely.

Vera Michelena will sing the prima donna role in "Take It from Me," which opens at the Lyceum Nov. 18. The book and lyrics are by Will B. Johnston, a New York cartoonist, and it was produced by William Moore Fatch.

George L. David, dramatic editor for the Democrat and Chronicle, has joined the Student Army Training Corps at the University of Rochester. His work has been taken up by Frank Coleman, musical critic, Charles Sullivan, city editor of the Herald, is one of the several other local newspaper men who decided there was more fun in the army than in the "Fourth Estate."

Bessie Crofoot, of 35 Audubon street, this city, will leave soon for France as an entertainer. Miss Crofoot is favorably known around these parts, having frequently appeared here and in Syracuse.

Tuesday night the entire bill showing at the Fay's went to Kodak Park and staged a very special performance for the soldiers of the School of Aerial Photography. The event was handled by Manager Fred J. Barr, of Fay's.

STRACUNE, N. Y.

By CHESTER B. BARN.

EMPIRE (M. E. Wolf, mgt.)—Francis P. Martin, rep.—First Ball, Florence "Nan" is the American version of "Remnant." It's some jump from the tough roles portrayed in "Within the Law" and "Sinners," but Miss Nash easily navigated the distance in her first appearance here in "Remnant" Monday night. The play moves from this city to New York for a metropolitan engagement. The story of the play is of a young engineer, gifted

but hampered by a woman. He is brought to see things in life more clearly, and finally to success by a little orphan from the streets of gay Paris. Miss Nash plays the part of Remnant in a simple direct manner which is most effective. Orrin Johnson, as a dashing French diplomat, is splendid. George Gail as Tony, the engineer, gives sympathy and color to the role. Ben R. Graham, Dorothy Cheek, Coring Barker and Etienne Girardot complete the satisfactory cast. The costumes are excellent reproductions of the Paris models of 1940. The settings are adequate.

WITTING (James M. Barnea, mgt.)—

First ball, "Carry On," soldier show. BASTABLE (Stephen Bastable, mgt.)—First ball, John Bodina's "Pam Poo." Last year Jean had a good show; whether he has one this year is a question. Not one bit of paper was forthcoming for the critics Monday.

And as local critics are not exactly in the millionaire class, the show went unreviewed. A midnight show was given Monday night to attract the patronage of peace celebrators. Last ball, "The Man They Left Behind."

TEMPLE (Albert A. Van Auken, mgt.)—Vanderbilt all week, with bill changing Tuesday.

CRESCENT (William Brown, mgt.)—Vanderbilt all week, with bill changing Tuesday.

The San Carlos Grand Opera Co. is slated for a three-day engagement at the Wieting first half next week. Four separate casts of principals are promised.

The Onondaga Orphans' Home held a benefit at the Hotel 12-15.

Sunday films will be allowed in libans under the supervision of the War Camp Communities Service, it is announced. At a meeting held Saturday, the advisory board of that organization passed two resolutions. One accepts jurisdiction over Sunday film entertainments. The other permits such entertainments under the supervision of the W. C. C. S. The resolution does not commit the Sunday picture to the board, but admits the general public because it is believed that otherwise the production of such films would be hampered. The surplus funds are to go for the use of the War Camp Communities Service for the entertainment of men in uniform in libans.

The Griffith film, "Hearts of the World," is the attraction this week at the Avon, Utica.

The Lumber, Utica, had "His Bridal Night" the first half.

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"The Stone, Binghamton, has 'America's Answer' all week.

The quarantine at Ogdensburg was lifted Oct. 8.

Mortkin Atkins, grand opera singer, left Monday for New York preparatory to going to France as an entertainer.

"His Bridal Night," at the Wieting last half last week, was about the poorest apology for musical comedy to hit this town in many a day. The Sheridan sisters are co-starring and are supposedly twins. They look as much alike as Wilson and Von Hindenburg. The remainder of the principals about their lines. The chorus looks like the Old Ladies Home on parade. The scenery would just about pass in the Ellenville opera house. The plot is of the old French farce type, dealing with mistaken identity. Some of the situations are decidedly risqué.

The Empire, Syracuse's best playhouse, was cheapened not a little during the "Hearts of the World" engagement last week—by the ballets (too) inserted in selling "Hearts of the World" souvenirs. Not only were agents offering descriptive booklets, but song sheets as well. "Hearts of the World" management later will probably make the sales list complete by adding "Hearts of the World" cigars, perfumes, powder puffs and chewing gum.

ROYAL ALEXANDRA (L. Solman, mgt.)—"Oh, Lady! Lady!" Next, "Experience."

GRAND (A. J. Small, mgt.)—"Cinderella" (2d week). "Putt shudd" and "Joe in the Woolly West."

SHIPS (J. Shea, mgt.)—Mile Nitta Jo, Herbert Clifton, McKay and Arline, Rita Marie Orchestra, Robert Dumont Trio, Sinclair and Casper, Johnny Burke, Collins and Hart.

LOEWS (J. Beranstein, mgt.)—Telephone Stage, Kamp and Robinson, Francis and Wilson, Leonora, Simonsen, Rose, and Ellis, Special, M. P. Norma Falmagne in Her Only Way, and W. H. Hart. "Putt shudd" and "Joe in the Woolly West."

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VANCOUVER, B. C.

By H. F. NEWBERRY.
The epidemic is beginning to show signs of decreasing. There seems to be a general opinion the ban against amusements may be lifted Nov. 11, unless conditions should become worse. If not the city looks as though the theatres would open some time during that week. Local houses have been closed since Oct. 10.

Preparations are being made at the Columbia for the Hippodrome vaudeville which will play at that house instead of at the Royal, as in the past.

It is feared pneumonia may hurt the Victory Loan Campaign now being carried on.

When the ban is lifted the Royal is preparing to open with A. B. Basso's Musical Comedy Co. It is said that Monte Carter of the Oak, Seattle, is interested in the company, and that it will alternate with the company which has been now operating at the Oak in Seattle.

WASHINGTON, D. C.

By HARDIE MEAKIN.

KEITH'S (Roland B. Robbins, mgt.)—George White and girls, big hit; Mariel West, delight; Sybil Vance, big hit; de Leon and Davis in "Behind the Front," excellent; Al Sharkey, Gordon and Hartman, latter's Johnnie, opened well.

LOEWS (William Fowler, mgt.)—"She Took a Chance." The Jacksons' farce made into a musical comedy.

SHUBERT (L. Stoddard Taylor, mgt.)—"The Camp Meigs soldier show, 'Attie Boy,' moved to this theatre for a second week after doing capacity with extra matinees at Poli's last week. Captain Frank Tinsley and Jimmie Duffy are making the hits of their new piece. Duffy, with a private named Sweeney, is doing the old Duffy, Ingalls act, and a riot.

POLIS (C. J. Harris, mgt.)—"The Wanderer." Sunday night to an immense audience. Frederick Lewis and Doris Woodridge are playing the lead.

GAYETY (Harry Jacobus, mgt.)—"Bon Ton Girls."

LYCEUM (P. Thomsen, mgt.)—"The Pirates."

LOEWS PALACE (Lawrence Deane, mgt.)—Film.

LOEWS COLUMBIA (Fred Kline, mgt.)—Film.

Frank Morse, formerly dramatic critic of the Washington Post, now a Captain in the Army, Nelson Bell, who has been his assistant for a number of years, is his successor at the Post.

Lieut. Curran, in charge of the front of the house with the "Attie Boy" production, before entering the army spent ten years as a company manager in the theatrical profession.

MOVING PICTURES

NEWS OF THE FILM WORLD.

Bills Rhodes, now under contract to the National, is to appear in a film entitled "The Girl of My Dreams."

Kitty Gordon was recently confined to her room on account of trouble with her eyes caused by studio lighting.

C. Edward Schoenbaum, cameraman with Famous Players, has changed his name to Charles E. Campbell.

Samuel Cummins has bought "The Submarines Bye" and will send it on tour through the South at a dollar top.

Louis Burnstein has withdrawn from the directorate of the King-See, having disposed of his stock.

Terry Ramsaye has severed connections as publicity representative of the Mutual.

J. H. Walraven, formerly in the press department of Paralta, is now in charge of publicity for Sunshine Comedies, with offices at the studios in Los Angeles.

Abraham Lehr, vice-president of Goldwyn, has been placed in full charge of all productions made by that organization and has moved his office from Fort Lee to the Coast.

The Robertson-Cole Co.'s is now handling all of the screen distribution for the National, which includes the "Farzan" subjects.

Select announces two new pictures for Nov., "The Road Through the Dark" (Clara Kimball Young), and "His Great Chance" (Alice Brady).

Mrs. Cora Carrington Wilkening received a verdict of \$108,839 against Mary Pickford, Nov. 7, for commission due on a \$1,000,000 contract.

Arrangements have been made in Washington by the Bureau of Public Information to keep the Division of Films operative after the war.

Betty Hutchinson is a recent addition to the forthcoming Metro picture, "The Man Who Stayed at Home," in which Clara Whitney and King Baggot play the leading parts.

Arrangements have been completed by the Division of Films of the Committee on Public Information, whereby schools, colleges, and other educational institutions may obtain the

Official War Review at a minimum charge.

Nazimova will start for the Coast shortly to commence work on "The Red Lantern," under the direction of Albert Capallani. The picture is adapted from a novel by Edith Sharr.

Eibel Barrymore will shortly be seen in a picture by Metro of "Lady Frederick," one of her greatest dramatic successes. She will be supported by Naomi Childers, E. J. Ratcliffe and Joseph Kilgour.

What will be styled "two reeled film novelties, each subject 2,000 feet in length, taken from the Arthur Reeve "Craig Kennedy" stories, will be manufactured and marketed by the E. A. Rolfe Co.

Having completed her first film for the United Picture Theatres, Kitty Gordon has begun working on the second feature, as yet unnamed, adapted for the screen by Jack Cunningham from a play by William Anthony McGuire.

Studios are on the market in eastern sections, the auction to the west of a number of manufacturing companies and the cessation of feature making by others throwing the houses into the "For Rent" or "For Sale" category.

Official showings of "Under Four Flags," the third U. S. Official War Picture, issued by the Division of Films, Committee on Public Information, are announced for seven cities outside of New York, where it will be shown the week of Nov. 17.

J. J. McCarthy, general manager of the Epoch Films, which controls the booking of "The Birth of a Nation," now personally handling the "Nation" road bookings, with Sydney Smith devoting his time to the routine of "The Hearts of the World."

Gail Kane stopped work in the middle of "The Kaiser Bride," from an original scenario by John Colton, which she was making for Mutual, owing to changes and complications in the workings of the company. The future of the picture is uncertain.

Aaron Jones and Peter J. Schaefer of Jones, Link & Schaefer, Chicago, were here Monday for the Vaudeville Managers' Association dinner Wednesday night. Mr. Schaefer, who is president of the Exhibitors' branch of the N. A. M. P. I., presided over a meeting of the directors of the E. B. Thursday at the Association's rooms.

OBITUARY

J. Duke Murray, 69 years, former manager of the Grand opera house, Los Angeles, died of bronchial pneumonia. He was one of the best known theatrical men in the west and at one time was manager for Anna Held and Paderewski. His wife, known as Mary Davenport, died two years ago. Mr. Murray is survived by a brother and sister who live in Chicago.

Giovanni Succi, who fasted for 40 days, died recently at Rome, Italy, at the age of 68. During his record fast of 40 days, attested at that time by

IN MEMORY

of My True Pal

MAE CAHILL

Who passed away August 11th, 1913.

PVT. VINCENT COUGHLIN

Co. M, 338th Inf., American E. F.

three physicians, Succi existed on a pint and a half of water daily, also taking what he called an "elixir," swallowing a few drops to deaden pains in his stomach.

George U. Waterbury died at his home in Washington, D. C., Nov. 12. Cause of death is not stated in information received from E. M. Waterbury. The deceased was for years a member of the well known vaudeville musical act of those days, Waterbury Brothers and Tenney.

The wife of Eddie Gordon ("On the Western Front"), who developed influenza ten days ago, died in the New

Yorks. Miss Samuels had been at her mother's bedside for some weeks.

Mrs. W. P. De Wees, wife of the general manager of the First National

IN MEMORY

of

LOUIS WESLEY

Died November 18th, 1917.

JOE PINCUS

Exhibitors' Circuit of Canada, died in Vancouver of influenza, last week.

Billy Wolf died in Baltimore, Nov. 5. The body will be shipped to Seattle. The deceased was stage carpenter for the "World Beaters" company.

The mother of Ray Samuel, who had been ill for a long time, died at her home in Youngstown, Nov. 9.

The mother of William Tingle, treas-

IN FOND MEMORY

of

CHARLES HARDING

Who passed away November 4th, 1913.

in New York City.

W. F. ELLY

urer of Shea's, Toronto, died in that city Nov. 2 in her 81st year.

The sister of Elsie Walton (Christopher and Walton) died in Pittsburgh, Nov. 7, of pneumonia.

The father of Molly and Helen

IN MEMORY

of My

Beloved Mother

Who passed away

suddenly Oct. 27, 1913

May her soul rest in peace

JOE KENO

Christie ("Oh Lady, Lady") died in Boston last week.

Eugene Josephs, a young brother of

MEMORIAM

to My Dear Beloved

HUSBAND and PAL

GEORGE H. BINNS

(Of Bismarck and Bart)

God called him away on my birthday,

October 27th, 1913.

His Loving and Devoted Wife

GERALDINE E. BINNS

Professionally known as

"Jerry" Melville, of Melville Sisters.

God rest his soul in peace.

Jack Josephs, died Nov. 7 of influenza at Los Angeles.

The father of Jules Larvett died at Mt. Sinai Hospital, New York, Nov. 9, in his 67th year.

AMONG THE MUSIC MEN.

Shapiro, Bernstein & Co. have a fast growing list of musical productions of which they are publishing the music. "Little Simplicity," now current at the Astor, New York, is among the shows, also "Atta Boy," the Camp Males soldier show, now at Fort. The new production at the Astor, D. C., last week, where it opened, Another is "The Making of Molly" at the Belasco, Washington, last week with music by Sigmond Romberg. It opens in New York next week. Still to come are production B. & Co. publishes the music of is "Listen Lester," the new John Cort show, opening this week in Cleveland.

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"THE BETTER 'OLE"

THE BIG FILM SUCCESS OF 1918

"THE BETTER 'OLE"

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MOVING PICTURES

45

THE CAILLAUX CASE.

Joseph Caillaux.....Henry Warwick
Henrietta Caillaux.....Alice Brady
Bola Fasha.....George Malcom
Gaston Clémence.....Eugene Ormon
Les Clémence.....Flora Van Loan
M. Renouard.....Emile Le Croix
Emperor William of Germany.....Frank McElroy
This Fox picture is based upon the famous case tried in Paris, with which America has become acquainted through the newspapers.

It is a picture in doubtful taste. While the French Courts have pursued some of the traitors, they have not handed down their final decision, and the only excuse for its presentation is to satisfy the morbid curiosity of the public always on the lookout for sensation.

Technically the picture is good, had and indifferent. There are many highly dramatic situations, but these have not been made the most of and there are a number of flaws in direction. Madeline Travers, as Mme. Caillaux, is always "acting." She resembles a Frenchwoman somewhat, but fails to show the characteristics of the race. Joseph Caillaux is ably handled by Henry Warwick, and there is a fairly competent company behind these principals.

The most glaring errors of direction are in the French court scenes, where all the guard-rooms are dressed up like general's offices and the lawyers look like English barristers. The precluding judge is without the robes of the high French tribunals, and the spectators appear an ordinary crowd of "extras" instead of excitable French people, and the reports were true, wanted to take the traitors themselves and lead them to the guillotine.

LITTLE WOMEN.

New England rural life has never been better exemplified than in Louisa M. Alcott's "Little Women." It is this story that William A. Brady has visualized and placed upon the screen. The picture has been filmed in and about the Alcott home in Concord, N. H., which, preserved, stands today exactly as when the book was written.

Before viewing the picture at the Strand this week, one is fortunate on the screen Mr. Brady had the assistance and co-operation of the surviving members of the Alcott family and also that the Alcott Memorial Committee. The parts of the four "Little Women" are taken by Isabel Laing, Dorothy Bernard, Lillian Hall and Florence Flynn. Henry Hall is John Brooke and Conrad Nagel plays Laurie. The production was made under the direction of Harry Knefel.

In filming the story has lost none of its pleasing simplicity and there has been retained those sweet touches of human interest which the authors knew so well how to portray. Excellent photography adds greatly to the effectiveness of the theme and the scenes taken around Concord will be recognized not only by film enthusiasts who have visited that section of the country, but also to those who have read the books in which they are so vividly depicted.

A better choice could not have been made than of the four young women who take the leading roles, as the daughters of "Marmee" (Kate Lester). They appear to have entered into the spirit of their parts and seem to live them, instead of merely "acting." Their good looks and quiet dresses of that period add to their picture-qualities. The four parts are equally well played, although they have not the prominence of the "Little Women." Director Knefel has accomplished wonders with his little company. The continuity has been maintained throughout with the result the picture runs along with a smoothness which is particularly noticeable and at the same time pleasing. "Little Women" is a picture out of the ordinary.

MILADY OF THE BEANSTALK.

Baby Marie Tompkins.....Baby Marie Osborne
Dora Tompkins, her mother.....Ellen Cassidy
Giant, Jim Walker.....Connelly
The janitor's son.....Sambo

Baby Marie Osborne is starred in this feature made by the Diamond Films. It is a bright little comedy which will prove interesting to grown-ups as well as the youngsters. Miss Osborne is called upon to do a number of clever stunts, and she accomplishes them without a hitch. Supporting the young star is Ellen Cassidy, Jack Connelly, Sambo, some chickens, a cat and a good looking Irish terrier.

As a result of eating ice cream, pickles and doughnuts, Miss Marie has a bad night and dreams about "Jack and the Beanstalk." She is Jack. The dream is thrown on the screen and from this the picture gets its title.

There is an interesting love story in which Miss Cassidy as Marmee's mother and Jack Connelly are the principals. The latter is a prizefighter, but gives up his profession because his sweetest died, although before doing so he wins the middleweight championship and "doubles" enough money to pay a physician's \$1,000 fee to operate upon Baby Osborne, who is supposed to have fallen down a fire escape and is lying everything inside her, making the operation necessary to save

HER BETTER HALF.

Louise.....Alice Brady
Trixie.....Alice Brady
Michael Thwaite.....David Powell
Hendrick Thurston.....Crawford Kent
Judges Thorpe.....W. T. Carlton
Mrs. Cortlandt.....Isabella O'Madigan
In "Her Better Half," Alice Brady plays a double role, that of both sister. While highly improbable, the story carries a strong sentimental appeal and Miss Brady acts a rather difficult part with skill. The theme is on the order of the usual conventional society drama.

Louise and Trixie are twin sisters. Michael Thwaite weds the latter, who is wild and untamed. He warns his wife against Hendrick Thurston, a waster with nothing but money. Trixie and her husband quarrel, she leaves and finally goes to Thurston's apartment and they immediately sail for South America. After a few weeks or months there he throws her over in a brutal manner for another girl and she comes back to New York. How she returned is not stated.

Finding her sister in love with her husband and things in general unsatisfactory, she commits suicide and leaves the way for her husband to marry his deceased wife's sister.

Miss Brady succeeds in making a virtue out of a bad distinction between the characters. It adds much to the interest.

DEATHS.

Tessie Harmon, sister of Robert Harmon, age 19, died of the influenza, in Los Angeles. She had just started her picture career.

Chester Ryckman, age 21, in pictures and ordered to Ft. Rosecrans three weeks ago, died there of influenza.

George H. Biens, late Keystone star, and recently with L-KO comedies, died Oct. 27, at Glendale, Cal., of double pneumonia, superinduced by influenza. He went to California two years ago to enter pictures. He survived by his wife, "Jerry" Melville, of Melville Sisters) and brother, Bert Biens (Biens and Burt).

ANOTHER MACISTE FILM.

Despite numerous rumors to the effect that the famous Maciste had been killed, Harry Raver has announced the third of the productions in which the famous Italian strong man is to be starred.

The picture is entitled "The Liberator." It is in 24 reels and a trade showing will be given on Thursday and Friday of next week, a two-hour session scheduled for each day.

Long, New Washington Manager

Washington, D. C., Nov. 13. Robert E. Long, who for many years has been connected with theatricals in Washington, has tendered his resignation to the Keith interests to become manager of Moore's Rialto, a new film theatre, at the corner of Ninth and G streets.

INCORPORATIONS.

Tower Film Corp., Manhattan, \$5,000; A. L. Strong, president; J. J. Keenan, 55 Liberty street, Manhattan.

Victoria Photoplay Prod. Co., \$75,000; Stephen S. Dinkovskys, Carle, Pa.; Andrew Kamenicki, Dr. J. J. Jendrowski, both of Pittsburg.

Tobys Bow Co., Manhattan, managers and proprietors of theatres, \$10,000; H. F. Szwed, J. T. Foster, E. M. Grosz, 46 John street, New York.

Alexander Marks, attached to the Medical Corps, U. S. A., was arrested on the complaint of Gladys Wrench, a trained nurse, who was taking charge of his one-year-old baby. Marks was charged with assaulting the nurse who had been engaged by Marks' wife.

Mrs. Marks testified against her husband, stating his name "Marks," at her husband and herself were married under the name of

NOTES

Phil Lovey is managing the Crotona, New York.

Edward Resnik is now booking representative for Charles Bornhaupt.

Sam Bernstein has started booking Sunday-concerts at the Empire, Newark. The house is controlled by the Miner Estate.

Lillian Harlein has engaged Elmer White as her pianist, to replace the late Joe Weidell, who died of the influenza.

The father of the Dooleys is reported as having arrived at a foreign port on an American transport. His whereabouts were unknown for five weeks.

What is termed "Anniversary Week" has been primed for the Nixon, Philadelphia, week Nov. 18, a special bill being booked by Frank Wolf in the New York offices.

Florence Reed opens in Trenton, N. J., this week, in the Woods production, "Roads of Destiny," written by Channing Pollock. The company will play Washington next week.

Upon the request of the widow, the remains of the late Charles Kahn Morton, show agent, interred in Evergreen Cemetery, were transferred to the Actors' Fund plot.

White and Clayton have purchased the poem, "The Actor's Bit," by Eugene West, published in VARIETY last

February. Sammy White will introduce it as a recitation in the Winter Garden show.

E. A. La Pier is managing the Princess, Montreal. Abbie Wright, formerly in charge of the vaudeville house, was recalled to Washington by the Navy Department as a purchasing agent.

Arthur Horwitz has closed up the big office suite adjoining his former office, the side his proving a diver from Arthur's viewpoint. Horwitz is sticking to his former quarters after recovering from a severe attack of influenza.

When the misleading report of the armistice having been signed reached New York, Sully's Barber Shop in the Putnam Building temporarily ceased operations for the remainder of the day. A sign on the door read: "Closed. Happiness. God bless my son and the U. S. A."

When "The Kiss Burglar" (Coultts & Tenny) reached Camp Devens, Mass., Sunday, the show had to be given without wardrobe and scenery, owing to the failure of the baggage car to show up. The soldiers seemed to enjoy the novelty of a show without equipment.

All members of the N. V. A. have been notified to carry their membership cards with them when calling at the club rooms, as the door man has received instructions to stop every one that has no card from entering the club rooms.



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William Desmond

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"DEUCE DUNCAN"

directed by Thomas N. Heffron

He can use a gun—but when his ardor is aroused by the appeal of the little woman who is being persecuted by an escaped convict—bare fists are the weapons with which he conquers and rescues.

"BILL" DESMOND at his best, in one of the strongest dramas he has ever had, guarantees box-office value and entertainment that you can't afford to neglect.

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NEW YORK

MOVING PICTURES

THE MASTER MYSTERY.

Quentin Locke.....Houdini
Eva Brent.....Margaret Marsh
Zita Duns.....Ruth Stonehouse
Joe Leno Dora.....William Pike
Herbert Balcom.....Charles Graham
Peter Brent.....Jack Burman
The Automaton.....Floyd Buckley

Houdini has brought a number of his famous tricks to the screen and Arthur B. Reeve and Charles A. Legue have built a scenario around them. The story is weird and improbable, but not nearly so perplexing as some of the feats performed by Houdini.

The first four chapters of "The Master Mystery," a 15-episode serial, were shown privately at the Strand Nov. 7. The feature is produced by B. A. Rolfe's Outagon Films, Inc. and directed by Burton King. Technically the latter has done some fine work and there are a number of clever and unusual settings. The picture is fascinating, but as extravagant as serials always are, although the hero (Houdini) has an entirely new line of adventures and instead of being rescued by the "beautiful heroine" he rescues himself. Houdini extricates himself from a straitjacket, gets out of a diver's suit while under water, after all the air valves have been cut and the fourth episode closes showing him comfortably stowed away in a large packing case, in which he has been placed by the villain and his gang and thrown off the dock into the East River.

There is one thing about Houdini's performance, he does not spare himself. All his feats take tremendous physical exertion, besides which he screens well, greatly in his favor.

The story revolves around the theft of numerous patents, the efforts of the inventors to get their property before the Government and the misadventures of a gang of high class burglars who secure the patents and use them to their own end.

Floyd Buckley as an automaton is remarkably good. He made up something like the Tin Woodman of "The Wizard of Oz" only this wooden person is the perpetrator of all the crimes and is dead set upon destroying the hero and the girl, the latter, Margaret Marsh.

For those who like serials, this is one of the best of its kind. There is something doing every minute and at the same time it will give the opportunity of seeing Houdini perform to those who may not have seen him on the stage.

A ROMANCE OF THE AIR.

Edith Day.....Edith Day
Lieut. Bert Hall.....Bert Hall
Countess of Moravia.....Florence Billing
Archduke of Moravia.....Stuart Holmes
General Montclair.....Brian Darley
Colonel DuBois.....Tom Burroughs
Major William Shaw.....Herbert Stirling
Lieut. Le Roy.....Joseph Lertora
Herbert Stair.....Franklin B. Coates
Madame Dumont.....Emma Campbell
General Von Hoch.....Emil Hoch
Herbert Stair.....W. F. Richmond

"A Romance of the Air" is based upon Lieut. Bert Hall's book "In the Air" and recounts his thrilling experiences as an aviator in the service of the French government as a member of the famous Lafayette Escadrille.

Lieut. Hall posed for the hero of the picture and, incidentally, a title states that he and Lieut. (Major?) Shaw are the only survivors of the original organization at the present time.

A love story is woven into his exploits with Edith Day, playing the heroine. Sent on an expedition over the German lines, Hall is wounded in the head and arm and forced to land inside the enemy lines, after killing his opponent. He changes clothes with his victim and while in the German hospital meets his American sweetheart, who was in Berlin at the outbreak of the war studying music and unable to get out.

He plans an escape with her in a plane and the girl takes with her the Countess of Moravia, her friend, who is a German spy and is thus enabled to land in France. Through the countess's connivance with another German spy Lieut. Hall is charged with being a traitor, court martialed and sentenced to be shot. (At the trial it is brought out that Lieut. Hall is the possessor of the Medaille Militaire, the Croix de Guerre and three other medals for bravery).

There are a number of thrilling occurrences, which make up a good suspenseful patriotic feature with heart interest and culminating happily.

Lieut. Hall is charged with distinguishing himself as a screen actor, but does well enough, being courageously supported.

In a speech at the Rivoli Sunday, Lieut. Hall stated he had been personally decorated by the late Czar four days before the Russian revolution and referred to Kerensky "and those other two thieves" (undoubtedly meaning Lenin and Trotsky).

SUSPICION.

Had Bertha M. Clay written scenarios in the good old mid-Victorian days when the charged coats of tears from the eyes from the romantically inclined by means of her very prolific pen one would feel convinced "Suspicion," produced by M. A. Hoffman, was a relic of that era. The sub-titles are quite in keeping with the general atmosphere, for the heroine says to the shrinking young man whose name has been coupled with hers, "Be calm, Leonard, your innocence shall be proved."

Dr. Allen Fortner takes a young partner, Leonard White, into his home as a permanent guest and immediately the gossip busy themselves with the name of the doctor's wife.

Madelyn, and White. Even the doctor becomes suspicious and steals away by himself where he sits but has a good cry.

A German plotter enters the house one night to steal a patent belonging to the doctor and escapes through Madelyn's room. The husband enters just in time to see the fading man and also to receive a bullet in his arm. He believes the man to be his partner and again becomes hurt.

At this late juncture it occurs to the guest might better seek lodgings elsewhere, so he totters sadly out into the night. Madelyn carefully draws the portieres—for no apparent reason—and only takes poison, falling at once to the floor.

Things turn out happily, as Madelyn recovers, and the young doctor announces that

he is going to be an aviator—a sure-fire tag that will be misused as science plays again become popular.

There is not much to be said for the picture. The men's parts could have been played with about as much conviction had they been taken by women. The production of the apparently outraged husband shows is when he shakes a feeble finger at his rival and says, "You shall not take her from me; she is mine."

The photography is—just photography. This picture was shown at the Broadway theatre where the most enjoyable feature was the orchestra. It was the first time in many months when music really meant anything to the theatregoer, and when one felt that there was really not only excuse but cause for happiness and glee.

PERHAPS business has been slack. Perhaps, worse still, your theatre has been closed.

You're wondering how to get back the before-the-epidemic crowds.

You wish you had a picture that would bring not only the regular patrons, but a heap of new ones—folks who don't usually go to motion pictures.

In other words, you want to re-open with a crash like a high explosive shell.

Here's the very picture.

Shout out to your town that you're re-opening with—



Adolph Zukor presents

CARUSO

In his first motion picture

My Cousin

An ARTCRAFT Picture

Story and scenario by Margaret Turnbull
Directed by Edward José

HERE'S a show that will start the ticket machines whizzing again!



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



MOVING PICTURES

COAST PICTURE NEWS

By GUY PRICE.

Los Angeles, Nov. 10.
Kitty Gordon entertained for a crowd of picture stars.

AL W. Wilson is attending to the publicity of the Miles Gregory campaign.

Wallace Reid and Billy Mason are up in the Big Bear region on a hunting trip.

Willis Robards has arrived here. He was one of the first picture producers.

Clarence Burton is with Donald Crisp at the Lasky studio.

Neal Hart has finished his propaganda picture, and returned from Arizona.

Louise Huff was elected president of the Studios Girl Club.

Harry Hyde has returned from the East.

Mildred Talmadge, the dancer, is here for picture work.

Hedde Clayton has been engaged by the Clara Kimball Young Co.

Frank Mayo has arrived here to do picture work.

S. P. Trood, a fiction writer, is doing publicity for the Brentwood.

Dustin Farnum has returned from a healing excursion to California.

A new new office is being rigged up for Horace Williams, casting director for Motro.

Monie Katterjohn has returned from the east.

Jack Cunningham was at Arrowhead for a few days. Getting inspirations, I suppose.

Ruth Roland Kent, married but a short time ago, is suing for divorce. She alleges mental cruelty.

King Vidor is directing Helen Eddy in "The Turn of the Road" for the Brewster company.

Jerome Storm, the director, has returned from a hunting expedition in the Big Bear country.

Mr. and Mrs. Ralph Hara have joined the California film colony for the winter.

Edward Cecil, from the legitimate, is playing a leading role in the Madeline Travers picture at Fox's.

Cliff Alexander, with Paralta for some time, is now a member of the Alcanor Co. in San Francisco.

Mrs. Charles O. Canfield has been made secretary of the Motion Picture War Service Association.

Robert Burns has been playing a part with the Harry Carey company at Universal. He was formerly with Vitagraph.

Al Cohn took this column conductor to lunch the other day. He didn't say what the occasion was and the columnist is in a quandary.

Clara Horton, young film star, is suing Triangle for breach of contract. The case is to test the legality of the Bu layout order. Miss Horton claims she was let out unconditionally.

Arthur Shirley, the screen actor, says he is not going to his home to spend the enforced layoff for the simple reason that he has no punch to go to.

Edwin Carewe, who was directing the late Harold Lockwood at the time of his death, has arrived here. He will direct Viola Dana, who lost her director-husband, John Collins, also a victim of the flu.

Dr. Lloyd Mace, brother of the late Fred Mace and known to the profession in this city, is in a base hospital in France suffering from shrapnel wounds and gas. His condition is not reported as serious.

Red Browning is having the time of his young life. He is bacheloring during the absence of his young wife, who is in Portland for a few weeks.

J. H. Walraven, until recently connected with a San Francisco theatre but prior to that a publicity man in New York, is now handling Harry Lehman's press work.

The Eta Lotta Geo Society, with the following members, has been formed:

Mrs. Chet Withney, Mrs. Tom Wilson, Miss Millie Richter, Mrs. Rose Smith, Miss Eloise Lopez and Mrs. Elmer Clifton. The society will meet each week for the uplift of the candy trade.

The Cinema Camera Club has elected the following officers: President, Charles Roemer; vice-president, William Edmond; secretary, Victor Miller; assistant secretary, Gus Peterson; treasurer, S. B. Norton; board of directors, S. D. Little, William Edmond, S. B. Norton, William J. Pitts, Victor Miller, Gus Peterson, K. D. Gray, Guy Wilky, W. Griffin, Charles Roemer, John J. Boyle and R. Lyons.

HEARST'S DAILY FILM RELEASE.

It is understood that W. R. Hearst, who has purchased the Mutual and Universal news weeklies, to be combined with his International Weekly, proposes to develop this service gradually into a daily film release. Hearst will start when his Pathe contract expires with a thrice weekly release, increasing it to four and finally into one every day.

CHARLES BURR MARRYING.

It was reported Wednesday, Charles Burr, assistant to General Manager Green, of Paramount, would be married Nov. 14 (Thursday), at the Holy Trinity Church, Westfield, N. J. His bride is Clemence Amy, formerly a belle of Brooklyn and now a resident of Westfield, where the couple will make their residence (848 Embrace Crescent) after a short honeymoon.

ALL BUT TWO SOLD.

There remain but two territories in the world to be disposed of for the D. W. Griffith production, "Hearts of the World." They are the Philippine Islands and China. A bid was made for that territory this week.

ELTING'S NEW PICTURE.

Los Angeles, Nov. 13. Before returning to the speaking stage, Julian Eltinge will make another picture, the title of which will be "A Fascinating Widower." The scenario has been written by June Mathis and is the antithesis of "The Fascinating Widow," as Eltinge will play a male role, except in two scenes.

NORMA TALMADGE COMING EAST

Norma Talmadge, her director, Sidney A. Franklin, Thomas Meighan, Gladden James and other members of her company have started for New York, having finished "The Heart of Wetona" on the Coast. The company will stop at the Grand Canyon for two to get a few location scenes for their next production, "The Probation Wife." Miss Talmadge will produce in the East during the winter.

EXPENSIVE KNOCK.

Chicago, Nov. 13. Damages to the sum of \$5,000 were recovered this week by Mary Ellen Mulrory, a minor, from Ellis Glicksman, known in show business on the west side, here. It is said an employee of Glicksman, in his picture theatre at 1135 Blue Island avenue, knocked the child down for looking in the back door of the house.

Billy Hart Night.

Next Sunday, W. V. Hart, the veteran picture man, will hold a "Billy Hart Night" at the Elks Club. A large number of picture celebrities will be present, and although no admission will be charged, the proceeds from various sources will go to the United War Work campaign.

COAST MARRIAGE EPIDEMIC.

Los Angeles, Nov. 13. There has been an epidemic of marriages in the film colony here in the last two months. The most important of the lot of four which has occurred out of a single studio in that time, is that of Charles Chaplin to Mildred Harris.

The comedian and Miss Harris, who is a star in the Lois Weber productions, were married secretly Oct. 23. The fact became known when the license clerk, who had been sworn to secrecy accidentally let it leak. The couple had been seen together very much for the past year and reported married several times, but on each occasion it was denied. Mrs. Chaplin is at present in a hospital here with a severe cold, it being feared at first that she had contracted the flu. Chaplin gave his age as 29 and Miss Harris as 18. It is understood Mrs. Chaplin will resume her screen work upon her recovery.

Arthur Ford, the business manager of the Lois Weber studio, and Maud George, the actress, were also married this week. This brought the total to four for the studio. Lillian Greenberger married Spencer Valentine, the brother of Grace; and Ethel Weber is now Mrs. Louis Holland.

BOSTON'S STRAND STARTS.

Boston, Nov. 13. Boston's newest picture house, costing around \$1,000,000, located in Dorchester, was opened Monday. It is named the Strand. The house seats 3,000.

WHARTONS WITH AFFILIATED.

Theodore and Leopold Wharton have been franchised by the Affiliated Distributors' Corporation to make approximately twenty-four productions annually for that program.

"KEEP YOUR BOND" FILM.

Chicago, Nov. 13. Sam Gerson has been delegated by Secretary McAdoo to prepare a \$1 produce a one-reel film for immediate release in hundreds of prints, as propaganda on behalf of the new "Keep your Liberty-Bond" movement. It will be called "Peace Bonds," from a scenario written by Jack Lait. The work is in progress at the Rothacker studio, and all the stars in town are contributing their talents, gratis, as did all who had a hand in the service.

The studio is turning out the film and prints at cost.

SECONDARY CHAPLIN BILLING.

With the announcement of the marriage of Mildred Harris to Charlie Chaplin, it is understood Universal is arranging to have all Miss Harris' future billing read: "Mildred Harris (Mrs. Charles Chaplin)."

FARNUM LOSES SUIT.

Los Angeles, Nov. 13. Franklin Farnum lost an appeal in the courts here from a judgment of \$375. The judgment was handed down against him as the result of an auto collision.

SUES FOR DIVORCE.

Los Angeles, Nov. 13. Mrs. Camille Astor Spurlin, known on the stage and screen as Camille Astor, has sued De Kaun Spurlin for divorce. He is a reality man here. The husband filed a counter suit the same day.

Faire Binney Leading.

Faire Binney has started work as leading lady with the forthcoming Jack Barrymore feature, "Here Comes the Bride," being produced by Famous Players-Lasky.



AMERICAN FILM CO.
INC.

Presents



Margarita Fisher.
in
"The Mantle of Charity"

By STEPHEN FOX
Directed by EDWARD SLOMAN

A whimsical comedy-drama breathing the spirit of youth and romance. Depleting the quaint method taken by a hoydenish society girl to reform a reformer.

Theatres playing the Fisher subjects are always enjoying capacity business. Keep your receipts above normal by showing all the Fisher American "Flying A" Pictures.

Produced by AMERICAN FILM CO., Inc.
SAMUEL A. HUTCHINSON, President
Distributed by Earle

Now Playing:
MARGARITA FISHER
in
"Money Isn't Everything"

AMONG THE WOMEN

By PATSY SMITH

Fancy keeping your mind on frocks and frills with the wild fire of righteous fervor and patriotic rejoicing.

Another dancing carnival at the Palace this week, Bessie Clayton and her all-star company being held over another week. Miss Clayton is wearing a new trench hat of brilliants, with her black fringe costume. Also a new frock at the finish. It is of "Indiana red" sequins and net, trimmed with black sequin diamond squares, and made like her handsome black net and rhinestone costume, with skirt in black only.

Mme. Alf W. Loyal has a new bronze frame bicycle and a copy top doubtless built to harmonize with "Toques" beautiful brown coat. The pads on pedestals and jumping apparatus are fringed with cherry, to match the ribbons. The "frogs" on Monsieur's tuxedo?

The dainty, artistic fantasy, "The Heart of Annie Wood," displays all the earmarks of the wholesome, appealing, altruistic principles of its sponsor, Emily Ann Wellman. A good little blonde fairy in white georgette draperies and a cute little dark-haired devil in red satin abbreviated costume danced gracefully between the scenes. Helen Ford was a lovely country girl in figured shalloe. Two modest ruffles appeared at her, outlined with narrow black ribbon velvet. Pink satin ribbon girded her waist and a large picture hat, both finishing with long sash ends at back.

Beatrice Herford, charmingly genteel, in sheer French blue material over white, delivered her "Boarding House," "Telephone Girl" and "Restaurant," "one woman conversations" entertainingly, as usual.

The Foy children have a new set of green and white costumes—neat and fresh looking—but the former white ruffled muslin dresses worn by the girls seemed to fit in the picture better.

Paule Clerget, the fair-haired French prima donna, opened in ocean green georgette. Bands of silver trimming encircled body and waist, quite to the hips. A narrow side drapery, partly concealed the metallic embroidery on overskirt. She changed to a U. S. A. infantry uniform, which was a signal for unrestrained enthusiasm. Singing in the "Marsellaise" and "Star Spangled Banner," the audience joined in. Then, as if on rubber shoes, Emma Haig and Lou Lockett slipped into the limelight, following with a vigorous gram of singers and dancers. The best idea of the impression they made was that they held the big audience in until 5.30. A peach taffeta with fuzzy petticoats, a peplum finish at waist and a cheeky little poke bonnet worn by Miss Haig. A dream of a frock was of orchid chiffon untrimmed save with great choux of the chiffon petals, all over the outfit. The choux had big open centers, making them look like hugh flowers, one answering for a head decoration. A long ballerina skirt of gladiolus net was deftly discarded, showing a dainty transparent skirt over spangled bodice and pants all in same tone. An unusual drop of national blue silk had a five-foot border at the bottom of liberty blue velvet.

"Suspicion" is cunning neck and neck with "Shoulder Arms" as a big scream, at the Broadway this week, which is saying much for "Suspicion," since it is billed as a "drama of the day." Allomer Beddie confesses the scenario, but the program at least does not pin the crime of casting and directing on any

one. Grace Davison is featured in a big picture out from but the principal who should have been featured is Warren Cook, who plays the adoring suspicious boob husband. Corsey Payton in the palmiest days couldn't touch a candle with acting. The director never missed an opportunity of getting the husband on at the wrong time—he even has him watch from a window wife and friend far away on a bridge, and when they moved to another end of the ground, he could still see them from the same window. Sighing, thinking the worst, he sat down in the dark and patiently waited their return. The author should at least be given credit for digging up a new type of male vamp. This one, after his hard toil in a machine shop, acknowledges he finds pleasure in giving his rich partner's wife violin lessons. It's a pity his taste runs that way, for the innocent young man's "compromising attitudes" in life are often misconstrued. Grace Davison, a good-looking young woman, appears to know little about makeup. Only in one pose, a weepy one, looking out of window at departing Innocence, did she appear to advantage. You could thank the photographer for one thing: he didn't flash a lot of closeups of the young woman to fill up the story. Every time there was a gap, the sad husband walked into it, thus keeping the audience in good humor. An opening gown of Miss Davison's of net and sequins, with broad metallic lace bodice trimmings, was too high, producing unsightly lines. The rest of her frocks were fairly attractive, as were a couple of pretty negligees. The only character portrayal worthy a passing thought was that given by Matilda Brundage. She had a thankless part—an evil-minded society matron—but displayed more knowledge of acting in front of a camera than all the others together. She was always smartly and becomingly gowned. Alma Dore looked more like a society matron from Fifth Avenue and carried weight for age. An amusing finale was the husband's "lifting" of all suspicions from his friend" as soon as an offspring, which his ego immediately claimed, arrived in the home. He looked at the newly-born and then at his friend, immediately asking forgiveness (I suppose the child had the mushy look of its daddy). The director was wise to the acting of the entire cast and showed much consideration, for when intensely dramatic moments dropped in the story he always made the characters turn their back to the camera, wringing their hands, gesticulating and throwing their emotions on the back drop.

The cheering, tooting of horns, waving of flags and peace shouting noises that accompanied the showing of the scenes by the Hearst-Pathé News Pictorial of what has been termed the "Dress Rehearsal" for the Grand Victory celebration was exceedingly thrilling. The theatres in town running News Pictorials staged the greatest orchestral numbers and settings that ever conveyed a picture to safety. It was a most unheeded unprecedented event that it is safe to say will probably never be repeated in history. These scenes at the Alhambra Monday night gave the program such an impetus that the artists fell into line so swiftly and gracefully doing their bit, the show was over all too soon for most of the auditors.

The Ferraros were over of the bill, Eddie and Ramden, hardly an opening act, substituting admirably. The young woman in the act combined Russia and the Orient by wearing with her green-gold embroidered Chinese skirt a black velvet Russian blouse. This original combination was extremely pretty and commendable. Vivian Holt attempted

(without announcement) an imitation of Willa Holt Wakefield. She was in white georgette prettily draped, and Lillian Rosedale, her partner, was in salmon pink, not so prettily draped, as it made her bulky about the body. The effervescent vivacity of Fanny Stedman bubbled over in the wings before she could get down to the footlights. Miss Stedman sort of "gets under your skin," as it were, and always leaves the impression that you have not seen or heard half of what she can do. After her "Spanish" she appeared in a cherry sequin gown, caught up across the front and split down the back, showing coral silk lace, ruffles over a cherry foundation. A large hat was of two shades of cherry with a simple silver bandeau. Anna Chance dresses "Jed's wife" in the refined attire of a small-town lady. A theatre dress of gray georgette and satin had a demure little lace collar to offset the modest décolletage. A black wrap was lined with bluebird satin. Clara Morton opened in high time, wearing a simple green dress with long fitted trousers to ankles. Pocohontas dress was worked out in gold cloth—the sleeveless jacket and front and back panels fringed. A gold and silver support the hair from the feather headress. In a French blue and red satin semi-military outfit she sang a very naughty song and did her familiar dancing at the piano. Naomi Glass wore a simple split green frock for the opening of the Morton and Glask act, but her daintily trimmed georgette petticoat denied all thought of simplicity. A more up-to-date chapeau would add much to the general effectiveness of the gown. Her second change, silver cloth and lace, is sacrificed for her underdress, making it appear weird, which is quite passe. Removing the skirt and the hair from her unbecoming coiffeur, she is clad in a fluffy French blue skirtlet corded in silver. It hikes up cheekily in back under a silver sash lined with blue, attached to the silver sash. The semi-fitted bloomers were finished just above knees with blue satin cuffs. Mrs. Sam Morton lined up beautifully before her two charming daughters at the finish. She wore a blue net and sequins and her beautiful baby girl, Martha (now as tall as dad), typified naturally the description of her dancing as a pussy willow, ingenue flower frock.

What a delightful picture Louisa Alcott's adorable story, "Little Women," makes. It's like an oasis in a desert to the picture fan who has watched problem plays and war plays so long. It has the proper spirit of national patriotism and delightfully appealing characters. No villain or vamp of any sort taints the wholesome atmosphere of Orchard House, where most of the scenes are laid. You almost cry over the sacrifice of Jo's beautiful hair and rejoice with Brooke after the conquest of Meg. Dorothy Bernard as Jo—the Tomboy and later the writer—was remarkably good through the picture. To her the burden of the acting of the sisters, though the romances were evenly divided as in the story. Beth's death was beautiful rather than gruesome, and Meg's twins had a scene all by themselves and a pot of jam, that came in for proper appreciation. If you want to feel there were days when sisters were loving and smiling when men and women were true to old friendships and old loves, and want to shake off the present day fickleness and sham, don't-miss "Little Women." As for authenticity in local dress and custom, it is there in all its glory—and if you enjoy feasting your eyes on beautiful faces—they are there—aplenty.

Mr. and Mrs. Addison Fowler have been interpolated into the Ziegfeld "Midnight Frolics" at the Amsterdam Roof. This is their initial New York appearance. Mrs. Fowler having been taken ill with the influenza as she was

REPORT ON PICTURE SURVEY.

Mrs. Charles M. Dickinson, of Binghamton, chairman of the motion picture survey committee of the New York State Federation of Women's Clubs, issued on Monday the following report of a survey of the picture houses of the state:

"Having obtained the sentiment of the women of the State Federation, your committee decided to make a careful survey of conditions in New York State. Consequently a letter enclosing a questionnaire was sent to one or more club presidents in every village and city in the State. The second week in March was designated as that a report of this work might be sent to the biennial in Hot Springs, which was done. Every day during this week a committee in each place visited the movies; thus a survey was made of all the films in circuit at one time.

MANY OBJECTIONABLE FEATURES NOTED.

"The number of cards returned was 100. In five villages reporting there were no motion picture theatres. One place reported one, the others none. In 12 reports; gambling was made attractive in 9; objectionable and suggestive love scenes in 10; depictions of the underworld and indecency in 51; serious sex plays were reported in 15 cases. Only three reports showed that the same films were made attractive. Instructive ideas on criminal psychology were shown in 10 reports. It was stated that the total effect of the week's survey was good. The opinion that the effect would be neither good nor bad was expressed in 25 reports, and the remaining stated that the total effect would be decidedly bad.

"The reports concerning local conditions in the theatres are very meagre. Only four observed inadequate fire protection. During the week of the survey the theatres were not filled except on Saturday afternoon and at those times they were overcrowded.

"MANAGER DESIRE TO PLEASE. Many noted a shocking number of young, able-bodied men attending the movies in the afternoon. Several reported children under sixteen years of age outside the theatres asking admission. Later these same children entered unattended.

"In most cases, the manager is willing to co-operate and eager to improve conditions. He wishes to give the people who attend movies pictures just what they want in so far as he is able to do so. "Many of our committee reported that the vast majority of the people attending the movies comes from several that better movies be shown to Saturday matinee than at any other time for the same small charge. The manager should be carried on to teach the parents to witness the play before taking young children to see it."

KELLY-WALTHALL SUIT SETTLED.

Anthony Paul Kelly's suit for the recovery of \$5,000, against Henry B. Walthall, was settled out of court by counsel.

Kelly had paid the sum mentioned as an option on Walthall's services for the leading role in a film, "My Own United States," written by Kelly and produced by the Charles Frohman Amusement Corporation. Upon Walthall's subsequent refusal to act in the picture, Arnold Daly was engaged.

Alfred Beckman, of House, Grossman and Vorhaus, was counsel for the plaintiff.

VISITING THE COAST.

Hiram Abrams, vice-president, and Al Lichtman, general sales manager of Famous Players-Lasky, are en route to the coast on a visit to the various exchanges.

about to open in vaudeville a few weeks ago. These are the dancers who became so well known the past few seasons at the Barrow Hotel establishments around Los Angeles—earning the sobriquet "The Castles of the West." Their success in the Frolics this week was instantaneous and they will doubtless be in the new Ziegfeld show.

JACK CUNNINGHAM

Staff Writer Robert Brunton Studios, Los Angeles
Recent Releases for Barriello, Kenah, Glenn and Kerrigan

ZUKOR IS SATISFIED.

Mary Pickford has finally signed with the First National Exhibitors' Circuit, contracting to make six pictures a year as her own producer, for which she is to receive \$250,000 for each negative.

Aaron Jones was in town early this week and when asked why he has several times predicted Miss Pickford would not sign with the First National, explained he is in possession of information the star had personally assured Adolph Zukor, both verbally and in writing, she would submit all propositions put to her and give him an opportunity to meet the most favorable and also understood Zukor would meet any offer made to her.

Mr. Zukor, interviewed on the subject, said:

"I couldn't see my way clear to loading exhibitors with the increased cost of service necessitated by the demands of Miss Pickford, as by so doing it would leave the exhibitors no equitable profit for themselves. I pointed this out to her and she agreed with me, but I suppose she couldn't resist the First National's monetary inducements, and I cannot blame her. Our organization is built on so firm a footing that we cannot afford to jeopardize it by paying any star more money for pictures than can be realized on their productions. If others choose to do so it is their idea of business, not ours. Such concerns do not look far enough ahead and the ultimate outcome is inevitable.

"It is very much the same as in the case of Siegel-Cooper's department store at Sixth avenue and 18th street. When B. Altman & Co. moved from their location opposite Siegel-Cooper's the latter took a lease of the vacant premises to prevent opposition, not taking into account the movement of the shopping district further uptown, with the result that Siegel-Cooper were eventually forced to close down entirely.

"We are going ahead, not backward, and any act of ours that would tend to deprive the exhibitors of their legitimate profits would be a step in the wrong direction."

New Orleans, Nov. 13.

Mary Pickford has signed to make pictures for the First National Exhibitors' Circuit. The contract is for three years and she is to receive \$250,000 for each picture.

Douglas Fairbanks was here Sunday in behalf of the Allied war charities. He may also sign with the First National at the expiration of his Artcraft in February, maintaining his own producing company and selling First National his output at a stupendous figure.

The signing of Miss Pickford by First National will necessitate the development or elaboration of the First National's distributing organization. Of the 26 exchange it maintains throughout the country, probably not more than half a dozen are sufficiently comprehensive to give the fullest service for its releases. Their activities will either have to be widened or an alliance made with some other distributing organization to handle the physical end of the service.

The signing of Miss Pickford by First National presents a new problem for the releasing organization. Louis B. Mayer some time ago arranged to distribute the Anita Stewart pictures via the First National, but the understanding, which implied, his star was to be their principal female attraction. A high class engagement awaits a good "square."

June Elvidge in New York.

June Elvidge has returned to New York from picture making on the Coast.

THE MAKING OF THE SOLDIER.

Ashley Miller has produced, with the co-operation of—the Government, through the Division of Films, an eight-reel picture called "Made in America."

It deals with the American soldier in the making, from the time he fills out his first registration card, through his life in the training camp, his departure for and arrival in France and his life there, until the war is won. Through the picture runs a simple story and sufficient love interest.

The picture was made in the East, some of the scenes at one of the big training camps. One aim is to show the increased value of the average soldier as a citizen after he has returned to civil life.

The theatres exhibiting this picture will show it reel by reel, probably one each week.

The scenario was furnished by the Division of Films. It is Mr. Miller's first attempt at producing.

IRWIN SUES FOR SERVICES.

Charles F. Kingsley is defending the Biograph Co. in a suit which Walter Irwin, general manager of the V. L. S. E. and counsel for A. Vitaphone, has brought for the recovery of \$30,000, for alleged legal services rendered the Biograph. Mr. Kingsley's client is but one of the ten the plaintiff is suing for similar amounts. The other nine defendants, whose suits are being handled by separate counsel, are the General Film, Kalem, Vitaphone, Pathe Freres, Essanay, Melies Mfg. Co., Lubin, Selig, Polyscope, and Edison.

The actions are a result of the settlements of the suits brought by William Fox in the early months of 1916 against these ten producing firms for \$1,800,000. The actions were being settled by the various attorneys retained by each of the defendants. Irwin, however, alleges it was through his efforts everything was adjusted.

COPYRIGHTED PHOTOGRAPHS

Players on the speaking stage and in pictures should be informed that a number of photographers throughout the country who cater for professional patronage are attempting to take advantage of it in securing publicity for themselves in connection with the publication of professionals' photographs taken by these photographers.

Under the Copyright Law, a photographer may copyright a photo taken in the studio, stamp the copyright notice upon the reproductions of the original negative, thereby leaving open a basis for a civil action for damages as prescribed by the Copyright Law against any paper or magazine which may publish the photograph without mentioning the name of the photographer.

In consequence of this provision and condition, many papers are refusing to accept "copyright photographs," upon which the copyright warning is stamped, without any releasing provision. The paper is liable to an action if by unavoidable accident or inadvertently the name of the photographer is omitted in connection with the publication. As far as VARIETY has been able to ascertain no photographer has given a reduced or special rate to professionals in general for the privilege of copyrighting the professionals' pictures. While the professional pays the full price, in ignorance of the copyright possibility and without being so informed by the photographer, the copyright is secured nevertheless, with consequent loss of publicity to the player from these papers or magazines that refuse to publish copyrighted photographs.

Players and their representatives who may arrange for sittings at photographers should have it understood that no copyright is to be secured. If the photographer objects to this demand, the player should refuse to sit for a picture, unless the professional is agreeable to the restrictions or is indifferent to it.

The matter could be taken up by the various societies of professionals and the societies should obtain pledges from photographers who agree not to attempt an advantage over their professional patrons in this way. The societies could issue a list of photographers recommended as reliable and whom professionals may be free to deal.

The photographers who are, in their dealings with players, seeking first and above everything else to secure free publicity for themselves at the expense of the players and in disregard of their accepted rights, should also be listed and their names made known. VARIETY is one of the papers that will not publish a copyrighted photograph, either in its news or advertising columns, without a release in writing from the photographer who holds the copyright.

FILM DIVISION FUTURE.

What is going to be the future of the Committee on Public Information? Likewise what is to become of the Division of Films of that committee? These questions are being asked in film circles with the announcement of the finish of the war.

The Washington reports indicate the Senate is to immediately try to curtail all the war expenditures of every nature. Those of the army and navy will automatically fall off to a great extent.

It was stated in New York, one of those closely associated with the Division of Films remarked Tuesday, the division was to be held intact and that its work would be directed toward enlightening the people of this country regarding various Government activities and he also mentioned the furtherance of trade propaganda of the United States in foreign countries, especially South America and Russia.

The Custom House copyright laws for export is to continue for the present at least, but it is believed that with the advent of final signatures at the peace conference that this restriction will be removed.

WAR'S END MAY CUT TAX.

Washington, D. C., Nov. 13. There is a likelihood the ending of the war may bring about a change in the proposed tax of 10 per cent. that is to be levied on all film rentals. At a hearing before the Finance Committee of the Senate, held Monday, a prominent film man who laid a very complete outline before the members of the committee, was given an intimation that there might be a possibility of a tax cut.

Senator Simmons stated Monday he would hold a conference with Secretary McAdoo and with the President regarding the new revenue bill, before passing it on to the Senate. No great hope is held out that there will be any large dropping off of items now included in the bill or the reduction of the tax placed on them. The House approved \$8,000,000,000 to the Government in taxes. The bill as virtually completed by the Senate Finance Committee will now bring more than \$6,500,000,000 in return.

The film man, however, stated that the members of the Senate committee never understood the blow the industry received in the recent influenza epidemic, and that it might be a year to counteract the effect of the losses. A 10 per cent. tax placed on the rentals would virtually wipe out whatever chance the industry had to recover the money that was lost by them through the closing of 90 per cent. of the theatres in the country for a period of more than four weeks in some instances.

An interesting fact regarding the new tax bill is that the tax is to be collected via the theatre. The Government is to receive 10 per cent. of the rental, and in the event of the measure becoming a law the distributor will, on billing a film to a theatre for \$20 for a rental, receive but \$18, the theatre manager being made responsible by the Government for the collection of the tax of 10 per cent. and forwarding it to the Revenue Collector.

The question of the export tax was also discussed. The same amount of 10 per cent. on the sale of foreign rights as well as a like amount on the sale of prints is to be made under the new measure. This, the film man stated, would add exactly one-tenth to the cost of the pictures to the foreign buyers, and would mean that the distributor part forced to get their films in this country, but who with the end of the war will have both the English and the Continental markets open to them in opposition to the United States made films.

With the taxation added on to the cost in exporting the foreign markets will get the best of it and the loss of trade which had been established during the war will be lost to this country. This was one of the questions which the committee is to take under consideration.

After the interview held Monday between the film man and the Senate committee the attitude of the latter was to let the tax stand because of the insight they had been given into conditions in the film industry in the past. On one occasion the committee closed its doors on one of the bigger figures known to Washington as a leader of the industry. On that occasion, when the truth of the matter was made known to Anita Stewart and Mary Pickford was questioned by the committee, this leader is said to have informed the committee that pictures were "a throat-cut proposition and that when one man developed a star another would offer her a salary of double the amount, and that he would have to raise the ante to retain the services of the star." This one of the committee members stated that if the producers had no better hold on their business that the foregoing explanation seemed to indicate then the industry deserved all that it got in the way of taxation.

VARIETY

INDUSTRY RESUMES RELEASING AFTER FIVE WEEKS' SHUTDOWN

**Epidemic Losses in Rentals Cannot Be Recovered in a Year.
Closed Period Would Have Been Financial Clean-Up
for Manufacturers but for "Flu." Many
Distributing Changes Made.**

Beginning Monday, the picture industry will again resume its activities after a voluntary lay-off of five weeks, during which time practically no new productions were released, except through independent sources, and all studio activity was curtailed. The exchanges throughout the country where the epidemic closed down the theatres were also shut down and the incomes of the producing and distributing companies was cut to almost nothing because of the countrywide closing of the houses. It was a tremendous blow to the industry, and those that are at its head say that it will be at least a year before the companies can recover from the body blow that it has received.

The epidemic is to blame for this to a great extent. If the "flu" had not hit the country, the producers and distributors would have had the best of it through the stopping of releases and the forcing of rebookings on the exhibitor.

One of the larger exchanges in New York (which territory remained open) stated that the business done was absolutely normal and that the closing had moved a lot of old film that was on the shelves that bookings could not be secured for. Another exchange manager stated that without new issues their business was 80 per cent. of their usual gross.

The Famous Players-Lasky New York exchange had the advantage of being four weeks in advance on its releases. That is the pre-requisite that the Strand, Rivoli and Rialto theatres have of the Paramount pictures is that far in advance of the regular release date and therefore the effect of the shutdown will not effect the earnings of that exchange in one fell blow, but will be graduated over a period of at least eight months, as the runs about the territory come up in the next three months.

If it had not been for the fact that 90 per cent. of the theatres in the country were forced to close down, the closing period would have made it possible for the manufacturers to store up a bank account that would have put them on easy street, through the fact that their overhead would have been cut off at the studios and at the home offices and the exchanges would have been run more or less short-

handed with enforced vacations handed to the help.

The booking of repeats on old film would have been clean velvet, for as long as the current releasing continued practically none of the older films would have received bookings from the exhibitors. One has only to note the experience that the Famous Players-Lasky had with the Success Series of reissues which were withdrawn from this year's program after a month's trial.

The closing, however, cut off the revenue, and the closing down practically leaves the industry worse off than it was just prior to the time that they decided on conservation measures, acting on the hint from the Government.

Some of the smaller companies had an exceedingly difficult time of it during the last four weeks, and it would not be surprising if a number of minor failures were reported in the business in the near future.

There is one thing that stands out as a result of the closing, and that is the number of new affiliations that have been made in the releasing field. The latest of which is the taking over of the Mutual exchanges by the Affiliated. George Kleine has given up his exchanges and gone with the General, the Kleine exchanges having been taken over by the Film Clearing House, and Frank G. Hall has been appointed general supervising director. The chain will be used to distribute the product of independent producers. W. W. Hodgkinson has switched from the General to Pathe, and William L. Sherry has also given up his distributing offices and aligned himself with the General.

This is an indication that somewhere in the not too distant future one may expect to see a general amalgamation of distributing interests, which will mean the cutting down of a tremendous overhead in the film industry.

Los Angeles, Nov. 13.
Practically all picture studios in the section with the exception of Universal have resumed production. The Lasky, Fox, Griffith, Ince, First National, Sen-net and Vitaphone studios are in full operation.

Charles Chaplin started on his third picture for the First National Exhibitors' Association.

AFFILIATED CONTROLS MUTUAL.

The Affiliated Distributors Corporation has secured control of the Mutual-Film Corporation and its branch offices for distribution of the combined product of the two companies. News of this deal was received Nov. 7 by Allan Rock, publicity director of Affiliated's New York office, from the home office in Grand Rapids, Mich. The new order of things is to become effective at once.

Mutual has branch offices in 29 cities. These correspond very largely with the agencies of Affiliated. It is said A. S. Kirkpatrick will continue his supervision over all the Mutual branches.

The officers of the new organization are William G. Clark, president; H. A. Brink, vice-president and general manager; James M. Sheldon, chairman of the board of directors; H. C. Cornelius, secretary; Paul H. Davis, treasurer; A. S. Kirkpatrick, assistant general manager; Hugh Davis, auditor; and Charles C. Pettijohn, general counsel.

"Lafayette, We Come" will be the first film to be handled under the new arrangement.

JUDGMENT AGAINST BUSHMAN.

William R. Aronson, a theatrical agent and broker, through his attorney, Nathan Vidaver, secured a judgment for \$5,226.72 against Francis X. Bushman last week. In 1915 the defendant engaged Aronson to negotiate a contract for him with the Quality Pictures, a subsidiary of Metro, for which services the star agreed to pay him 5 per cent. of the yearly contract.

Aronson was successful in securing an agreement calling for \$54,000 the first year and 20 per cent. of the profits from all the Bushman releases made for the Quality concern, with an option for a second year, which called for \$93,000 and the same percentage.

Bushman turned over to the broker the specified percentage on the first year's salary, but defaulted on the second year.

UNIONIZING STUDIOS.

All of the studios adjacent to New York, employing the greater number of picture operators, carpenters, mechanics, are now under the union jurisdiction of the Jersey City local No. 59.

For some months Business Agent Abbott of New York local No. 1 has been unionizing the studios.

COHAN QUITS PICTURES.

George M. Cohan is through with the silent drama. The Famous Players-Lasky company which had two additional releases scheduled with him as the star on the current year's program have called the releases off.

WORLD MUST SETTLE.

Virginia Tyler Hudson, metropolitan newspaper woman and magazine writer, was awarded a judgment for \$101.62, last week, against the World Film Corporation. This final judgment award is a culmination of a suit which has been tried for a third time in the Supreme Court this year.

The litigation arose out of the alleged defaulting, by the defendant, on a verbal contract for a year between the two parties. Miss Hudson (Mrs. Grant L. Brighton, the wife of a local newspaper man) was engaged a couple of years ago by the press agent for William A. Brady.

June 1, 1917, Mr. Brady hired the plaintiff, who had been fairly successful as a freelance picture scenario writer, as the leading scenario writer for the World, at \$100 weekly salary, plus publicity as the author of her films. It was later proved that Miss Hudson authored over 60 per cent. of all the World releases.

Feb. 2, 1918, the World decided to dispense with Miss Hudson's services.

As a result she was awarded a judgment for \$1,983 May 9. The World appealed, but subsequently had to pay. Prior to the defeat of their appeal the plaintiff's counsel, Isaac B. Reinhardt, alleged the World gave his client a check for \$200, indorsed as "in full payment for all claims." The plaintiff accepted it, but the Court later held that this did not excuse the defendant corporation from its liability under the \$1,983 judgment, and to make further amends to the plaintiff it awarded another judgment for over one hundred dollars to her.

As a result of the appeal from the original \$1,983 judgment, the plaintiff was awarded two additional judgments aggregating over \$300. The World has threatened to appeal from the last judgment.

SOME SLIPPED.

Now that the embargo on releases of pictures due to the influenza epidemic and agreed upon by twenty-one of the distributing organizations over their signatures has been lifted, it is recorded that a number of the distributors did not live up to the agreement.

When the Charlie Chaplin "Shoulder Arms" feature was shown at the Strand during the embargo it was stated the late Harold Edel, managing director of that house, had the picture in his safe and refused to give it up. The next week the picture was shown in several other houses, though the four weeks' shutdown was supposed to be still in force.

The Clara Kimball Young feature, "The Road Through the Dark," distributed through Select, was advertised for the Rivoli this week, but the print was not ready in time and another picture substituted, not due to any desire on the part of Select to adhere to the distributors' agreement.

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PARISH & PERU
THE ACME OF VERA...!

Opening on the Orpheum Circuit
Jan. 5th...

PAUL and MAE

NOLAN

Booked by these two famous
Philadelphia Agents
NORMAN JEFFERIES
FRANK DONNELLY

Starting on our tour of the Orpheum
Circuit this week (Nov. 11) at the
Majestic, Chicago... Next week (Nov.
18), Majestic, Milwaukee.

JIM and MARIAN

HARKINS

DIRECTION
NORMAN JEFFERIES

PEACE!

Booked Solid—
Woodside Ken-
nels—for the
winter—open-
ing next Sun-
day.
Now that peace
has been declar-
ed, I've got to
clean up all those
dogs again—and
Oh, how I dread
it.
Yours for peace,
OSWALD

EDWARD MARSHALL
Chalkologist

12 Rue d'Agouasse, Paris, France

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MARSHAL FOCH

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Wizard of the Harp

Care of Daw's, 17 Green St.,
Charing Cross Rd., London, W.C.

HOT TIME IN THE OLD TOWN

We're too happy to write any apple
pauce this week. Been celebrating the
flopping of Easter. He covered too much
territory. Curtain!
Broadway sure did kick off the lid sky
high. Oh, boy! We want to be in town
and welcome the return of our heroes.

NOW PLAYING
WILLIAM FOX CIRCUIT
UP AND DOWN BROADWAY
KNAPP and CORNALLA
Phone: Bryant 9350

So far we are
in luck! Have es-
caped the popu-
lar illness, and
are accordingly
careful.
Living next to
Nature in the
Beautiful Golden
West.

MAE AUBREY
and
ESTELLE RICHIE

Week of Nov. 25—Lyric, Hamilton
Week of Dec. 2—Shea's, Buffalo
Week of Dec. 9—Shea's, Toronto
Week of Dec. 16—Empress, Grand Rapids
Knox Week—Open
Week of Dec. 30—Hipp, Youngstown
Week of Jan. 6—Keith's, Toledo
Week of Jan. 13—Hipp, Cleveland
Week of Jan. 20—Keith's, Columbus
Week of Jan. 27—Keith's, Dayton

DOLLY and BERT
GREY and BYRON

CHESTER KINGSTON
Moss Circuit. Direction, MARK LEVY.

A ROOKIE

Sight Seeing
In New York Visited a
BOWERY BEANERY
where he ordered a

Pauline Saxon
SI
PERKINS' KID

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

THE
"3"

ARLEY'S
WILLY
FERMANDE
CHARLEY

NOW WITH:
BARNAH & BAILEY
(SEASON)
FRANK CARR, CHICAGO

TENDERLOIN STEAK

It came, assisted by a
BAKED POTATO
He bit into the steak and yelled

HEY WAITER!

You served me a piece of the
Brooklyn Bridge!
How do you make coffee?
Wash a shirt in water—
Goo Bie!—Curtain.

STANLEY and LE BRACK
Leew Circuit. Direction, MARK LEVY.

BRENDEL and BERT
in
"Waiting for Her"
Direction, E. BART McHUGH

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

DICK and GARRIE
HENRY and ADELAIDE
Original Novelty Introducing a
change in dancing.
Opening Pantheon Circuit—Oct. 16th

Comedy Acts — Comedy Acts — Comedy Acts
Everybody wants 'em
I have 'em
All kinds of Comedy Acts ready.
Singles, doubles, sketches, etc.

Funny Acts — Funny Acts — Funny Acts
Write, Wire, Phone, or come to
STAN STANLEY, Audience Daisy
c/o Morris & Fell, 1102 Palace Theatre Bldg., N. Y. City

BILLY DALE
AND
BUNNY BURCH

BOOKED SOLID
ORPHEUM CIRCUIT

The Creator of

MOORE SCOTT
in
"WHERE THINGS HAPPEN"
Orpheum Circuit

"3 Dely Competition"

Little Jerry

The smallest man with the biggest voice
In Vaudeville Direction, J. Kaufman

POLLY, OZ AND CHICK
CUTE CLEVER CLASSY

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

THE FAYNES
Touring South African Theatres

BILLY PURCELLA and EVELLEEN RAMSAY
JUVENILE and SOUBRETTE
WITH
MOLLIE WILLIAMS GREATEST SHOW

81st Street—NOW—Nov. 14-17
CHARLES TERRIS and CO.
IN "WHY MEN DON'T MARRY"
Direction, CHAS. BIERBAUER

EMMA AND LOU HAIG LOCKETT

IN THEIR OWN ORIGINAL CONCEPTION OF 1918 SONGS AND DANCES

AT KEITH'S PALACE, NEW YORK, THIS WEEK (Nov. 11)

ALL NEW YORK HOUSES TO FOLLOW
BOOKED SOLID

Direction, **JENIE JACOBS**

15 CENTS

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NEW YORK CITY, FRIDAY, NOVEMBER 22, 1918

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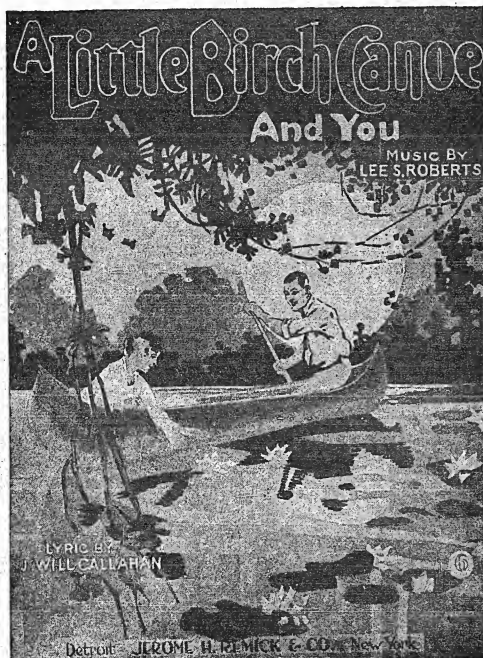
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A Little Birch Canoe And You
 Lyric by WILL CALLAHAN, Music by LEE S. ROBERTS
 SONG

PIANO

VOICE

The glow is in the West, The glow is in the West, The glow is in the West, The glow is in the West,
 When the sun takes its wing, When the sun takes its wing, When the sun takes its wing, When the sun takes its wing,
 And here on the stream, With in the sunset gleam, My one and only dream comes true,
 The world is fair and fine, And all I want is mine, A little birch canoe and you,
 Dream - ing, dear, At the close of day I'm dream - ing, Dream - ing,

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Melody by Richard Whiting

The most popular waltz song hit of the day

"SMILES"

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 ringiest, smuggest song sensation in a month of Sundays. A success? Well—you should smile. The greatest fox trot ever written.

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TASTE FOR ENTERTAINMENT, HAPPY AND QUIET THEMES

**Public Turning Away From War Plays and Pictures. Titles
on Current Strife Film Changed. Weary Nation
Wants Happiness and Gaiety.**

Peace has caused a great change in the taste of the public for amusement. The logical result of the cessation of all that has been depressing and frightful for the past few years.

It was inevitable that a number of war plays, playing to good business, should see a shrinking of patronage, while plays dealing with happier and quieter themes will flourish in equal proportion.

The same is true of pictures, especially of the topical reviews, many of which, as yet not shown, have been almost completely robbed of their news value.

The titles of two widely advertised pictures have been changed, one, already shown, "The Cavell Case" (formerly "The Woman the Germans Shot"), which Select bought from Plunkett & Carroll and renamed, and the other is "The Great Victory, Wilson or the Kaiser? The Fall of the Hohenzollerns," which long and cumbersome title has grown from "Wilson or the Kaiser." This picture, still in preparation, was started by Metro before the war ended and has been made with the greatest elaborateness and care.

While the business of all the theatres has shown a remarkable uplift since the war ended, the simple and quiet plays have witnessed the greatest change of all. "Home Again," at the Playhouse, the dramatization of the poems of James Whitcomb Riley has picked up greatly, while other plays, successes from the start, are doing even better than ever. "A Stitch in Time," most unfavorably criticised by the reviewers, still jogs along. It is, if nothing else, a peace play.

The pictureization of "Little Women" did a splendid business at the Strand last week, and nothing could be farther from strife and bloodshed than this quaint story.

It is with a sigh of relief that a weary nation is again turning with a clear conscience to the contemplation of happiness and gaiety.

Within the past week the skids were greased for a group of essentially war plays, at least three dropping out from Broadway this week and another

brace to quit the road. "Under Orders" and "Where Poppies Bloom," two of the three A. H. Woods war plays which have been running since the start of the season, stop Saturday, as does "The Long Dash," at the 39th St. All will take to the road. Their withdrawal had been set by Mr. Woods sometime ago, when he determined to take them out when business slumped. Two of the road war pieces reported to be faring badly since the armistice are "The Man Who Stayed At Home" and "Watch Your Neighbor."

The history of conditions after peace is not encouraging to producers who hold war plays. After the Civil War about 80 productions became valueless, and it was not until a generation later that such plays as "Over The Potomac" and "Shenandoah" won success. After the Boer war, England was much the same as regards war plays. It is said if such plays can continue to profit now, it will be against all precedent.

In pictures it is said war films recently made total an approximate cost of \$1,000,000, but the chances are that war films will find a readier market than war plays.

Business along Broadway continues considerably better than last season at this time. All buys and "regulars" handled through the brokers find plenty of takers and such tickets have rarely been in cut rates since the armistice. Joining the Broadway hits is "The Better Ole," which moved to a capacity house at the Cort Monday.

Several other attractions besides these noted are moving out Saturday, however. "An Ideal Husband" leaves the Comedy for Chicago, to be succeeded by "A Place in the Sun," while "Head Over Heels" leaves the Cohan for Flo Ziegfeld's new war piece "By Pigeon Post." "The Big Chance" will move from the 48th Street to the Eltinge, replacing the two-person show "Under Orders." "Roads of Destiny" comes to the Republic on Nov. 27 in place of "Poppies," which tours with Marjorie Rambeau. "The Saving Grace" will leave the Empire in two (Continued on page 20).

CANADA DOUBLY SEVERE.

Montreal, Nov. 20.

The restrictions against immigration into this country of enemy aliens or U. S. citizens of German extraction, are still in effect, with no indications of any lifting of the bars. The latter is not expected before the final peace signature.

Clark Brown, general manager of the Canadian Circuit, when he recently, said he would not think of booking a German act for Canada, and thought it would be at least five years before that could be done.

Nor will Mr. Brown book any act containing what he terms "the English slacker in the States."

"During the war," said Mr. Brown, "many acts in the U. S. containing Englishmen refused to accept our bookings in Canada. I inquired why, but received no satisfactory reason, and could but surmise they wished to avoid being possibly drafted if entering on English soil."

"As they would not come here while the war was raging, and remained in the States in preference to what they might or should have done, we have concluded that they can't come here and work for us, now that the war is over."

The feeling here against the Germans is intense. Canadians have their own soldiers for guides as to treatment, especially the prisoners, with tales of German inhuman practices and brutality since the Canadians first went into battle in France.

IDLE WOUNDED ACTORS' FUND.

The Fund for Wounded Actors is in a peculiar position—with a rather respectable found raised, but with no wounded professionals among which to dispense it.

The fund idea was conceived for an excellent purpose and money was contributed freely. George Arliss gave \$1,000, and \$500 came from John Drew. With the cessation of hostilities, the query arose as to what to do with the money and where the wounded actors were who needed it.

A meeting was held Wednesday. It is probable the Fund will continue offices until it is determined if there are any legitimate applicants for succor. If none appear, the money will be returned to the donors.

One official of the fund was asked if he knew of any wounded actors who needed financial help. He replied that he did not.

Making two surrenders. RUBE CHAB. ALTHOFF.

CONCERT ON HOTEL STEPS.

Birmingham, Ala., Nov. 20.

Max Hirsch's sense of humor saved a trying situation last Thursday when the famous Paris Symphony Orchestra played here. It was necessary to "make" Birmingham; since the tour of the musicians included a wide southern territory.

Loew's theatre was booked but at the last minute the local house manager held things up, saying the attraction had no contract for the night (it having been previously arranged to dispense with vaudeville for the season).

Mr. Hirsch, in charge of the tour, thereupon booked the orchestra for the lobby of the Tutwiler hotel, the musicians being ranged on the grand stairway, where also patrons were seated as in other parts of the lobby and balcony. The concert netted \$2,480 more than could have been obtained in the theatre.

The highest priced seats were on the stairway and the "box office" statement was a curious affair, showing seats in various portions of the lobby and the rate obtained. Guests with suites on the balcony floor were charged extra, since they could open their room doors and hear the recital.

The orchestra could remain in this country for two years, but is booked to sail to France Dec. 30. It was brought over to combat any propaganda to foster German music and is under the official care of U. S. and French representatives.

"WAR SONGS" AND "GAGS."

The United Booking Offices will order posted in the theatres booked by it during this week the following sign:

NOTICE TO ARTISTS.

Will all artists who are using in their act material and songs pertaining to the war as it was, realize that the war is over and rearrange their songs and gags to appropriately meet the conditions?

United Booking Offices.

The U. B. O. does not intend in its notice to exclude all reference to the war nor songs concerning it, as of today.

The reference to the war in the past was mostly sombre, in lyric or story. While a few of the former "war songs" could be brought up to date with a slight change in the lyric, making the number correspond with current conditions, it has been noted by the managers that that has not been done, although the song numbers so susceptible might retain their value in the revised form. The same applies to worded references.

CABLES

IN PARIS

Paris, Nov. 4. The grippe epidemic continues in France, though it is considered now at its highest point. As already reported, all places of entertainment have been closed by the mayor at Lyons, and surrounding districts. The local authorities have also closed the resorts at Nice, Toulouse and other cities in the South of France, for an indefinite period. It is anticipated they will re-open middle of November. A member of the Chamber of Deputies recently proposed that like measures should be taken in Paris, but there seems to be no necessity for such drastic action. The managers have promised to properly air and disinfect their auditoriums after each show. Some are burning eucalyptus during the performances.

The Empire is continuing its revivals of popular operettas.

Manager Quinson, of the Palais Royal and other Paris theatres has inserted a clause in his contracts that his artists are forbidden to appear for pictures without his permission.

"La Tosca," Victorien Sardou's great drama, is being prepared in Rome for a film, with Francesca Bertini. "The Arabian Nights" is being done by a French concern at Nice, as a film.

Poetry will accompany the titles of a feature picture, "Requiescent," now being turned out. The scenario deals with the crimes of the Kaiser.

An album, expressing the thoughts of French children, is being collected for presentation to President Wilson. A film has been released and shown in the public schools to inspire the young citizens of the Republic.

"Chouquette et son As" the amusing farce at the Renaissance, is attracting. It is the story of an actress who disdained the love of a civilian, but readily gave herself to him when he donned in error the uniform of an aviator. The charming creature considered herself as a sort of national recompense, and was ready to show affection to the defenders of her country. Cora Laparcerie breathed patriotism in the role, and although a farce, she played it at times most pathetically.

"Notre Image," the latest by Henry Battaille, produced at the Theatre Rejane, with Mme. Rejane in the part of a mother with a past, is not the success anticipated. Daily receipts average \$300. The plot is simple: Honorine has a daughter, issue of a love adventure with a rich Russian prince, who left her a fortune on his death. The daughter can marry into society if the mother's status is regularized. But the mother prefers to be free, and declines to marry a suitor she dislikes. She would accept an old sweetheart, but he spools her plan by falling in love with the daughter, an image of her mother when young. Finally, for the sake of her daughter's future happiness (of which we are not assured), she consents to marry the man she dislikes, to become respectable. It is a sacrifice. This comedy appeared out of date, but is saved by the splendid action of Mme. Rejane, Felix Huguenet (the old sweetheart) and Mlle. Renouardt as the selfish offspring.

Recent deaths are Paul Bar, comedian, of the Porte St.-Martin Theatre; Pauline Moreau, wife of the revue writer, Henry Moreau; the daughter of Mme. Segond-Weber, of the Comedie Francaise (reported by cable); the wife of Henri Kerou, French dramatic author.

In Paris Theatres: "Nothing But the

Truth" (Gymnase); "Tyranny of Tears" (in English) (Albert I.); "Belle of New York" (Ba-Ta-Clan); "Larcheveque et ses fils" (Porte St.-Martin); "Notre Image" (Rejane); "Reine Joyeuse" (Apollo); "Filles de Paris" (Royal); "Petite Femme de Loth" (Athenes); "Dame de Mo te Carlo" (Varietes); "Beulemans a Marseille" (Arts); "Course au Bonheur" (Chatelet); "Chouquette et son As" (Renaissance); "Gare Regulatrice" (Scala); "Le Sacrifice & Mr. Pimpin" (Odeon); "Daphnie et Chloc" (Edouard VII); "Plumard et Barnabe" (Cluny); "Femme et le Pantin" (Ambigu); repertoire at Comedie Francaise, Opera Comique, Trianon, Gaité, Grand Guignol; revues at Vaudeville, Casino de Paris, Folies Bergere, Eldorado, Capucines, Cadet-Rousselle, Michel.

DEATHS IN ENGLAND.

London, Nov. 20. Helen Holden, of Holden and Graham, an American duo, died here of pneumonia.

Sergeant Wilfred John Lee, of the Sutcliffe Family, aged 22, was killed in action.

Marlo, the juggler, died in Edinburgh from injuries received in a railway collision. He had just returned from the fight line in France, where he had been for two years. He leaves a widow, Leopoldine Goodwynne, juggler, James Leslie, aged 55, a member of Fred Karno's Company, appearing in a sketch at the Theatre Royal, Ashton, was found dead in a ditch. He was unable to secure lodgings, and walked about Sunday night. Monday he had tea with another member of the company, but failed to appear at the theatre in the evening. It is supposed he suffered from loss of memory, as he had once suffered a stroke.

DEATHS IN PARIS.

Paris, Nov. 20. Baron Toussaint, known as Rene Maizeroy, French novelist, died in Paris, Nov. 8, aged 62, after a long illness.

Guillaume Apollinaire, Parisian journalist, died Nov. 9 of influenza.

"ROYAL HAPPINESS" A SUCCESS.

London, Nov. 20. "His Royal Happiness" was successfully produced at Eastbourne by Bernard Hischin's Company, headed by Renee Kelly, the play showing an American President's daughter married to a British prince.

MISS WILSON TOURING CAMPS

Paris, Nov. 20. Margaret Wilson, daughter of the President, is making a concert tour of the American camps in France and Belgium with Ross David, tenor; Madame David, accompanist.

EPIDEMIC DOWN—BUSINESS UP.

London, Nov. 20. The influenza is abating. Artists returning to their respective casts include Jose Collins, Fay Compton, Yvonne Arlino, Neilson Terry and William Stalk.

Business is greatly improved.

RUN ON SHAKESPEARE.

The success of "Twelfth Night" at the Court has encouraged other Shakespearean Ventures.

Lynn Harding is organizing a company.

Sammie Shield Recovering.

London, Nov. 20. Sammie Shield, in a nursing home after an operation, is recovering.

ROYAL, BERLIN, CONTINUING.

Paris, Nov. 4. The Royal, Berlin, will continue as a co-operative theatre under the direction of a committee of professionals, it is reported in Paris.

The Royal was managed by German royalty in pre-war times. It presented during this period an operetta alleged to have been written by the ex-Kaiser.

GORGEOUS OPERETTA.

Paris, Nov. 20. Leon Volterra, having taken over the Apollo (adjoining his Casino de Paris), produced a new operetta, "La Reine Joyeuse," by Andre Barde; music by Charles Cuvillier.

The show, a gorgeous one, was fairly received.

There is a good troupe of Tiller girls, supported by Jane Marnac, Juliette Darcourt, Mmes. Exiane, Napierkowska, M. M. Albert Brasseur, Fernand Frey, Mme. Simon-Gerard, Faivre, Barencey.

A big feature is the Persian taleau.

The production, under the direction of Jacques Charles, is new, having been formerly shown at the Olympia.

Rottembourg acts as administrator of the house.

MME. BERNHARDT HOME.

Paris, Nov. 20. Sarah Bernhardt arrived at Bordeaux Nov. 10.

SHOW STOPPED BY DEATH.

London, Nov. 20. Joseph Langton, a solicitor, and Sir Herbert Tree's executor, died in the office of His Majesty's Theatre during a performance.

Oscar Asche forbade continuing the remainder of the show, and returned the money to the audience.

COMPANY DIRECT FROM FRONT.

London, Nov. 20. At the Coliseum the Second Canadian Divisional Concert Party, consisting of 14 players and an orchestra of 28 direct from the front, made a successful debut. All have seen service, and were unfitted for fighting.

"OFFICERS' MESS" BRIGHT.

London, Nov. 20. Blow & Hoare's "The Officers' Mess," music by Braham, produced at St. Martin's Nov. 7, is a bright, bustling musical farce, but with little strength.

Ralph Lynn, Peggy Kurton and Odette Myrtil scored.

GLASGOW HOUSE 30% DIVIDEND.

London, Nov. 20. The Alhambra, Glasgow, has declared a dividend of 30 per cent.

STRATTON'S ESTATE, \$15,000.

London, Nov. 20. The late Eugene Stratton left \$15,000.

LARGE CHARITY RETURNS.

London, Nov. 20. Harry Tate's matinee at the Hippodrome for tank prisoners realized \$35,000.

Moss Empires have given 250 charity concerts, realizing over \$75,000.

George Robey's recent charity concert at the Coliseum netted \$70,000. He has since paid a flying visit to Cardiff, Wales, where he collected \$12,500, playing the same night at the Alhambra.

"PURPLE MASK" MOVES.

London, Nov. 20. Matheson Lang has transferred the "Purple Mask" from Prince's to the Scala to make way for Charles Cochran's presentation of "Jolly Jack Tar" shortly.

IN LONDON.

Nov. 3. Leonard Boyne, whose reappearance in London would be welcome, has been unable to find a theatre for Eric Hudson's play, "The Unfair Sex," consequently he will continue to tour "General John Regan."

Marie Lohr will present Louis N. Barker's translation of Rostand's "L'Aiglon" at the Gaiety, Nov. 19. The proceeds go to the Kay's Fund for Disabled Soldiers. The cast includes Hildea Wright, Doris Lytton, Margaret Bannerman; Lynn Harding, Fred Kerr, Ben Greet, Dawson Milward, Henry Vibart and Clifton Alderson.

Charles B. Cochran will institute a season of French light opera in early spring, in which works by Andran Lecoq, Offenbach and others will figure. Mlle. Delysia will head a company of French artists.

When a successor to "The Better 'Ole" is required at the Oxford, Chas. B. Cochran will present a new musical play by Capt. Bruce Bairnsfather and Capt. Arthur Eliot with music by Herman Darewski. The title is "The Way Out."

When "Tabs" needs a successor at the Vaudeville, Andre Charlot will produce a new revue by Arthur Wing Pinero and Ronald Jeans, with music by Herman Darewski, entitled "Coupons, with Nelson Keys leading comedian.

Lord Leverhulme was elected president O. P. Club with Murray Griffiths vice-president ensuing year.

The much sought after St. James Beake has been secured by Gilbert Miller, who will be associated in the management by Henry Ainley. Mr. Miller, who holds a commission in the American Army, will not come into possession until Gertrude Elliott's lease expires next September. He proposes to present his musical version of "Monsieur Beaucaire," music by M. Massager of which report speaks highly.

Gertrude Jennings, a brilliant writer of short plays, has written a new three-act farce "After the War," which is her first long play. It has been successfully presented for three weeks at the Repertory Theatre, Liverpool, and is said to be intensely funny and a certain winner. It is by no means certain that it will not be the opening attraction at Terry's Theatre.

IN LONDON HALLS.

London, Nov. 20. "Airs and Graces" is being presented at Finsbury Park Empire, featuring Dorothy Vernon, Ambrose Thorne, Jimmy Esmond.

At New Cross Empire is "Some Detective," with Wee Georgie Wood, leading comedian.

"Vanity Fair" is the attraction at the Stratford Empire, with Kitty Colver and Fred Bentley leading.

At Holborn Empire, Hetty King is excellent in a new song, "When We Demobilize"; Tom Hood scored in a charming "Come, little one, and S. W. Wyndham, a howling success.

LONDON RENTALS HIGH.

London, Nov. 20. Grossmith & Laurillard, in association with Arthur Boucherie, have leased the Strand for \$1,500 a week, presenting "Come, little one, and Scandal," with Boucherie in the leading part.

As an indication of the increased rentals of theatres here, Gina Palermine has leased the Duke of York's for \$1,750 a week and a percentage of the gross receipts.

VAUDEVILLE

V. M. P. A. HOLDS BOOKING AGENTS LIABLE FOR SIGNED CONTRACTS

**Vaudeville Managers' Association Says Booking Men Must
Protect Themselves. Artists Not to Suffer Through
Neglect. Bookers Advised to Procure
Bonds From Managers.**

The Vaudeville Managers' Protective Association has gone on record as placing responsibility upon a booking agent when the agent is booking a theatre that defaults in the payment of amounts due or fails to keep its obligation to contracted artists.

Pat Casey, speaking for the V. M. P. A., says that the booking man's carelessness in the manner of transacting his business or lack of foresight will not be deemed by the Association as an excuse to evade responsibility by the agent, causing the artist to suffer loss.

The V. M. P. A., through this proclamation, adopts the same attitude toward a booking agent booking a house, as it did last week, when, as announced in *Vanuvar*, that there was any agent recognized as representing an act would be deemed authorized to execute contracts for the artists he represented unless the act notified the V. M. P. A. to the contrary. When booking agents and managers, however, the exception is not made.

The manager of a theatre in a small Massachusetts town negotiated with a New York booking agent to furnish his house with vaudeville bills. The arrangement was completed, and the agent contracted with sufficient turns to provide the opening program. The agent's contracts were signed by the agent with the name of the theatre, per himself. The theatre did not open with vaudeville. A few days before the scheduled start, the Massachusetts manager advised his booking representative he had changed his mind.

The acts preferred a complaint for loss of time to the V. M. P. A. Acting upon it the agent was asked for his version, and set up as a defense that the theatre was solely liable, that he was simply the booker for it, and had signed the contracts "per" only as the acting agent, but without authority. Mr. Casey decided the booking agent was responsible.

The decision acts as a precedent in the V. M. P. A. ranks. Speaking of it, Mr. Casey said:

"It has always been well understood in vaudeville that when a booking agent takes on houses to book it is his first duty to protect the artists even though he does not wish to protect himself. Any booking man accepting a house to add to his books, if there is any question as to liability and responsibility, immediate or future, should demand the manager of the theatre deposit a bond to guarantee the agent, and, through the agent, the artists.

"In addition it is suggested to booking agents, as a further precaution, that under similar circumstances, besides securing a bond, that they incorporate into the contract that may be executed between themselves and the theatre manager a clause that, if, during the existence of the booking arrangement, the theatre is not a member of the Vaudeville Managers' Protective Association, the manager binds himself and the theatre to abide by and recognize all decisions of the V. M. P. A. under whatever circumstances in connection with his theatre as though a member of this organization.

"The association," said Mr. Casey, "will not admit laxity to be pleaded as a defense and uphold it. Anyone who considers himself competent to book or

manage a theatre must confess himself experienced in the show business, and we accept it for granted that he is. If in doubt at any time we are here ready to be consulted."

The V. M. P. A. dinner at the Hotel Plaza last Wednesday night was attended by about 170, mostly members. During the evening \$220,000 was subscribed toward the bonds of the National Vaudeville Artists' clubhouse, now under construction on West 46th street. Against the opposition of his fellow members, E. F. Albee stated he would personally guarantee the payment of the bonds and the interest at six per cent. Several present voiced the opinion the proposition required no guarantee, but Mr. Albee insisted his statement be permitted to stand, and added that he would make the necessary provisions to bind the guarantee. Mr. Albee subscribed for \$25,000 of the bonds, with Martin Beck, Marcus Loew and William Fox each taking a like amount. \$15,000 was also raised for the United Charities' drive.

The dinner was pronounced a most cordial gathering. Felicitations on the standing and strength of the V. M. P. A. were expressed by many speakers. Unreserved credit was extended to Mr. Casey for his executive direction of the organization. Mention was also made of the able efforts of J. J. Murdoch and Nicholas Schenck in behalf of the association. Among the speakers was Sam K. Hodgdon, who spoke generally and to much effect, intermingling hard, common sense with humor. The addresses were all to the point and well received. Other speakers were Messrs. Loew, Beck, Murdoch, Fox, Albee, Adolph Zukor, B. S. Moss (president of the V. M. P. A.), Gus Sun and Mr. Casey.

The dinner started at eight and ended at one. Souvenirs were engraved leather card cases.

The V. M. P. A. dinner was the first large banquet held in New York following peace.

"SONG BIRDS" SAIL.

The overseas entertainers continue to form and depart for France. Within the last week one unit of five entertainers sailed, and an increasing number are expected to join America's Over There Theatre League's line within the next few weeks. The League is trying to send an additional 100 entertainers by Christmas time. The unit which sailed is:

Ida Brooks Hunt,
Zella Call
Beale Leonard
Edmund J. Porray
Blanche Seymour.

NEW FOREIGN ACT.

Madame Katherine Alverna, a New Zealand prima donna, and M. Jan Laerte, an eminent Belgian musician, have recently arrived in New York from abroad and will make their first appearance in the country at the Fifth Avenue Theatre Monday.

One of the novelties Madame will introduce to American audiences is a Maori poi song, to which she adds the original poi swinging in Maori fashion, a favorite form of recreation among the native women.

ARMLESS WONDER ATTRACTION.

Buffalo, N. Y., Nov. 20.

Fred Johnston, who served with the Canadians, has returned from the war, and expects to enter vaudeville.

With both arms gone, one practically shot off, and the other removed in a military hospital, Johnston is an armless man, and expects to be able to convince he is an armless wonder. He will give exhibitions of gymnastics, including somersaults, back and front flips, work on the bars, trapeze stunts, etc., in all of which he does the usual work of the hands with his feet and chin. He will also give some musical selections, playing various string instruments with his toes. Sitting on top of a piano he intends to play by running his toes up and down the keyboard.

The military plan is to equip Johnston with artificial arms that will be of great service to him through life, but in all of his theatrical performances these artificial aids will be laid aside. Johnston is not a bit down-hearted about his plight, and says that he considers himself lucky to be alive.

LIEUT. JACK MONROE AS ACT.

One of the seven survivors of the Princess Pat Regiment of the fighting Canadian contingent in France, Jack Monroe, promoted to a lieutenant for his gallantry in action, has become a vaudeville act over here.

Wounded, but not disabled, Lieut. Monroe, after taking part in several of the drives on this side, framed up a turn in which will appear his trained dog.

Before entering the Canadian Army, Lieut. Monroe was the prize ring and has to his credit the only knock-down ever administered to James J. Jeffries before Bob Fitzsimmons put the champion out.

Harry Fitzgerald is representing the Monroe act. It is "breaking in" now at Newark.

TO BE MUSTERED OUT DEC. 9.

Eddie Moran, formerly of Joyce, West and Moran, and Paisley Noon, formerly with the Beale Clayton act, have been notified by their superior officers at Pelham Bay, where they are enlisted as second-class seamen, that they will be mustered out Dec. 9.

They contemplate returning to vaudeville in a new double act.

FIRST WOMAN GUEST.

Will Lillian Russell be the guest of honor at the next Friars' Dinner? The present indication is that The American Beauty will be the first woman tendered that honor by this club, the dinners of which have won renown throughout the land.

WAR MATERIAL OUT.

Tristie Friganza is arranging a new tour to vaudeville. Her former act bore considerably upon the war. With peace, Miss Friganza shelved it.

WILSON-CORBETT TEAM.

Jack Wilson and James J. Corbett have formed a vaudeville team. They were an act at the Metropolitan opera house benefit Sunday night. Max Hart is their agent.

It is now up to the managers as to what the Wilson-Corbett turn will receive before further plans are made by it. Mr. Wilson returned last week to New York from the Coast.

"ROCK-A-BYE BABY" CLOSING.

Chicago, Nov. 20.

With the expected closure of the "Rock-a-Bye Baby" tour, Louise Dresser will return to vaudeville, appearing here at the Palace Dec. 16.

Miss Dresser will again be represented in vaudeville by Jenie Jacobs.

A rural comedy genius. CHAS. ALTHOFF.

CLARKS STILL DIVORCING.

Chicago, Nov. 20.

For the third time in their stormy matrimonial career, divorce figures in the Frank Clark-Flo Jacobson nuptials.

Frank is western manager of Waterston, Berlin & Snyder. Flo is one of the best known of the lady song pluggers in this section.

The wild wedding bells first rang in December, 1914. Clark took the divorce initiative, accusing his wife of being too friendly with Harry Foster, Miss Jacobson's accompanist.

Miss Jacobson won the suit. A few weeks later Clark was beaten up prettily in a dark alley, causing much gossip on the Rialto and pain to Frank. When he came out of the hospital there was a reconciliation.

Then Flo sued for divorce. She alleged slander and cruelty. She lost. This time Flo is suing again. She alleges that detectives will corroborate her statement that on the night of Nov. 15 she caught Clark in a hotel room with "a beautiful girl in pink pajamas, empty wine bottles on the floor, and everything."

Clark admits the room, the wine, the girl and the pajamas. His only defense is that he was in good, aristocratic company when surprised.

FRENCH ARTISTE DISAPPOINTED.

Mile. Clerget, the French artiste, lately at the Palace, New York, is reported disappointed over the valuation placed upon her appearance as a vaudeville act. The managers appraised the Clerget turn at \$350 weekly. Mile. Clerget is said to have refused to consider an amount below \$500. She has secured her passports for a return trip home.

With her husband, Mile. Clerget manages the Alhambra, Brussels, a musical comedy house, at which were graduated some of the biggest of the Viennese operettas that have been seen in New York.

Another Frenchwoman, Mile. Nitajo, has been given a big time vaudeville route over here until May 12 next, at \$600 weekly.

Both turns are represented by H. B. Marinelli.

YOUNG MISS KOHL IN SKETCH.

Chicago, Nov. 20.

At the Majestic next week in a sketch will appear for a vaudeville debut Caroline Kohl, daughter of Mrs. Charles E. Kohl. Miss Kohl's father was the late Charles E. Kohl (Kohl & Castle).

The variety debutante has had prior experience on the dramatic stage, having appeared in a New York production under the direction of Arthur Hopkins.

"EDDIE" CONDENSED.

"Very Good Eddie" will shortly be seen in vaudeville, under the direction of Milton Aborn, who obtained the vaudeville rights. He has reduced its playing time to about 45 minutes. "Eddie" is considered to have been furnished with some of the best of Jerome Kern's music. In the condensed version there will be a cast of five and a chorus of ten. Special settings are being made, the boat scene being used in "one" and the main action occurring in the hotel lobby scene.

Gallery Expressed Displeasure.

At the matinee Sunday at the Majestic, Brooklyn, Sheehan and Regay tried out a new number in which Lester Sheehan endeavored to show the "muscular" and "amateurish" mood in an up-to-date Egyptian dance.

The gallery thought otherwise and interrupted the number long enough to allow Sheehan to leave when Miss Regay closed the act.

VAUDEVILLE

SPECIAL PERMISSION REQUIRED TO WEAR UNIFORMS ON STAGE

**All Men Discharged From Service Can Wear Government
Apparel But Ninety Days After Mustering Out. Applies
to Officers and Men Alike. No Exceptions Made
for Stage.**

Many actors in the service are wondering if they will be allowed to wear their uniforms on the stage after being mustered out, even though it were necessary to secure special permission to do so. At the headquarters of the Provost Marshal it was stated that a period of ninety days is allowed to the returned soldier in which to secure civilian clothes. At the expiration of that time the uniform is supposed to be discarded, those belonging to the Government to be turned in. Insignia denoting an officer's rank are considered a part of his uniform. Medals and other devices won by a man through bravery or action in any other way, are his own and can be worn by him as he chooses.

There has long been a law of the United States Government that a man shall not wear the uniform of the Government unless entitled to do so by being actually in its service. Before the war those who appeared on the stage in a uniform slightly different from that actually in use were not interfered with, and it was said that probably the same practice would be permitted in the future. It was not thought likely, however, that permission would be granted to wear the actual uniform.

GEORGE SCHINDLER INSANE.

Chicago, Nov. 20. George Schindler, the former big-time harmonica player and comedian, who had been acting queerly about Chicago for months, went markedly insane in the Western Vaudeville Managers' Association office Monday afternoon.

A physician of the health department was summoned, and he declared Schindler suffering from brain paresis and likely to become violent at any moment. Two policemen led him to the Psychopathic Hospital.

Schindler had been down and out for some time. On several occasions he addressed women in and about theatrical buildings and had been barred from the Majestic offices. He lived at the New Richmond Hotel, and his bill there was paid from the fund collected recently for fu-suffering actors.

PAYING PATRONS SEATED FIRST.

New regulations regarding courtesies to agents visiting the so-called try-out houses have been issued by the U. B. O. House managers. They have been instructed to sell all seats possible, regardless of the requests of booking representatives who might wish to attend. It was noted that in some of the houses were many standees, while booking men occupied free seats.

IN AND OUT OF "LISTEN LESTER."

The new John Cort production of "Listen Lester" was due for two new principals this week, Johnny Dooley and Ada Lewis. Efforts were made to secure the services of Adele Rowland, but Miss Rowland was unable to accept the offer. They are to replace Felix Adler and Emma Carus.

It was reported from Cleveland last week Miss Carus was dissatisfied with her role in the Cort show, and it was also said at that time Adler might leave.

Mr. Dooley had a contract offered

him Monday. It was expected he would join the show Tuesday. The show is in Toronto this week, playing Detroit next week. It is due at the George M. Cohan Theatre, New York, Dec. 9.

LEWIS & GORDON'S PLAYLETS.

Lewis & Gordon have started work on three new playlets. They are "The Average Man" by Aaron Hoffman calling for a cast of three, including Al Raymond; "The Reunion," a comedy drama with four people and "Telephone," by Kata Keith, this being a comedy novelty with three people. The producers have recast "The Honey-moon" for eastern presentation, the new roster being Regina Connell, W. L. Gibson and A. J. Brady.

Lewis & Gordon are also to produce a three-act play by Hoffman after the holidays. An unnamed star will be featured and also interested in the production.

ALLOWED TO WEAR UNIFORM.

Victor Gordon, an ex-private in the British Army, has been granted permission by the British Provost Marshal's Office in New York, to wear a soldier's uniform on the stage, with the provision all the insignia is removed from it.

It was reported some weeks ago that Gordon had been arrested in Jacksonville, Fla., as a deserter from the British Army. That was incorrect. He was arrested at the instigation of the British authorities on a charge of wearing the uniform without a permit. Gordon has been appearing in vaudeville as a monologistic tour, billed as "Sergeant Victor Gordon."

MADDOCK'S NEXT GIRL ACT.

The next girl act to be produced by Charles Maddock is in preparation. Mr. Maddock recently presented "The Sirens" with Frank Dobson. He says the encouragement given him by the managers for the Dobson production has led him to a second.

The new piece will have 22 people, and also written by Frank Stammers. "The Sirens" is said to represent over \$10,000.

PRIMROSE BETTER.

George Primrose, who was operated upon in Roosevelt Hospital, Nov. 16, was resting comfortably and gaining in strength Wednesday.

Dr. John Erdman, who performed the operation, has assured Mrs. Primrose he will be out of bed in seven days.

Mr. Primrose was operated upon for a growth which obstructed the passage of his food. He celebrated his 66th birthday Nov. 12, going to the hospital two days later.

His ministrant act, consisting of seven men without him, is at the Hippodrome, Baltimore, this week.

Bob Kemp Takes Action.

Bob Kemp, formerly of The Kemps, and now of Kemp and Robinson, has started an action against Elliott, Hamstok & Gest, alleging the firm unlawfully employed "Oh, Lady, Lady" as a title for its show of that name.

The expression has been used by Mr. Kemp in his vaudeville appearances for several years.

RULED OFF FOR A "TOUCH."

Sad is the story of a "touch" that "Treat" Matthews is off the fifth floor of the United Booking Offices for two weeks by virtue of it.

Mr. Treat was alleged to have asked an artist to loan him money. The artist had the money, but did not loan it. The U. B. O. heard about the affair. Its code appears to be that an agent should not try to borrow money off an artist, although in this case it is clearly set forth that Matthews asked for a mere and pure loan. No promises were given to ease the money over.

Following an explanation requested by the U. B. O. people, Matthews was suspended from the privileges of the booking floor for two weeks. It will give him time to figure out what might have happened if he had secured the loan.

RED CROSS SERIAL ON BILLS.

Starting next Monday all the Keith theatres playing large or small time bills and the Proctor theatres located in or about the city will add to their program a new one-act serial dealing with the Red Cross work done on the other side during the war.

The picture is to be shown in ten installments of one reel each, is a distinct incident of the work done by this organization on the various battle fronts.

The first for next Monday, is "Of No Use To Germany," and the following five have been titled as "Victorious Serbia," "First Aid on the Plave," "Rebuilding Lives Behind the Line," "A Helping Hand to Sicily," and "Kiddies of No Man's Land."

It is not known how the Red Cross pictures will affect the regular news weekly in the big time houses. Some of the houses may eliminate the news weekly for ten weeks, some of the small time theatres may continue their use.

PLAYING SUNDAYS.

New Haven, Nov. 20. The Poli theatres at Waterbury and New Haven are now playing their regular week's bill on Sundays.

LOWELL'S NEW HOUSE.

Lowell, Mass., Nov. 20. A. A. Spitz will open the new Empire this week. It cost \$500,000. A \$12,000 organ has been installed. The seating capacity is 2,280. The policy for the present is vaudeville, booked through the U. B. O.

Anna Held's Daughter in the Navy.

Liane Carrera, daughter of the late Anna Held, is doing clerical work at the Navy Recruiting Headquarters on West 42d street. Miss Carrera ranks as a yeoman and wears the regulation uniform.

A number of sailors as well as yeomen have become interested in swelling the fund for the aid of the babies of French soldiers killed in action. Miss Carrera is especially active in this war charity.

W. Cannon Named as Beneficiary.

The Chicago law firm of Johnson & Mills desires to probate the will of one Ellen M. Cannon, late of Chicago. Among those mentioned as beneficiaries is William or Willard Cannon. When last heard from he was touring in vaudeville in the western states. It will be to his advantage to communicate with the Chicago office of VANETTY.

Polly Moran Sets Her Limit.

Returning to vaudeville, Polly Moran, doing a single turn, has informed her agent, Jenie Jacobs, not to ask over \$500 weekly from the managers for her.

Miss Moran ("Sheriff Nell" in pictures) says she would not think of accepting over \$500 weekly at this time.

ILL AND INJURED.

Jessie Powers (John and Jessie Powers), ill with gripe, convalescent. Viola Dana (Meyer), convalescing after a severe attack of pneumonia.

Mrs. Billy K. Wells, seriously ill with pneumonia, is now out of danger.

DeVaux and Leslie (sister act) are out again after a recent illness. Both were ill at the same time.

Harry Devine (Devine and Williams) has recovered from a long illness.

The wife of Bart McHugh, the Philadelphia agent, was ill this week with influenza.

Martin M. Wagner has returned to his post in the William Morris offices after a severe attack of influenza.

Bobbie Reynolds (Reynolds and Warner) is recuperating from influenza at the home of his sister in Philadelphia.

The widow of Jack Standing was seriously injured recently in an automobile accident in Los Angeles, sustaining a broken ankle and other injuries.

Clifford Carr and Mildred Carr (Carr Trio) were taken ill in Los Angeles with influenza. With the latter it developed into pneumonia. They are recovering.

Thomas Rolfe, suffering from tonsillitis, left the act, "What Happened to Us in the Cosmos, Washington, last Friday. The act has closed until he recovers.

Walter Bedell of the Central Square Players, Lowell, Mass., Nov. 17, tripped when leaving the theatre and sustained a severely sprained ankle which will keep him off the stage for several weeks.

Isabel Mendoza (Mendoza Sisters), booked to open this week in a new act with her sister, Edith, was taken suddenly ill at her home with inflammation of the stomach and is now at St. Mary's Hospital in Brooklyn where she is confined for several weeks.

Leonard Hicks, manager of the Grant Hotel, Chicago, is confined with influenza. The following have left the American Hospital, Chicago, cured: Constance Cauffman, stock, York, Pa.; Helen Gates and Helen Crawford, "Oh Look," after operations; Leon A. Berceznial, theatrical lawyer, operation; Eliene Thomas, "Friendly Enemies"; now at the hospital are Helen Weiss and Nat Ritter, vaudeville partners, influenza; Nettie Howard Brierly, repertoire.

RUFUS LE MAIRE OUT.

Rufus Le Maire has resigned as president of the booking office holding his name and incorporated. His interest has been purchased by Ed. Davidow who is the sole booker of the Sunday concerts at the Winter Garden and Central.

The office will continue as Rufus Le Maire, Inc.

Mr. Davidow has been handling the Sunday shows alone for the past few months. Le Maire having withdrawn all connection save a financial interest, which he sold this week.

HITCHCOCK'S ACTS.

E. Ray Goetz has joined again with Raymond Hitchcock, this time for the production of vaudeville acts, which Hitchcock had first planned to present alone.

Two of the turns being prepared are "Under the Christmas Tree," taken from the kid scene of "Words and Music," and "Look Pleasant," out of "Fitch-Knot."

Both acts are designed to open next month.

Board of Health Allows Building.

Oswego, N. Y., Nov. 20. By a vote of five to one the Board of Health confirmed the special committee's report which approved of the construction of H. D. Pierce's new theatre in West Second street.

RULE FOR MASK WEARING IN SOME CITIES STILL IN EFFECT

Sections, in West, Taking Precautions Against Revival of Epidemic. "Mask Wearing" Affects San Francisco Theatre Attendance at Opening Nov. 16. Los Angeles Managers Against Reopening Under That Condition.

Telegraphic advices Wednesday were that while the influenza epidemic has been dissipated in the very large majority of cities throughout the country, there are still a number of sections within the grip of the disease, with a group of widely scattered communities not yet emerged from quarantine. The conditions point to the disease as still a menace, for it has "sprung up" again with violence in places which had lifted the ban against theatres. Physicians have stated it is quite probable that influenza will be a danger for the entire winter.

In several cities in the south and in Ohio and Indiana the "flu" has revived with particular strength. Akron, O., reports the epidemic worse than ever and blames the peace celebrations for the increase in cases. That city has never lifted quarantine, it having been under ban for six weeks. August, Ga., announced to open last week, remained closed and has been so for several weeks. S. Carolina similarly failed to open although announced to do so. The Pennsylvania coal regions had visitation. Wilkesbarre closed Tuesday (Nov. 19).

In central Indiana the new influenza wave caused summary action by health officials, who ordered schools closed Monday (Nov. 18) until further notice and ordered masks to be worn in every gathering place, which includes stores, places of business, theatres and churches. By Wednesday it was ordered the mask wearing should become universal through the affected counties.

The order to wear masks was also invoked in the coast cities which have been closed but were due to open this week. Theatres opened in San Francisco Saturday (Nov. 16) but with the mask wearing a proviso. It was hoped that the order would be recalled by the end of this week. Los Angeles and adjacent cities were slated to open Thursday (Nov. 21) but with the mask wearing order prevailing.

Duluth and Winnipeg remain under quarantine, hoping for relief by next week.

Indianapolis, Nov. 20. An order providing for the universal use of cloth masks in all public places in this city was ordered by health officials Monday and schools were ordered closed until further notice because of a fresh outbreak of influenza here, in Noble, Switzerland, Clay, and other counties. "Because of the new scare it was proposed to close theatres and other places of amusement but later it was decided to try the mask wearing method. The order covers stores, business houses, dentists' theatres and the order states that masks must be used under pain of closing up any places not carrying out the rule. It has not yet determined definitely that the general quarantine will be evaded and a meeting will be held Thursday to survey the conditions.

San Francisco, Nov. 20. All theatres including the Mission and north beach districts lifted influenza quarantines Saturday last. The net receipts of all amusement that day were devoted to the United War Work Campaign. All patrons were compelled to wear masks, accounting for the light business in picture houses

and the failure of vaudeville attendance to attain normal. It is expected the mask order will be continued by the end of the week.

Los Angeles, Nov. 20. The ban is due to be lifted from the theatres here tomorrow (Thursday), but the health authorities insist all patrons must wear masks. Some theatre managers are undecided whether to open under that condition, preferring to wait until the mask wearing order is dispensed with. Most of the houses however are expected to get going by the end of the week.

Quarantine was lifted at Pasadena Nov. 15, San Diego following Nov. 17, with all amusements starting.

THOSE TOURIST TICKETS.

Several complaints regarding the exchange of summer tourist tickets have been registered by professionals at the coast with ticket agents. Some confusion arose over the time limit when such tickets could be exchanged for nine months' tickets, an additional charge being made.

The epidemic held up many acts. Some waited the decision of the Railroad Administration, on the appeal to extend the period in validity to make the exchange for the nine months' tickets. Such exchange was permissible until Oct. 31. After that date no exchange was allowed, although the unused portion of the summer ticket was redeemable, but ticket holders were compelled to pay straight fare back to the starting point.

Eastern agents were not informed the last day for exchange was arbitrarily set for Oct. 31 and according to some reports the western railroad men were not positive on the point either. Regulations were set out covering the ruling Nov. 1, they reaching agents Nov. 4 or four days after the time limit had expired. The regulation reads:

"A partially used summer or winter tourist ticket for an all-year tourist ticket may be exchanged prior to the expiration of the limit of the summer or winter tourist ticket on collection of the difference."

There were some acts desirous of returning east, using the summer rate ticket before expiration, at the time when the epidemic was at its height on the coast. Some of the acts on the Ackerman & Harris time, however, remained, the managers offering to pay the difference between the summer and winter fares. This was done to ensure programs when the houses opened up.

The Railroad Administration is now issuing universal mileage, good on any road. There is an advantage to theatrical companies in using such mileage, as it does away with standing in line at ticket offices.

EMPRESS, CINCY, OPENS.

Cincinnati, Nov. 20. The Empress, which six acts booked by the A-B-C out of the Chicago Pantages office, opened for the first time Sunday, doing a good business. Booker-Bentley, Chicago, sent in the following bill: "Thou Shalt Not Kill" (tab), with Harry Seibert Smith and Co., Radium Girls, James Dunn, Kramer and Ross, La Pearl and Blondell, and Roland Ray.

CAMP INFORMATION AVAILABLE.

With demobilization plans still indefinite the Commission on Training Camp Activities has ordered bookings to proceed as at present and has given notice that more entertainment will be required than in the past.

Some of the smaller camps will be closed, but the bigger cantonments will be in full swing, even though development units (deferred classes), conscientious objectors and others are to be discharged from services, the flood of troops back from France will keep the camps filled. This will remain true for a certain number of months as men ordered back from the fighting line will be retained in camps here for months, through the process of their quarantine before mustering out.

The Commission's Committee on Entertainment will now be in a position to inform road attractions of the exact complements of the cantonments before booking. This will be a valuable aid to managers of such attractions, for it will be known how many men are in any one cantonment before the show accepts a date.

That has been impossible before because the depletion of camps was a military secret, none outside of the War Department having knowledge of movements. With the armistice signed, the necessity for secrecy has passed, and through Malcolm L. McBride, the office of the Commission in New York in charge of J. Howard Reber, will be kept informed as to the number of men in each cantonment remaining open.

The field of dramatic directors is being enlarged with the apparent decision that few of the men now in camp will go aboard. This is possible because the various units now rehearsing will not be split through sailing orders and soldier entertainments in the cantonments will be more largely dependent on.

Beginning Dec. 1 all bookings will stop for Camps Sheridan (Ala.) and Greene (S. C.). The reason given is that at Sheridan there is a Y. M. C. A. coliseum and the bookings there have been handled satisfactorily. At Greene there is a tent theatre used, and the coming of cold weather necessitates cessation of shows.

"ATTABOY" CAN'T LEAVE.

Washington, D. C., Nov. 20. Permission for the Camp Meigs' soldier show, "Attaboy," to play in New York has been refused.



MORIN SISTERS
In "NEW DANCES"

Featured with "WHAT GIRLS CAN DO" at Palace, New York, next week (Nov. 20) and next week (Nov. 19) Bushwick, Brooklyn. Offering a variety of wonderful stepping, including the greatest new dance and the latest jazz buck dance ever performed by girls. Direction, ROSALIE STEWART.

"SULLY" IS CO-OPERATIVE.

"Sully, the Barb," once an actor for a week, has had two barber shops and a large family. One of the latter is with the American forces over there. Several of his former customers are also over there. Other cash clients of Sully's are in the cantonments. About his best steady lie is Joe Pincus, who always wants his hair cut with his hat on.

One of Sully's shops is in the Putnam Building, the other in the Palace Building. Sully's bill for shoe-leather alone, walking to and fro, has reached a large item. He has grown accustomed to his family, but can't become reconciled to loss of patronage.

The Putnam building trade has held up fairly well through a smiling manure with much naivete and a husband named in France. But the Palace shop has been a drain on Sully's reserve fund, consisting of money paid away by him for a spaghetti lunch after the war. The war stopped but Sully was afraid to eat in fear his landlord might see him.

Sully was desperate Tuesday when he found two customers had purchased safety razors. His troubles reached the bunch in the United Booking Offices and they held a meeting. They agreed that Sully would manage the Putnam building shop, they would attend to the Palace razor palace.

A. Frank Jones was appointed chairman of the governing committee for the Palace razor palace, with the committee to conduct it for a month, giving Sully any profit accruing but meeting any deficiency.

The Palace shop is to have three first-class barbers and one Class A manicure always on the job.

When the boys come home and the N. V. A. opens its new clubhouse Sully will again live in hopes of a row of tenements from Long Island Creek to the Harlem River, for he then has visions of superintending the barber shop in the clubhouse.

"ENEMY" ACT'S NEW PRINCIPALS.

Jim Tenbrook, Clayton Frye, Jules Bennett, Carnot Dodson, Nan Singleton, Marie V. and Jack Singer comprise the new cast. "Helped the Enemy" in vaudeville, formerly featuring Wilbur Dobbs, under the Jack Singer direction.

Adolph Singer and William Grady are the producers of the act. A confusion in claimed rights caused the act to lose two weeks. "Helped the Enemy" was part of Jack Singer's "Behman Show" a couple seasons back. Adolph Singer is his son.

ARRESTED FOR ROBBERY.

Syracuse, Nov. 20.

With a card showing him to be a member of the Theatrical Mechanics' Association at Washington, D. C., under the name of John De Aca, Edward Gardner (said to be his right name), alias John Drucker, is under arrest here.

Gardner cruelly beat Samuel B. Marine, a local jeweler, during an attempted robbery of the Marine store. He was caught after a sensational dash through the streets. Gardner claims Hartford, Conn., as his home, but says he came here from Philadelphia. Hit with a pool ball, improvised as a blackjack, Marine received five severe scalp wounds, a broken wrist and fingers and a compound fracture of the arm.

Gift Box and Money for Xmas.

Chicago, Nov. 20. Each of the 92 members of Local No. 2 of the International Alliance of Theatrical-Stage, Employees, Chicago, branch, who are in the east abroad, will receive for Christmas a money order for \$15, as well as a gift box.

A \$400 classic. SHERIFF CHAS. ALTHOFF.

FOUR ACTS ENTER COMPLAINTS ASKING N. V. A. FOR RELIEF

Jack Inglis and Sam Curtis Ask Redress for Lifting of "Business." Lillian Lane Wants Deserting Pianist to Reimburse Her for Time Lost. Kitamura Requests Restriction of Use of Name.

Lillian Lane has complained to the National Vaudeville Artists that her pianist Axelholm Borden, who has appeared with her the past season in vaudeville and with her at Syracuse last week, left Saturday night and accepted a position in the same capacity with Sybil Vane. Miss Lane states that she has a season's work booked with Borden and his leaving without notice prevents Miss Lane appearing for the next two weeks. She desires the N. V. A. to collect damages from Borden for the monetary loss she must undergo during the lay-off while she rehearses a new pianist.

Jack Inglis has complained to the N. V. A. arbitration board, claiming that Olsen and Johnston are using his "dancing top" bit with which he has been identified for the past six years. He desires to have Olsen and Johnston restrained from using this piece of business.

Sam Curtis has entered a complaint with the N. V. A. against Fenton and Fields, claiming the latter are using his "big package lunch" bit. He wants the organization to stop the use by the act of it. Mr. Curtis claims it has been his property for over 15 years.

Kolman Kitamura, of the original Kitamura Brothers, has asked the N. V. A. to restrain an act called the Kitamura Trio from using the name of "Kitamura" in vaudeville. He claims the name has been used by him in vaudeville for many years and unauthorized use of it is causing him financial damage.

E. P. Churchill, representing the South American tour which in New York contracted for the appearance of Mile. Elmina and Olga, who they left the country. Mr. Churchill lays stress on the women having been contracted for appearances at the theatres of the Sequin tour only and when the tour was over they were to have received transportation home. After inquiring by cable at his home office in Buenos Ayres as to the matter, Churchill says he was informed Mile. Elmina and De Costa had arranged to play opposition engagements in South America, therefore voiding their contract with Sequin, which has three clauses in it, making the contract null and void if they play opposition theatres. He intimates the women had broken their Sequin contract.

BROADWAY'S CHARITY CARNIVAL.

An estimate made by the Showmen's League Wednesday, the first day of the drive for United War Work, was that the outdoor carnival they staged along Broadway had netted approximately \$60,000 for the campaign. The carnival, as staged, had performance points at the Treasury Building in Wall street; City Hall Park, Madison

Square, Greeley Square, Times Square, and the Circle, with a regular "lot show" given in Bryant Park.

At the Bryant Park show were the Diving Rings, with their double high diving act; Morano Brothers, aerial whirler; Henda Ben, Oriental show; Mart McCracken, Russian show, and Sam McCracken's Wild Animal show. Frank Bergen was the lot manager and C. F. Stillman the chief electrician. At the Treasury Building there were daily workouts by the elephants and ponies under Burns O'Sullivan; at Madison Square, the Great Calvert, on the high wire; Greeley Square had Quincy in a high dive. The Times Square section, from 42d street to the Circle, was fairly dotted with attractions. At the lower end, the Great Raymond with his escapes, and Nervo, in his platform dive, were the attractions; at 45th street, Bigney did a high dive twice daily from the Astor Theatre; at 46th street, De Phil and De Phil worked on the high wire stretched across Broadway, while at the Circle Dardevil Schreyer did his ride down the incline built on the roof of one of the buildings and a jump across Broadway to a tank.

In speaking of the work done, John D. Rockefeller, Jr., who witnessed the performances one night last week, stated the men were making the greatest contribution that could be made, as they were actually risking their lives several times daily in behalf of the fund that was to be raised.

The Executive Committee, acting under Joseph Ferraro, president of the League, included H. F. McGarvie, Edward G. White, Harry Potter, W. H. Middleton, Harry Houdini and Frank J. Schenck. Others who worked with the committee in various capacities, from publicity to announcing, and even working the animals, were Ralph Finney, Harry Perry, Sydney Wire, A. L. Holstein, Tom Cannon, Bert C. Perkins, Oscar Vort, David Davis and Andrew Downie.

I. A. T. S. E. JAN. MEETING.

The executive board of the International Alliance of Theatrical Stage Employees met in the New York offices of the I. A. T. S. E. Jan. 6.

At present the "official road call" has been issued for St. Louis, Mo., where two picture shows are being offered by the call, McKinney, Tex., where stagehands and musicians are affected and in Bangor, Me., where the stage hands are located out.

The Alliance looks forward to the regaining of a large number of its members who were drafted. Since entering service many have been assigned duty at the different camp theatres and places of amusement. These are expected to be returned to civilian employment within the next few weeks according to indications from Washington.

GOLF SWEAR OFF.

Chicago, Nov. 20. Mort H. Singer, the demon golfer, makes an announcement of grave moment. He says that he will not touch a brassie or niblick again before next sunrise, having lost 30 pounds at the game this fall, and, what is worse, having gone stale on his stroke.

MAY REVISE RAIL RATES.

Washington, D. C., Nov. 20. There are to be no changes in rail rates for the present. This was stated by Gerrit Fort of the Railroad Administration, who, however, mentioned a revision of the present schedules is under advisement. Unofficial sources aver that a possible reduction may soon be made in the extra fare charges, such as the 1/2 cent per mile extra for sleeping car transportation. This recommendation, it is known, has been before Director McAdoo, for some time, and with other modifications were agreed in by the railroad board. There is a possible reduction in the 8 per cent. war tax coming. That source, it is said, nets the government \$57,000,000, but if some other avenue for revenue can be opened, a reduction may occur. The revenue bill will not come up until the next session of Congress, it is stated. The Senate finance committee gave notice that it could not have the bill ready before Congress reconvenes Dec. 2.

Y. M. C. A. WANTS DIRECTORS.

The National War Work Council of the Y. M. C. A. is in need of men and women competent of directing soldier talent along dramatic and musical lines, capable of organizing and staging plays and minstrels. During the period of demobilization the opportunity will be afforded for the development of soldier talent and will materially aid to solve the problem of entertainment and recreation of the American troops.

A special course of training for candidates is being offered by the Carnegie Institute of Technology through its department of Dramatic Art. The Y. M. C. A. assumes the cost of this training and will provide for accepted candidates, insurance, ocean transportation and pay \$125 per month for living expenses in France.

Applicants desirous of further information should apply to Thomas S. McLane, Chairman Overseas Entertainment, Y. M. C. A., 347 Madison Avenue, New York. Prof. Thomas Wood Stevens, Carnegie Institute of Technology, Pittsburgh, Pa.

CATES UNDER BAIL.

Syracuse, N. Y., Nov. 20. Percy Lynwood Cates, theatrical producer, was arraigned in court at Elmira, Nov. 14, on an indictment charging criminal assault on Jessie Kellogg, Cates, the son of a minister, entered a plea of not guilty. District Attorney E. W. Personius stated that before the case was sent to County Court for trial, he would like to have a court order for a commission to take the testimony of Cates' alleged victim, who is in a hospital and very ill. The court granted the request.

Cates, who figured in a similar affair in Albany, was released under bail.

VETERAN IN STOCK.

Chicago, Nov. 20. Last week a man named T. Clark Henry joined the stock company at the Great Northern.

An old timer recognized him as the same Henry who was a contortionist and acrobat with Hagenback & Wallace before the war.

When the war started he joined the British army with the King's Liverpool regiment, and saw active service in Egypt and Gallipoli. He is one of the 14 survivors of the 2,000 men who fell in the famous retreat from Mons, when he was gassed and severely wounded in the head.

Subsequently he saw hard service on many fronts, and came out with a dozen scars and two medals.

The first role he was assigned to in the stock company was that of a German soldier.

IN AND OUT.

Esther Walker out of Bushwick; grip. Replaced by Jean Sothorn.

The De Pace Trio out of 125th street; illness. Mary Donoghue substituted.

Bert Leslie out of 23rd Street first half; illness. Replaced by Leonard and Whitney.

Jack Rose and Mike Bernard did not open at the Hippodrome, Cleveland, Monday.

Ferraro and Tadeo out of Proctor's, Yonkers, first half; illness. Replaced by Rialto and La Mont.

Johnny Dooley and Yvette Rugel out of Keith's, Boston; illness. Replaced by Mullen and Coogan.

Henry Lewis did not open at the Royal, Bronx, Monday. His new act was not in readiness. Harry Cooper substituted.

Burns and Ardine, scheduled to show new act at the Colonial Theatre this week, did not open, not being ready. Lockett and Haig replaced them.

At and Fannie Siodman left the bill Monday at the Palace, objecting to the position assigned them. Replaced by Bowman and Shea.

Andi Sherri Revue out of Prospect, Brooklyn, first half; reported illness of one of the principals. Replaced by Reynolds and Donegan.

The Four Mortons retired from the bill at the Alhambra Thursday last week. The Avon Four substituted the remainder of the week.

One of the Arena Trio was attacked with appendicitis at rehearsal time at the City, Monday. A physician called recommended an immediate operation. The act was replaced by the Hemmings.

The Ioleen Sisters did not open at the 81st Street Monday, having to withdraw when the management refused to allow holes to be bored in the stage for their wire apparatus. The management insisted the act secure plates to screw upon the stage. The Ioleens said they could not rely upon plates, always securing their apparatus beneath the stage. The objection of the management to boring holes was said to have been in the belief it would require too much time Wednesday night to fill in the holes after the act had left the theatre. Later the matter was adjusted and the sisters returned to the bill.

MARRIAGES.

Clemence Amy, of Westfield, N. J., to Charles C. Burr, assistant general manager of the Famous Players, at Westfield, N. J., Nov. 14.

Olly Logsdon, dramatic agentess, to A. D. Robinson, non-professional. Miss Logsdon will continue her office.

Muriel Starr, now in Australia (it "Within the Law") to J. Hartwell Johnston, of Chicago (non-professional) at Melbourne, last month.

Lucy Kuitschoff, with "Hello Broadway" in vaudeville last season, to Charles Max, non-professional, Nov. 16 at the Church of the Ascension, New York. Mrs. Max, who now resides at 307 West 41st street, has retired from the stage.

BIRTHS.

Mr. and Mrs. R. B. Hennessey, Nov. 14, at their home in New Rochelle, N. Y., daughter.

Mr. and Mrs. Rocco Vocco, in Chicago, daughter. Mr. Vocco is manager of Feist's Chicago office.

Mr. and Mrs. Charles F. Uhrlich (Fredericks and Van), at Los Angeles, Nov. 9, son.

The son born to Mr. and Mrs. George Skipper (Myrtle Kastrop) in Cincinnati lived but a few days.

Mr. and Mrs. (Doc) O'Neil at Deaconess Hospital, Chicago, Nov. 15, daughter.

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With the demand for benefits and volunteer entertainments by professional talent restored to normal, after the war, or when that condition is again normal, which can't be long now, should not theatrical people make a systematic effort to regulate the matter of "benefits," they are so often called upon to gratuitously give?

The response of the profession was so hearty and wholehearted during the war that no one may exactly gauge the public's opinion of it. It may be appreciative, may have been most appreciated by those for whose enjoyment the benefits were given or for the objects of the benefits, but the public may have been led to believe these benefits are too matter-of-fact, instead of a spontaneous exhibition of good will and charity by playing artists with a recognized value upon their stage services.

No one outside the profession worried over the profession during the epidemic spell. Had 20,000 factories or stores closed down for from three to six weeks, throwing all of their employees out of positions, there would have been an immediate request for benefits, of which the profession would have contributed a part of the talent. There were 20,000 theatres closed during the epidemic disaster, but no suggestion came from the public nor was inquiry made as to how the players were to survive.

The public takes the theatre too lightly in these matters. It looks upon it in the same manner, evidently. Much more consideration should be expressed toward the players, if the public does not voluntarily recognize the volunteer entertainer as a worthy contributor to however worthy a benefit cause, then the public should be obliged to do so.

The National Vaudeville Artists, an association of vaudeville players, was called upon last week to furnish playing talent for over 50 benefits in New York City. Last week was the first of the general reopenings of the theatres resulting from the epidemic. Who needed a benefit more than the player?

Players seldom jubilate over treatment received at these benefit affairs. The arrangers of the benefit must know that the talent is the show, yet one would hardly believe that from often hearing accounts of inattention given the artists when they are assembled.

The stage societies might inaugurate a system that included a benefit committee, to which all application for calls for players at a benefit would have to go. With the committee passing upon applications and an investigating course of procedure radiating from the committee, with certain requirements set forth that would have to be followed in connection with the volunteering artists, the benefit thing could be regulated to quite some degree. Pains also could be taken to impress upon the promoters of benefits and through them to the public that the theatre is not under compulsion to supply talent that it is entitled to full credit, and that it is now getting

not even that in fact, nothing at all but further calls.

The information published in VARIETY last week that a large number of photographers who make special efforts to secure professionals as patrons were taking advantage of those same professionals through copyrighting their pictures, while published more as a warning to the profession to prevent further deception by these photographers, brought letters from others expressing in pleasurable terms their delight at seeing the matter taken up. Press representatives of various theatrical enterprises were among the letter writers. They stated unlimited annoyance has been caused them through photographers copyrighting pictures of their stars. Besides the annoyance they have been handicapped, unable to secure the full publication to be gained by the publication of photos in the papers that refuse to accept copyright photographs. One of the press representatives said: "There is no more reason for a photographer to expect credit shall be given him by the use of connection with a picture taken and paid for than there would be for milliners to insist their names be on the outside of the hats they sell."

Photographers may have reasoned out that to repeatedly annoy publishers with threats of legal action for neglecting to give them a credit line with a photograph, or mention their name in the caption eventually result in papers refusing to handle copyright photos. There are some paper supplements, also magazines, that make a feature of theatrical pictures. To secure them they carry the credit line. Other papers, however, will not be bothered with copyright photographs. When a paper in any part of the country publishes a copyright picture without mentioning the photographer, the paper immediately receives an attorney's letter threatening action. The copyright law fixes a penalty for such an omission. While the photographer makes the threat the first time in most instances to protect his credit line in the future, that first time is generally enough for the publisher. He issues an order not to again publish any picture taken by that photographer. When the threats recur from others he issues another order not to accept any copyright photos at all. Men or women of prominence in public life do not object to this copyright. Their pictures are only in demand at certain times. Professionals, however, look to and for publicity continuously through their photographs. There is no valid excuse for the photographer to charge a professional for taking a picture and then expect to likewise advertise himself when the picture is published. Whether the professional pays for the picture publicity or the photographer maintains the same attitude. Invariably the subject of the photograph knows nothing of the copyright or the subsequent loss in publicity. It is a matter between the photographer and the publishers. Press representatives may guess at the cause, and perhaps sometimes they are informed by the papers, but so far the photographers have been fortunate in not having their pictures brought out. While the arrangers of the copyright law never intended it should so apply, it does, and even so, perhaps there would have been no specific clause placed in the law to exempt one class. The best way for professionals is to avoid the photographers who copyright. In a way they do so commercially as well, since by copyrighting the photographers can force the subject of the picture, if reproductions are wanted, to return to him for them.

Photographers of reputations, as far as professionals are concerned, are not always the best photographers. The best pictures of professionals we have seen were taken by a photographer in

New York, little known and of no reputation in the profession. He understood how to pose sitters, and therefor made the best pictures. Little attention is paid nowadays by the larger photographers in the matter of posing, if they understand it. Few seem to.

In viewing the U. S. S. "Recruit" in Union Square and its struck by the thought, in noticing its camouflaged sides, that this decoration has suddenly become a relic of the past—has no meaning outside of a historical interest. It is a welcome thought. In war times, following along like camp followers, are war songs, war jokes, war slang. It is not that people are really made gay by war, it is only that a healthy race has enough sporting blood to be able to laugh in the face of sorrow and make the best of things. So when the French contributed the form of disguise known as camouflage to the war the word was really coined as an apt and new slang term for "bluff," "four-flushing" and a host of other synonyms. It has been sadly overworked, as most slang is, and now that the war is over will probably go the way of the other things whose roots were in the things we want to forget. It is to be hoped that perhaps now we won't need another new synonym for that particular word. We have all of us seen reality face to face during the past year, at least, some of us for the first time, and it seems as if one lesson we should have learned, if no other, is to be real, "on the level," and not so dependent upon "bluff" as we may have been in the past.

Percy Hill is manager for the Coburns' "The Better 'Ole," at the Cort.

George Robinson, manager, Brighton Beach, has bought a new home in Flatbush.

A revue produced at the Theatre Vaudeville, Paris, Oct. 30, is reported fairly good with an excellent cast.

Ray Goetz is sending a last year's "Hitchy" show over the one nighters, opening in Easton Nov. 27.

The Grand Opera House, Brooklyn, is playing a split bill of five acts booked by Dave Green.

Harry Weber and Tink Humphrey pictures. He is with "Roads of Destiny."

Kenny and Hollis open on the Loew Circuit Dec. 9, booked by Charles Fitzpatrick.

The Eugene Walter play, "Nancy Lee," which opened early this season, has been released for stock.

Harry Weber and Tink Humphrey left New York City today, and are now at French Lick Springs playing golf.

The Creator Opera Co. is rehearsing in New York, with Thanksgiving likely to see its territorial premiere.

Billy Lavatt has returned to the speaking stage, after three years in pictures. He is with "Roads of Destiny."

Leonard Gallagher, a former Shubert road manager, is now manager of the 44th Street Theatre, Sid Brody having been shifted back to the Lyric.

William Edwards succeeded Harry Shearn as stage manager of Keith's Colonial Monday. Shearn left to accept another position.

Arthur Hopkins has had an offer from Edward Sass, an English actor-producer, for the foreign rights to "A Very Good Young Man."

John Outlander is treasurer of the Belmont, to reopen Monday with

VOLUNTEERS OVER THERE

VARIETY's list of Artists who are now in France entertaining the American Expeditionary Forces.
The names of professional couples are printed first, followed by individuals in italics.
Recent departures are indicated by * before names.

John Craig and Mary Young
Will Cressy and Blanche Dayne
Tony Harding and Corinne Frances
James F. Kelly and Edna Solick
Horace Wright and Rene Dietrich
Johnny Cantwell and Sam Walker
Henry Marcus and Erminie Whittell
Harry McFarland and Marie McFarland
Frank Vardon and Harry Perry
Frederick Livingston and Winnifred Williams
Katherine Florence and Eric Williams
Sara Kouns and Nellie Kouns
Annie Abbott *
Mabelle Adams
Harry Adler
Maudie Allen
Nella Allen
Lillian Andrie
Alfred Armand
Edna Aug
Lucile Babcock
Yvonne Barlow
George Bettsford
Evelyn Bewcock
Elizabeth Briggs
"Zella" Call
Mary Cammion
Louise Carlyle
Beulah Carroll
Louise Collier
Howard T. Collins
Helen Collier
Margaret Coleman
Kate Condon
Terese Dale
Marlene Davis
Charles Davidson
Helen Davis
Dorothy Donnelly
Leo Donnelly
Mildred Evans
Ampelita Farrar
Mrs. Farrer
Harry Ferguson
Grace Fisher
Charles Fleming
Frank Gardner
Madeline Glyn
Helen Gould
Rita Gould
William Gould
Thelma Gould
Gilbert Gregory
Elizabeth Hall
Dorothy Haynes
Gracia Henry
Alice Horton
Stella Hoban
"Ida Brooks Hunt"
Lydia Isabel Irving
Harry Israel
Irene Jacobs
Constance Karla
Gladys Kennedy
Will J. Kennedy
Gladys King
"Beulah Leonard"
David Lerner
Marion Love
Alice Martin
Mignon McElroy
Harry McIntosh
Lillian McLean
Lida McLean
Margaret Mayo
Helen May
George Ann Moore
Will Morison
Patricia O'Connor
Herman Paley
Paula Pennington
"Edmund J. Porray"
Princess Tsalmiana
Dora Roberts
Dora Roberts
Blanche Savole
Mady Sears
"Blanche Sermont"
Marion Schaeffer
Paula Sherman
Laura Sherry
Henry Bonvalde
Margaret Semmer
Paula Temple
Doris Thayer
Della Tyler
Ivy Truettman
Raymond W. Walker
Florence Williams
Wilhelmina Wilkes

REMOVED FROM THE VOLUNTEER SERVICE
Irene Franklin and Burton Green
Robert Taber Wilfred Young

Walker Whiteside in "The Little Brother."

The engagement of Dollie Williams, of "The Naughty Princess," to Chick Hess, electrician with the same company, is announced.

Mrs. Hilda Smith Fisher, formerly with the "Cohan Revue," is not the Hilda Smith whose obligatory notice appeared in VARIETY, Nov. 1.

John J. Williams, original "Peck's Bad Boy," left an estate of "about \$3000" in personal property when he died intestate at the Hotel Knickerbocker, New York, Oct. 5.

Eddie Clark will again put on "Brub's Whimsy" with Arthur Ashley. The piece was tried out last summer, with Barney Gerard, the burlesque manager, as co-producer.

George Miller, who has been managing the Liberty, Camp and Union, is now stationed at Camp Mills, Mineola, L. I., supervising the building of two new theatres there.

Two of Klaw & Erlanger road shows, "Springtime" and "The Riviera Girl," will remain closed until the middle of December, when both troupes will be sent on the road again.

Three legitimate productions recently failing to hit it up for an anticipated Broadway run have found their way into stock. The first was "The Woman on the Index," "One of Us" and "Not with My Money."

ERLANGER SUCCEEDS NIXON AS HEAD OF PHILLY HOUSES

Death of Samuel F. Nixon Places Syndicate Head in Control of Corporation. Thos. M. Long Will Continue as General Business Manager. No Managerial Changes Contemplated.

Philadelphia, Nov. 20. A. L. Erlanger, head of the theatrical syndicate, is to be managing director of the corporation operating the Broad, Forrest and Garrick Theatres in this city since the death of Samuel F. Nixon, who dies Nov. 13 at his home in this city.

This announcement was made here last Sunday during the funeral ceremonies for Mr. Nixon. While no official announcement has been issued from the firm's office here, it is authoritatively stated that there will be no changes in the local management of any of the houses. Thomas M. Long will continue as general business manager and will have the direction of the theatres in Pittsburgh and Baltimore, in which Mr. Nixon was interested. Mr. Long has been virtually in control of the three theatres here for several years. He is a capable official and stands high.

Samuel Nixon-Nirdlinger and Frank Nirdlinger will continue as managers of the Garrick and Broad Street Theatres.

In addition to his interests in the various legitimate houses here and in other cities, Mr. Nixon was interested with his son, E. G. Nixon-Nirdlinger, in the ownership of a large chain of vaudeville and picture theatres. As Mr. Nixon's will has not been admitted to probate, it has not been learned what disposition has been made of the Nixon estate, which is considerable. Mr. Long said today no decision had been made as to when this announcement would be made.

Mr. Nixon, whose real name was Samuel F. Nirdlinger, died following an illness of almost a year. The funeral was largely attended, many prominent theatrical men attending. The floral display was the largest and most magnificent ever seen at a funeral in this city. Hundreds of tributes and telegrams of sympathy were received from all parts of the country. A. L. Erlanger, who was Mr. Nixon's lifelong friend and business associate, came from New York to personally supervise all details for the funeral. The honorary pall bearers were Governor Walter E. Edge, of New Jersey; Marc Klaw, A. L. Erlanger, E. F. Albee, Alf Hayman, Florenz Ziegfeld, Jr., Charles B. Dillingham, Daniel Frohman, David Belasco, George M. Cohan, Sam. H. Harris and Chas. Burnham, from New York; Harry J. Powers and Will J. Davis, Chicago; Charles Rich, Boston; Charles E. Ford, Baltimore; Harry Rapley, Washington, D. C.; B. C. Whitmer, Detroit; John P. Havlin, Cincinnati; A. F. Hartz, Cleveland; Judge Joseph R. Rogers, Hon. James M. Gay Jordan, J. Fred Zimmerman, Col. James Elverson, Jr., Thomas M. Love, Dr. J. H. Nichols, Harry J. Jordan, John C. Eckel, James O. G. Duffy, E. Chalmers Jones, of Philadelphia.

Interment was in Mt. Sinai Cemetery, Rabbi Joseph Krauskopf officiating.

\$100,000 SUIT IS HERE.

What appears to have all the earmarks of the press agent's decorations is a reality after all junkie. From the activities of the lawyers concerned, Nov. 1 Attorneys Stapleton & Moses, 61 Broadway, filed a suit for \$100,000 for alleged assault and slander against John F. Seagar, one of the officials

of the Westinghouse Co., the plaintiff being Beatrice Cloak, who plays "Beauty" in the Al Jolson "Sinbad" show.

Seagar's attorneys, Powell, Wynne, Lorrie & Fuch, 165 Broadway, returned an answer to the Cloak suit in the Supreme Court Tuesday. Seagar entering a denial of the girls' charges.

Miss Cloak, who is 19, has been with the Winter Garden show for several seasons. In her charges Miss Cloak avers that Seagar was insistent in his offer of marriage, and that she refused him, with the slander arising from the aftermath. Meanwhile the suit may furnish the dallies with some lively substitutions for the war stuff.

"OH, MY DEAR" IN NEW YORK.

Chicago, Nov. 20. Reports from Detroit are that the new Elliot, Comstock & Gest show, "Ask Dad," is a whirlwind. The week at the Garrick brought \$12,000, it was reported. When the show opens in New York Thanksgiving week it will be renamed "Oh, My Dear."

The big hit of the piece is said to be a waltz number sung and danced by Joe Santley and his wife, Ivy Sawyer.

Buffalo, N. Y., Nov. 20.

The sixth annual Princess Theatre musical production, entitled "Ask Dad," opened at the Shubert-Teck Monday night. One performance only was given under this title. Tuesday the name was changed to "Oh, My Dear!"

The new title was telephoned to Buffalo by Guy Bolton, to F. Ray Comstock, one of the producers, here for the opening.

"Oh, My Dear!" is one of the regular Princess productions shaped after the style of "Very Good, Eddie," "Oh, Boy" and "Oh, Lady! Lady!" After its week here it will go direct to the Princess, New York, opening there next Monday night.

According to the reception which the play received here, and the predictions of its sponsors, a brilliant future is in store for it.

THOMAS ON CONCERT STAGE.

John Charles Thomas' the baritone who has been one of the Shubert singing stars for several seasons, is going into concert work, his first recital on the afternoon of Dec. 2 at Aeolian Hall.

Mr. Thomas' switch to the concert platform followed a difference of opinion with Shuberts.

His accompanist will be E. Romayne Simmons, one of the Shubert managers who, however, remains with the producers.

Mr. Thomas received his training in the choir of a Maryland church of which his father was pastor.

"TISH" AT HOLIDAY TIME.

May Robson will appear in the dramatization of the Mary Roberts Reinhardt "Tish," stories about New Year's. The dramatization was done by Edward E. Ross. Augustus Pitou will produce the play.

A new title may be found for the piece.

CONTRACT CLAUSE AGREED UPON.

The open meeting held by the Actors' Equity Association at the Astor Hotel last Sunday was regarded by the association as a success. A. E. A. officials pointed out that those managers who had not been issuing standard contract forms had expressed a willingness to talk the matter over.

The Shuberts agreed after the meeting to issue the standard forms. This fact was quoted in one of the daily papers and, although the A. E. A. was not officially informed, Lee Shubert has verified that the required forms will be issued when requested.

Mr. Shubert stated the A. E. A. had construed one of the clauses as requested by him and because of that standard contracts would now be employed. The clause in question pertains to the closing of a show or the termination of the season, in which it is stated one week's notice must be given.

Mr. Shubert asked that if notices were given Monday of any week before the night performance, it was to be considered full notice as if given on the Saturday previous. The A. E. A. stated that such a construction it had always placed upon the clause, one official saying the week did not begin until the artist actually started to work, that is, technically to make-up for the Monday performance. Therefore is notice to be given any time between Saturday and, say, seven Monday night, it is to be considered a full week's notice, but should such notice be given after Monday's performance started, an additional week must be given.

The several other producing firms who are affiliated with the Shuberts said have likewise up to this week not issued standard contracts are expected to follow the lead of the Shuberts.

The meeting endorsed the action of the A. E. A. Council which calls for expulsion of any member who accepted any contract other than the standard forms. It was stated, however, that before taking such drastic action, a charge against any member will be reviewed by the Council.

Ex-attorney-General Wickersham was the principal speaker at the meeting, furnishing amusement by humorously picking to pieces an ordinary contract.

"LONG-DASH" QUIETLY LEAVING.

"The Long Dash" will silently fold its tent Saturday night, and without any previous announcement of closing, depart for Pittsburgh, where it opens Monday at the Pitt.

CHICAGO OPENING OFF.

The opening of "One of Us," the Jack Lait piece at the Cort, Chicago, has been declared off because Oliver Morosco could not secure the services of Henry Kolker for the leading role. The contract with the Cort management was made contingent upon Kolker playing the role. Kolker is under contract with the Metropolitan, and, as it is understood that they refused to release him for the stage production. Leslie Morosco secured Lowell Sherman for the role, but the Chicago managers insisted that Kolker be in the cast.

NEW SAVAGE PRODUCTIONS.

Henry W. Savage returned to New York this week from Hot Springs, Va., recovered from a broken rib which he sustained while there when falling from his horse. Savage expects to start on once upon several productions, two comedies, one farce, and a comic opera.

Morosco Selects K. & E. House.

Oliver Morosco's "Cappy-Ricks" is to open at the Apollo, Atlantic City, Thanksgiving Day.

It is the K. & E. house at the sea-shore.

BILL BRADY'S DOPE.

William A. Brady expresses the utmost confidence in the probability of putting over his production of "Home Folks" for a lengthy and successful run at the Playhouse.

Mr. Brady bases this on the history of all rural plays that proved huge moneymakers, starting from "The Old Homestead," which lost something like \$200,000 in time. There are but eight "Way Down East" and so on. All commenced slowly.

On Wednesday of the first week of "Home Folks," Brady placed a page advertisement in the New York Times and is at present laying out a campaign for other newspaper advertising on that scale.

EIGHT "BUYS" STANDING.

One of the most unheard of conditions for November between the theatres and theatre ticket agencies is that there are yet eight "buys" running, with but one Shubert house included. This is an unprecedented condition.

The buys are the Cohan & Harris, Cort, Criterion, Globe, Hudson, Amsterdam and Astor. The Cort was added this week, with "The Better Ole."

The Winter Garden has already set its prices for next week with the holiday Thursday. Last Saturday night the house boosted to \$3 and had a record business. For next week, Wednesday, Thursday and Saturday nights are to be \$3 top with the cheapest seat in the house at \$1.50.

LOOKING OVER "THE OLE."

There is a possibility Klaw & Erlanger may take over "The Better Ole," now at the Cort. A. L. Erlanger was present Tuesday night with several of his friends and business associates. With him at the time was also a Wall Street man who is said to have been the backer of the Coburns in the venture.

"The Ole" opened strong uptown, and bids to do a turnaway business. The agencies have taken seats for four weeks to the number of 200 nightly with a 25 per cent. return privilege. The return has not been taken advantage of as yet.

"STITCH" STICKS

As it was decided for the Irene Fenwick show, "A Stitch in Time," to vacate the Fulton and take to the road via the subway circuit the Oliver Bailey et al interests backing the show decided to extend its Broadway stay. Monday new billing went out for the show, with a step advance announced for Thanksgiving.

Clarence Jacobson is Bailey's general manager and will have charge of the show until it leaves town.

MCINTYRE AND HEATH SHOW.

The new musical show, as yet unnamed, in which the Shuberts will star McIntyre and Heath, is being written by Harry S. Smith and Jean Schwartz, the piece being due for Broadway around the holidays.

There will be several vaudevillians in the cast, including Welch, Mealy and Montrose, the latter placed through Ed Davidson. The cast will also include Eve Puck, Joseph Kaufman, Lulu Beeson and "Pop" Ward (Ward and Curran).

GERSON SAILING?

Chicago, Nov. 20. Sam P. Gerson, the Shubert general representative here, has been invited to sail for Belgium and France this month on behalf of our next Liberty Loan. He is awaiting passports. Mr. Gerson has been locally in charge of a nationwide campaign to induce patriots not to dispose of their Liberty Bonds.

MANAGERS AND TICKET AGENTS BEFORE DISTRICT ATTORNEY

Each Blames Other for Gouging Public. Speculator Ordinance Presented. Referred to Board of Aldermen Committee. Allows 50-Cent Premium Over Printed Price.

The draft of an ordinance prepared by Assistant District Attorney Edward Kilroe to amend Article of Chapter 3 of the Code of Ordinances relating to amusements and exhibitors, was presented to the Board of Aldermen on Tuesday afternoon by Alderman Williams of the 13th Aldermanic District. The bill was referred by the Board to the Committee on Public Welfare, which will report back to the Board on the measure.

The bill was presented in the afternoon after there had been an open discussion of the measure in the library at the Criminal Courts Building before District Attorney Swann. Managers and ticket agent agencies were present. William J. Robeson, of the 25th Assembly District, a member of the General Welfare League and of the committee into whose hands the bill was passed by the Aldermen, was also present.

From the attitude of Mr. Robeson, the Committee may favorably report on the bill.

The hearing before the District Attorney developed into a rather acrimonious discussion between the managers and the brokers. It is doubtful if the District Attorney obtained a clear insight of conditions as they are, from the conversation that was passed back and forth. The managers stated the specs were to blame for gouging the public, and the specs retaliated by stating if the managers did not insist that the agencies refund or "kick back" 50 per cent. of the premium they received it would not be necessary to ask the public for more than a 50-cent advance on the box office price of tickets. It was also said that after the managers had dealt their deal with the agencies the latter were forced to "see" the treasurers, otherwise they would not get the seats that they had paid for, and another agency that did "see" the treasurer would be given the preference.

There were present from the managers Al Hayman, Morris Gest, George W. and Tom Broadhurst, Sam H. Harris, Lyle Andrews, Frank Hopkins, Saul Abrams, Benj. Roder, Ralph Long, Mark Laeschner, Maurice Goodman. The agency men were W. J. Fallon, Tom Norton, David Marks, J. Marks, Louis Cohen, David A. Warfield, Wesley Tyson, John McBride, and several others.

Both side had legal representatives present. J. L. Obermayer representing the interests of the group doing business with the United Agency (ticket brokers), and Nathan Burkan being on the scene with Mark Laeschner.

Al Hayman led the greater part of the talking for the managers, going back to the sale to the brokers for seats for 16 weeks which brought him \$88,000, and stating that he forced each of the brokers to place a bond with him for \$2,500 as an assurance that they would not charge more than a 50-cent premium. In answer to the accusation made by the managers the brokers were obtaining more than 50 cents advance on their seats, Dave Marks, of the United, said the Government inspectors for the revenue tax had discovered that 90 per cent. of the seats sold by him were sold at an advance of not more than a half-dollar over what he paid the theatre for the tickets.

The brokers stated that they were

in favor of the ordinance, providing an arrangement were made that they would receive seats from the theatres at the box office price and that they would not have to give the managers a premium on the seats that they received. The ordinance provides a revocation of the theatre's license should the managers accept or charge from any source more than the price printed on the ticket. The brokers state that this will not prevent the managers from asking premiums from them, and in the event that they do, not pay premiums they will not receive seats.

A manager said there was a way to beat the measure and that it would undoubtedly be to their advantage. It would mean that the theatres would take the first ten rows of their orchestra floors or as many additional rows as the strength of a success warranted and have the seats marked \$3 (in the event that the regular box office price was \$2.50), and these would be disposed of to the agencies at \$2.75. The agencies would then be empowered to ask \$3.50 for the seats and the manager would obtain a premium of 25 cents, while the agency would obtain a 75-cent advance from the purchaser. This would again make the public, including war, to pay \$3.50.

After the District Attorney had left, the room and the meeting had been adjourned (the managers having left), the "speculators got together and told their version of conditions. One of the assistant district attorneys asked why they did not state the facts in the open discussion. The retort was the request of the managers that everyone lay their cards on the table would have a number of disclosures that might have meant that the managers would have cut the brokers off entirely.

One of the brokers stated that there was an instance at present which would immediately show how the managers were going to work. The Princess has "Ask Dad" as an incoming attraction. The prices for the seats for the regular evening performances at that house, excepting Saturday, have always been \$2.50. The management of the house told the speculators that they stood ready to sell the entire house at a "double buy" providing the agencies were ready to pay a premium of 50 cents per ticket, making the price to the agencies \$3 for seats that were stamped \$2.50. The agencies refused to consider this. It is said that the Princess management now intends to make its price \$3 and dispose of the seats at that price to the brokers.

The proposed amendment to the Code of Ordinances is as follows: AN ORDINANCE to amend Article 1 of Chapter 3 of the Code of Ordinances, relating to amusements and exhibitors. Be it Enacted by the Board of Aldermen of the City of New York, as follows: Section 1. Article 1 of chapter three of the Code of Ordinances is hereby amended by inserting therein two new sections to be sections 3e and 3f, to read, respectively, as follows: Sec. 3e. Admission tickets and charge therefor.

The right of admission to any exhibition or performance conducted by a licensee under a license, issued by the Commissioner of Licenses pursuant to the preceding sections of this article, shall be evidenced by a ticket and other token on the face of which shall be conspicuously printed the regular established price or charge therefor; and if such licensee, or any officer or employee thereof,

(Continued on page 21)

DE COURVILLE NEGOTIATING.

Albert de Courville, English producing manager, has been in New York for the past fortnight, on his annual visit in search of American plays for the London market. Up to this week he had asked for nothing, and while in active negotiation for a number of pieces, was not prepared to indicate what they are.

"My Paris revue, 'Zig Zag,' at the Folies Bergere, is an enormous success."

"I am putting on a new revue at the London Hippodrome next February, when George Robey, now the highest-priced star in England, comes to us. For this occasion I am writing a new show in collaboration with my American humorist, Tommy Gray."

"I have just received word that the London County Council refuses to grant a license for the playing of legitimate attractions at Terry's Theatre, on the Strand, but I am still in hopes that they may be persuaded to change their minds. If they do not, I shall continue the present cinema policy."

"The authorities will not permit the construction of any new theatres in London for a period of five years, and those in possession of leaseholds may consider themselves fortunate."

MAKING GOOD BETTER.

Klaw & Erlanger are establishing an unusual precedent in the show business. They have taken a hit from the boards and are at present giving it a thorough overhauling before presenting it in New York. The piece is "She Took a Chance," which is a musicalized version of "A Full House," the book for the musical piece having been the work of George Blossom.

"She Took a Chance" opened at the Tremont, Boston, about a month ago, remained there for two weeks and broke the house record both Saturday nights of the engagement. The following week it went to Baltimore and played to almost \$16,000, and last week, in Washington, the show closed to \$2,983, bringing the total for the week just short of \$15,000.

K. & E., while knowing they had a good piece of property, figured it could be made a great success and closed it. It is now in New York undergoing reconstruction. Where there were but two sets on the road there will be three in New York and the score will be discarded and new sets closed it. Victor Herbert, will be substituted. New numbers will be staged by Julian Mitchell, who started the girls rehearsing Tuesday, and several changes will be made in the cast.

The unusual thing about the production is that the only one who had faith in the book at first was Edgar MacGregor, associated with Klaw & Erlanger in it. Under his staging it came to be developed into a piece with a fine book and mediocre score. The reverse has been usually the case in the past few years of production.

"LITTLE BROTHER" TERMS.

Walter Hast and the Shuberts will bring "The Little Brother" into the Belmont Thanksgiving week, for a run of not less than six weeks. The terms are 65-35, the house to do \$300 worth of advertising and share on the remainder.

An arrangement has been effected whereby Walter Hast and the place will play on a percentage instead of salary. Walker Whiteside will receive 10 per cent. of the gross and Tyrone Power five per cent. This gives the attraction 30 per cent., with no salaries to the two stars.

NEW ROSE STAHL PLAY.

Augustus Pitou has accepted a play from Frieda Hall, wife of O. L. Hall of the Chicago Journal for Rose Stahl. The title is "Is Money Everything?"

MANAGERS MAKE PEACE.

Every forward movement toward christianity and civilization in the known history of the world has been preceded by bloodshed and strife. Now that the world war is over the internal dissensions in the theatrical syndicate may be adjusted also, so that peace and harmony may once more reign supreme throughout it.

Marck Klaw is confined to his home with influenza. The latest reports are that there is likely to be a reconciliation between him and A. L. Erlanger. It was believed they would meet at the funeral of Samuel F. Nixon in Philadelphia, when mutual friends would attempt to bring them together. This plan miscarried, however, through Klaw's illness.

The partners are getting on in years and, barring J. Fred Zimmerman, are the only two left of the original six members of what is known as "the syndicate." Among them are Al Hayman, Charles Frohman, S. F. Nixon, Fred Zimmerman and Klaw and Erlanger. Most closely allied to the six in business were Rich and Harris, and both of these men have also passed away.

After more than a quarter of a century of business association and close personal friendship, it would surprise no one to hear of the K. & E. resumption of their former relations.

Another peace pact may be declared by the Shuberts and "The Evening Mail." They have had a battle on their hands for a few weeks, during which period the "Mail's" critic has been barraged with the Shuberts' houses. This little war also seems to have reached its final stage. The battle started because the "Mail" printed a story that "K. Won't Talk to E." and Jake is mad at L. K. & E. gave it no attention, but the "Whistle" side took up arms immediately and withdrew its advertising. Some showmen seem now to see, and they say with glee that as all the world will be peaceful, why cannot K. be with E. as Jake should be with Lee. And rhyming still though silly, here is a hero who claims to see once again K. & E. with Jake and Lee.

"FROLIC" POSTPONED.

The New Flo Ziegfeld "Frolic" on the Amsterdam Roof, first dated for Thanksgiving, will be postponed to about a week later.

Delay in readying the production for the public is the only cause of the premiere's adjournment.

Among the new principals for the Amsterdam Roof are Mlle. Leitze, De Lisle Alda, Fannie Bice, Bert Williams and Mr. and Mrs. Fowler. The Fowlers are now in "The Frolic" performance at the Theatre. The show will have a road show of "The Midnight Frolic" if Mr. Ziegfeld puts one out.

COHAN IN THE LAMBS.

George M. Cohan, Abbot of the Friars' Club, is again a member of the Lambs'. The ceremony of reinstating him occurred at the Lambs' clubhouse last week. At that time a vaudeville performance was staged, and Cohan and William Collier did their "panning" skit.

Cohan had been out of the Lambs' Club for about four years. He has been a most active member of the Friars', re-elected as Abbot.

HARRIS HAS SHIPMAN PLAY.

William Harris, Jr. has started rehearsals for a new comedy by Samuel Shipman, in which Fay Banter will be starred. The present title is "Shanghaied Cinderella," but a new name may be given the piece, which has a Chinese atmosphere. Others in the cast include eGorge Nash, Forrest Winkat and Lester Loneragan. Lawrence Marsden is staging the play.

LEGITIMATE

SHOWS OUT OF TOWN

Chicago, Nov. 20. — Laurette Taylor has stepped to the front in "Happiness," now the preponderant hit of the town. Interest has sagged enough in "The Crowded Hour" since the end of the war to bring a drop. Fred Stone in "Jack o' Lantern" is getting kale, but is wasting time here, as he could draw capacity in almost any fresh stand, and he hasn't played one per cent. of the national map in this star vehicle.

"Lombardi, Ltd.," has had its stay extended one week, and leaves Nov. 30, succeeded by "One of Us." Its business is fair. Chauncey Olcott in his new "The Voice of McConnell," by George M. Cohan, opened Sunday. "Rock-a-Bye Baby" is dying at the Garrick, and Walker, Pleaside and Tyrone Power in "The Little Brother" are playing to ten per cent. audiences. William Hodge pulled out. The new ones in these three Shubert houses are "The Ideal Husband," "The Little Lackey," Lionel Barrymore in "The Copperhead," with Bertha Mann, and "The Melting of Molly."

Rock and Witte opened gaily at the LaSalle, sold out next night (the big celebration), then dropped. The show is a good two dollars' worth, but a bad one dollar's worth, meaning that a few of the wisest ones like it, but the herd can't see three people and a colored band as a balcony treat against the competition. The show is booked for six weeks, and with Thanksgiving, Christmas and New Year's to help, may stick till the dawn of 1919 with "Oh, Lady, Lady," clamping at the city limits, to follow it in "Flo, Flo," is getting light returns at the Illinois, and is not long for these regions.

The Shubert departure in sending downtown shows to outlying houses at a dollar top has not yet upset anything. In fact, so far, the companies have not been of standard caliber, though the titles have smacked of recent loop stuff. Receipts have been below the required gross for existence, but if the managers hang on and establish the idea and take a chance and put some real No. 1 troupes over the outlying circuit, a steady clientele may be founded which in time should make the experiment pay.

SHOWS IN FRISCO.

San Francisco, Nov. 20. — All shows doing fairly well considering the audience must wear masks, owing to the influenza epidemic. The stock opening of "Upstairs and Down" at Alcazar successful; excellent company.

"Business Before Pleasure" (Curran) drawing well; remains two weeks, followed by "Hearts of the World" (film), opening Dec. 1, which recently completed 16 weeks at Alcazar.

SHOWS IN PHILLY.

Philadelphia, Nov. 20. — No changes in attractions at any of the legitimate theaters this week. The drop in business following the big peace celebration last Monday, held good all week, though the usual Saturday business held up.

"By Pigeon Post" and Bob Hilliard's play, "A Prince There Was," considered failures, will move from the Broad and Garrick this week. Booth Tarkenton's comedy, "Penrod," will be the Thanksgiving week show at the Garrick, while Otis Skinner, in "The Honor of the Family," will be the holiday attraction at the Broad. Raymond Hitchcock is doing nice business at the Forrest, where he remains another week.

"The Passing Show" is getting the big business of the Shubert houses at the Chestnut Street opera house. The show remains one more week after this. Lionel Barrymore's engagement

in "The Copperhead," which has drawn lightly at the Lyric, ends this week, to be succeeded by "Oh, Lady, Lady." "Maytime" held up well at the Shubert for three weeks and is to remain for some time yet.

Business in the burlesque houses is reported as very big. Dumont's Minstrels, with Eddie Casady, is getting a liberal play this season, and the shows there have improved.

OLD SHOW RENAMED.

Syracuse, N. Y., Nov. 20. — "See It Before New York" and "A Broadway Premier for Syracuse" was the way the Wieting here advertised "The Victory Girl" which made its bow at two performances Nov. 16. "The Victory Girl" is "Girl o' Mine," at the Wieting early last January.

The action takes place in Gay Paree, but there is no mention of the war, and the military effects are also missing. It is said that the production was ready under still another title, "A Girl in Paris," but the signing of the armistice brought the decision to give it a "peace" name and to advertise it as a "after-the-war" musical comedy.

While the tactics employed in dish-up an old show under a new title may be somewhat questionable, there is no doubt but what the present version scored big with the folks down in front here.

Justine Johnstone now has the role formerly played by Dorothy Dickson, the dancer. Justine and her gowns are ravishing. The real star is Frank Fay, as "Jack," the honey-mooner and ex-pug. His specialties, especially his Greek dance and his "bit" about the misused working boy, are cleverly handled and kept the local audience chuckling.

Harry Connor makes a success of the part originally played by Carlton Macy—that of "Greene"—but Eliza Gurgley as "Lulu" is not up to the characterization given it by Edna Hopper. Alan Edwards makes good as "Charlie," and Violet Dale is well cast as "Lily."

Harry Delmar, as "Toby," does a very clever bit of eccentric dancing in the café scene.

The plot of "The Victory Girl" was told when it was "Girl o' Mine." The music is dainty, if not especially distinctive. "Silver Lining," one of the most pleasing selections, brings recollections of one of the best bits from "Oh Boy."

But with a better than the average chorus, "The Victory Girl" should score on the Rialto.

DON'T AGREE WITH POLLOCK.

Washington, D. C., Nov. 20. — "Roads of Destiny," with Florence Reed, of which A. A. Woods is the producer, was let down lightly by the press here, the cast, however, receiving excellent notices.

Channing Pollock, the author, is politely slapped, but at the same time is given credit for meritorious ideas and long, careful consideration. To quote "The Post," "It is not within our province to say where 'Roads of Destiny' will stand, but we cannot concur with Mr. Pollock's expressed belief that it is by many miles his most valuable contribution to the American stage."

GOING TO ENGLAND.

Cyril Keightley, who quit "The Big Chance" the night before the New York premiere, may return to London shortly.

Constance Collier will also return to England in the near future. Through the death of her husband, Julian L'Estrange, she has been unable to resume her stage work.

TWO STOCKS IN ELMIRA.

Elmira, Nov. 20. — The May Desmond Stock Company, which is now playing in Philadelphia will shortly begin an engagement at the Lyceum it is announced. It is the same company at the Mozart here last season.

The leading man is Frank Fielder, husband of May Desmond. The opening date has not been announced.

The Mabel Estelle Stock Company has leased the Mozart and will open an indefinite engagement Nov. 23 under the management of Jay Packard. The opening attraction will be "The Brat."

Apparently, Elmira is due for a merry stock war. The Mozart opening was announced 24 hours before the Lyceum management made public the signing of the contract with the May Desmond people.

The Estelle company's leading man here will be Mitchell Harris, and the director Charles Schofield. The company will give three matinees. Matinee price will be 25 cents. Top evening price 50 cents, with the bottom rate at 15.

SPECIAL "LADY" FOR CHICAGO.

Chicago, Nov. 20. — Instead of the New York company of "Oh, Lady, Lady" coming to the La Salle, in Chicago, as originally announced, a special company will be engaged for the production of the musical comedy here. The cast has not yet been made known, but it is said the program will contain names as prominent as those in the New York company. "Oh, Lady, Lady" is expected to open at the La Salle about Christmas week, when the Rock and White show will take to the road.

LEFT \$30,000.

By virtue of the will of the late Mrs. Frederick Campbell, wife of the British aviator who is now starring in "Over There," Campbell is heir to about \$30,000, part of the estate she inherited from the late Arthur Greiner, auto racer and former husband of Gladys Sykes, well known show girl.

Mrs. Campbell was formerly Josephine Howard, a London Gaiety girl, and made her American debut as Jack Jarrett's dancing partner during the Broadway ballroom dance craze. She died in Toronto of influenza.

Campbell expects shortly to go into pictures, being in negotiation with D. W. Griffith to that purpose.

FRANCINE LARRIMORE OUT.

Francine Larrimore is out of "Some Time" at the Casino. The change came suddenly last week. Miss Larrimore was assigned to dressing room No. 1, up one flight. She ordered her things taken to the star room, on the sixth level, and her wardrobe wardrobe of Ed Wynn (assigned the star room) upon the stage.

This roused the ire of Arthur Hammerstein. He led Miss Larrimore to the stage door and replaced her with a chorus girl.

"TREATED 'EM ROUGH.

Chicago, Nov. 20. — Judge Hopkins last week indicated he would grant a divorce to Mrs. Gladys High Parvin, 4144 Sheridan road, from Lee Parvin, well known press agent and advance man, most recently associated with "Friendly Enemies."

Mrs. Parvin testified that Parvin on one occasion kicked her out of bed and told her to sleep in the kitchen sink.

FIELDS' PRODUCTION.

Low Fields is negotiating with the Shuberts to make a new musical production in association with them, and in which he is to be starred.

DEATHS IN LEGITIMATE.

John Collette, one of the best known scenic artists in the west, died Nov. 19 in Los Angeles of influenza. He was for many years the designer of the Oliver Morosco productions.

Mrs. Frederic H. Griswold, sister of Guy Hardy, manager of the Playhouse, and wife of a member of the editorial staff of the Chicago Tribune, died at Rivinia, Ill., Nov. 16, after a protracted illness.

Earl Stanley Evans died Oct. 21, at Camp Hancock, Ga., from influenza. The deceased had played in several stock companies and also appeared in "The Boomerang," at the Belasco, New York.

Joaquin Valverde, Spanish composer of "The Land of Joy," about 45, died in the City of Mexico Nov. 6. Valverde had written a number of successful operas, among them "Rose of Granada."

Nat Griswold who was appearing in Albany, N. Y., with "A Place in the Sun," died of influenza after being ill two days. Earlier in the season he was on tour with "Yes Or No."

STOCKS OPENING.

Elmira, N. Y., Nov. 19. — The Mozart starts stock Nov. 25, when Mabelle Estelle and her own company open in "The Brat," with "Mary's Ankle" the second bill, and "Lilac Time" the third week. Mitchell Harris will be leading man.

The Yorkville, New York, reopens Nov. 23 with stock in "The Brat," with Harry and Charles Blaney as managers. It was formerly conducted with stock by Adolph and Paul Phillip.

Worcester, Mass., Nov. 20. — The Worcester opened stock this week with the Shea Co. indefinitely. Ann Bert is leading woman, Godfrey Matthews leading man. Wallace Robe Roberts is director and Harold L. Corbett will manage the house.

Alfred Cross replaced William David as the leading man of the Savoy Players, Hamilton, Ont., with the opening of that theatre.

WILSON SAILED TUESDAY.

William J. Wilson succeeded in obtaining passports for London late last week after spending several days in Washington and obtained passage on the Baltic which sailed on Tuesday. While in Washington Mr. Wilson witnessed several performances of "She Took a Chance" and took an option on the piece for London.

Critie Chase Under Knife.

Syracuse, Nov. 20. — Suddenly stricken with a stomach malady, Franklin H. Chase, dean of the Syracuse dramatic critics, underwent a serious operation at the Homeopathic Hospital here yesterday.

Kolb and Dill Looking for Show.

San Francisco, Nov. 20. — Kolb and Dill, idle for several months, are planning to return at the head of a new show, and are with The comedians are looking for a suitable vehicle.

"Getting Together" Closing. — The British propaganda-recruiting play, "Getting Together," is expected to close its season next week. Among its personnel are Holbrook Blinnard-Blanche-Bates.

Edward Colebrook Recovers.

Edward Colebrook, reported to have died from influenza early this month, has completely recovered, and is with "Watch Your Neighbor" on the road.

The performance is wholly worthy of the play.—*World*.

in character with tramp makeup, the men enter in the dark and hand the people a laugh when the lights are turned on with their comedy attire. They open with a harmony number, nicely rendered, and follow with some cross-fire talk in darky twang that is a big laugh getter. The talk about the south, jail and other subjects is funny and should land the team in an early spot on the better bills. A harmony song brought them to a big applause finish.

Muriel Hudson and Davy Jones. On "The Bridal Path" (Songs and Talk).

15 Mins.; One and a half (Special Drop).
Fifth Avenue.

Muriel Hudson, she of the brick-colored locks, and Davy Jones, nephew of Sam Bernard and former bugler at Camp Upton, have a two-act, called "The Bridal Path." Playing the bugle in the Army was not done at the same rate Davy previously played in vaudeville, with several female partners. This may have suggested to Mr. Jones the old drop was good enough, and it is. As it was an exterior of a country road, and Davy retained his riding suit, the rest of the turn was fashioned around the drop, with the title completing it. When they start, both are in riding habits, and when they finish both are still in them. At one time Miss Hudson left the stage to permit Mr. Jones to sing "When We Get Married" all by himself, and when she returned, with both singing "Ever Since I Met You," Miss Hudson wore the same clothes. Perhaps she couldn't find out what to change to on a country road. If that is so, it will be just as well for her not to leave the road during the act. The audience won't be disappointed if not expecting anything. There is some talk about marriages early in the turn, also about horse. It doesn't startle anyone or hurt anything. Mr. Jones does most of it. Their first song is "Please Be Good to Me," and their final number is "Fancy Me Fancying You," sung by them on a bench. It sounds like a plaintive act through the numbers. What is done must be done by Mr. Jones, since Miss Hudson lends nothing to the scene excepting her red hair. In the last number her derby hat is off and her hair hangs down her neck. Muriel's hair, which could almost be said to be her stage work, will probably start a discussion wherever it is shown as to whether it's Muriel's own or Mr. Jones' wig; but it's Muriel's own, and very red, aiding her to become and remain the good-looking redhead she always has been. And, after that, whatever kind of a turn Mr. Jones develops from this will have to be by himself. Miss Hudson's portion is comeliness. Mr. Jones, without his uncle's Dutch accent, is doing quite fairly, considering the heavy load assumed. He talks, sings and dances, and it might be said Davy Jones is doing a fair single with a picture. "Muriel Hudson," as part of the billing, should be worth something around Broadway. What that name means away from Broadway is likely much less.

Time.

Marion Harris.

Songs.
12 Mins.; One Colonial.

Assisted by a pianist at a grand piano, Marion Harris, of blond type, sings several revised and one new song published. In a black net and velvet dress she sings her opening song in a spot light, informing the audience she is a southern girl in a northern city. Her delivery is of the excellent. The second number is a comic about a Quaker girl, which permits her to use her eyes. She furnishes a special patter verse and chorus to this number. However, all of her gestures are the same. A ducky ditty went well, and she finished with a comic negro song on the order of "Nobody," in which she did a great deal of mugging. Miss Harris sings all her songs in the same monotone and lacks expression, although possessed of a personality. Her material might be arranged to bring in some numbers with more pep than she is now using and, although the act turn just long enough, the routine could be speeded up. As a new single act on the big time Miss Harris offers nothing new and her act might be stamped as just a stereotyped singing turn.

"Sweeties" (S).

Musical Comedy.

25 Mins.; Full Stage (Interior; Special).
Royal.

The Royal program announces "Sweeties," with Lillian Berse as "presented by William B. Friedlander." When the act was first rehearsed the working title was "Four Aces and a Queen." With the name "Sweeties" does not convey much of a stage meaning the fact remains that in "Sweeties," with Miss Berse and four young men, unprogramed, is an act that is not only up-to-date in point of theme and lyrical construction but as worked out at the Royal should prove a valuable piece of vaudeville property. "Sweeties" is a sort of musical comedy offering, with songs introduced by Miss Berse and the men, Miss Berse handling her vocal assignment most successfully and effectively. The voices of the males are also good, blending harmoniously with the exclusive numbers. Miss Berse appears as the "war widow," seeing each of her suitors (American) in uniform in a vision which enables each young man to appear in costume and sing. Then follow the men—captain, lieutenant and aviator. Each plays his suit, telling the girl he is off at once for France. She becomes engaged to each. They disappear and a French girl comes in to swear his love to Adrienne. The boys return and ask to be released from their engagement. Each tells of a wonderful new love for the same French girl who seems to be an old sweetheart of the young Frenchman who at first hides behind a screen in a corner of the room but comes out later to upbraid the Americans. The finale comes with Adrienne and the Frenchie declaring their love for each other, with a mock marriage ceremony having the soldiers uniting in blessing the proposed union. Of the men, one Jack Weinert, was formerly with "The Four Husbands," and as the Jewish aviator in regulation outfit he ekes out some comedy in a manner that is neither obnoxious, overdone or in any way objectionable. The men, long well, sing well and carry their parts excellently. The Frenchman is very good. Miss Berse will improve as the act continues to play. The offering needs work perhaps more than anything else and a slight omission of a few remarks by Adrienne that will help. There is some fine music and the combined voices register the numbers advantageously.

Mark.

Henry and Moore.

"At the Newstand" (Comedy).

15 Mins.; One American Road.

The former Rooney and Bent act, "The Newstand," now played by Henry and Moore, for the small time, probably has a persuasion or more likely through arrangement with the original couple. The turn is the same. Mr. Henry and Miss Moore display the coaching they have received. Each is doing an impersonation of the originals. One could believe Mr. Henry coached for Mr. Henry and Miss Bent coached Miss Moore. If they did, Miss Bent did the best job of it, for Miss Moore is closer to her work in the turn than Henry is to Pat. Which may be explained in more ways than merely that. To see his turn and recall the original will give one a better idea of what personality means than anything else possibly could. The act is carried out to the old encores of Pat's, the "Gazetotski" dance, sweeping off the stage and the business with the stage hand. During the turn Mr. Henry and Miss Moore, quite only, the only remembrance of Rooney and Bent in the act for those who do not recall it or have not seen it. That is why it is on the small time and can remain there, for it is making good, for small time.

Time.

Andre Sherri Co. (14).

"The Little Vampire" (Girl Act).
Full Stage (Special Set-Exterior).
Fifth Avenue.

Under the customary circumstances with a production act the size of "The Little Vampire," "showing" as it did at the Fifth Avenue last half last week in its condition, a review would be omitted until after further work had been given the turn, with opportunity to "fix up." But in the present Sherri act there is nothing to fix. Its dressing is nearest to perfect and everything else is imperfect. The costuming value alone, while lavish and attractive, cannot carry the act. There are eight chorus girls and six principals. Everybody seemed all wrong, principals and chorus girls, no matter what they were doing. There is no material in story, talk or song. While Mr. Sherri had better gone to considerable expense, he might as well be informed that to make a big-time act out of the present wardrobe supplied his people, it will cost about all new people. Something of an advertisement is secured through the principal woman as a character named "Mme. Sherri" and a customer. The act ran around 30 minutes. The costumes, when followed, there is any value in the turn, it is in the costumes only, and then, only for women, but that will not allow it on the big time and makes the act too expensive to show. Mr. Sherri had better retire this production, recast it, rehearse it, and then try again. That way he has a chance to—persist as the turn is now composed and constituted, he has no chance at all.

Time.

Donald E. Roberts.

"The Strolling Tenor" (Songs).
9 Mins.; Three (Special Set-Exterior).
Fifth Avenue.

In a countryside setting Donald E. Roberts strolls on the stage, whence likely his billing of "The Strolling Tenor." The tenor is his voice. Although the set indicates there is an "Irish act," immediately nothing of the kind happens. Mr. Roberts merely sings production numbers, mostly, those that have been tested, such as "Rainbow" and "Topical Times" from "Oh Look," "Omar Khayyam," from the Winter Garden show of several seasons ago (that song then sung by Bernard Granville), and a new number "You Boy and My Boy" published, used midway. A snatch of "Babes in the Wood," with a whistling accompaniment marked Mr. Roberts' exit. He did not return for an encore, possibly through the light reception, but the formation of the turn and the time of its first section seemed to say an encore had been prepared. In "Your Boy and My Boy" the change of one word in the lyrics, from "are" to "were" (and the metre could have stood it) would have made it timely. Still that song did very big for Mr. Roberts, more than any of his others, although "Topical Times" with its own lines of "Stealing Her Hiss" and carrying numbers like "Tickle Tee" should be good, if the melody it is composed of has not lost songs for present times. The possible, also, Mr. Granville made "Omar Khayyam" a big number, but he had a production behind him. The setting appears to call for more than one singer in riding habit. Mr. Roberts merely helps the picture not the act. He is of pleasant youthful appearance and agreeable voice and has been playing in vaudeville outside New York City, is where he may be most appreciated, for Mr. Roberts doesn't look big enough as a single to capture the big time metropolitan houses. The idea of a comedy act around the bar is more unique than what he has, his repertoire of songs would have to be much more popular and current to qualify him alone, but with a partner, preferably girl, Mr. Roberts could and should make it.

Time.

Mrs. Gene Hughes and Co. (3).

"When a Soldier Comes Back" (Comedy).
21 Mins.; Three (Interior).
Royal.

The war is over and Mrs. Hughes is right out to the fore in vaudeville with a little comedy, "When He Comes Back," that deals with the love story of a soldier and a French girl in an irresistibly, delightfully theatrical way, splendidly and capably offered by Mrs. Hughes and company. Brenton Ressler is a handsome young aviator, with a wound chevron on one arm and service bars on the other who, while given the name of Bobby in the act is expected to just "act natural." A slide at the opening states young Ressler was injured while a member of the Royal Flying Corps and is home with an honorable discharge. That helps from the start and young Ressler's work, looks and apparent stage ease do the rest. Aside from Ressler's war connection, there are two other women who deserve mention. Although Mrs. Hughes has the limelight and is entitled to it, it remains for Mlle. Ginette Guerande and Marie Pettis to receive plaudits. The work of the French woman was especially good for the first, and Mlle. Ginette Guerande is "granda" but a real, live, up-to-date grandmother—there on dress, on slang if necessary and 30 per cent. of the American. Before the first curtain Mrs. Hughes makes several redhot American patriotic speeches that strike home. The smart patter and crisp, humorous dialog, hit the bulls' eye of laughter. Mrs. Hughes appears to have found a vaudeville vehicle that will carry her along to a laughing success for quite a while.

Mark.

Cooper and Copeland.

Talk and Songs.

15 Mins.; One.

Fifth Avenue.

A colored turn, with Mr. Cooper formerly of Cooper and Robinson, now having Mr. Copeland for the comedian. They have some talk and more songs, with the songs their mainstay. It is the songs that can carry the turn in the Royal. The first number is "Let Me Fight With a Razor" and "A Good Man Is Hard to Find" are two of their best, good enough to always depend upon, with the "Razor" number easily placed in the past turn. Their opening is "What Put Me in a Hospital." There are a couple of other songs. The talk isn't of the heavyweight kind, with a Labor Examination, something along the Clark and Verdi idea of personal particulars, that Cooper and Copeland don't do much with, it having a flat finish. Mr. Cooper is the same good straight with comedy tendencies he has been, and can hold up Mr. Copeland, who may develop into a better comedian than he is now. Nor does Copeland do all that is possible with his songs, but the songs themselves overcome that. It's a good colored comedy act in one.

Time.

Felix and Fisher.

Comedy and Songs.

7 Mins.; Full Stage (Rigging).

Royal.

The program carried only the names of Felix and Fisher. It's a man and woman combination, with the man performing the bar routine and the woman giving him a breathing respite by offering a few specialties, first manipulating the diablo and then doing a dance with a jumping rope. The woman's work is of secondary consideration. The man has a few minutes of comedy byplay. On the bars and the swinging trapeze bar where he is performing, around the bar supporting arches his work stood out and held attention. Act needs speeding up. The laughs resultant from the man's "looping the loop" is the act's best.

Mark.

(Continued on page 19).

After the United War Workers col-
and Semi-Weekly Pictorial came Miss V
Pauline's Leopards closed the show to a
walkout.

23D STREET.

A bit of sentiment on the 23d Street program Monday night. The audience was instructed for scenes by Miss Julia Kelley (see Acts). As the folks thought she was going to sing another song she came to the foot-light and sang a sweet, quiet, but effective tale in behalf of the United War Fund. She gave the audience the very best needed, although there had been a four-minute man on ahead telling of her.

Miss Kelley, in her story, but using delightful English, commented on her recent visit to the American boys in camp and how much the French girls short to see the American boys, etc., and that the Americans, however, were coming back shortly to see the old American girls, but notwithstanding there was a new bond between the French and Americans. It was such a sincere little speech, without any burlesque, and just the sort to make the audience dig in the bones were passed by the girls of the "Wig Wag Terno."

Business continued good at the 23d, with the usual number of late arrivals. The show down there have been giving big satisfaction, and Manager Duffy has been trying to entice the bill by giving them an additional feature. Monday evening the "extra" was a war song contest backed on at the tail end of the show. Not as interesting or mostly perhaps as the contest would have been were the world's war still raging and but turning the midnight electric writing room.

Butler and Dell opened the vaudeville section following a series of motion and musical pictures, the latter showing George Washington, Marshall Foch, General Plan, General Pershing and President Wilson. The Sutter and Dell turn was well received, the story of the comedy cyclone and the best impression. Good riders, with a routine of the usual two-man combination. Walcott and Barrett good material, but nothing else. They did fairly well with some of the gags, but some have been a little over the top and the ceiling and stuck there. The gag about Hughes about the soldier's outfit and the poolroom isn't worth harboring. They had a late song that came in timely at the finish.

Leonard and Whitley held laughingly away, with a period following that was devoted to a War and talk and a silent prayer to the boys over there.

Jack Newforth's "Wig Wag Revue" was substituted for Ben Leslie & Co. The name "Newforth" may give the act prestige in book-keeping, but the act is below standard. It lacks strength among the principals, with the chorus holding up the turn. It has length, special stage dressing and a few gags, but the Newforth show, but throughout lacks the "punch."

In succession appeared Ray L. Royce and Olympia Desvall & Co., both under New Acts.

81ST STREET.

It looks as though the management of this house has let things slide, for both show and business were decidedly on Monday night. The house was hardly one-half capacity.

There was a switch in the running order from the manager. The show was generally given here. Instead of holding the last two turns of the five-act bill until after the feature picture the show was run in the early part with the feature closing. This was done because of the big show which followed the last of the vaudeville turns.

With two pictures, five acts and an intermission the show was over at 9:45, having run exactly an hour and a half, with the feature still to come. A traveling story of the Educational Films opened the show at 9:45, with York's Animals doing seven minutes in the opening, spot to the audience. Then Beatrice and Evelyn O'Neill, with a neat little small time sister act, filled in the second spot. These girls are evidently two of the former Three O'Neill Sisters. The offering by the duo is designed along small time lines, but the girls appear as though they could move into faster company were they supplied with the right sort of material. The duo was on some and staying both.

Closing the first part, Maurine Freeman and Co. in "They Had the Story." John Eymmer, had rather hard going throughout the heavy portion of the turn. Later, after the twist, the act earned some applause. The doctor role is rather weak, and lets the act down considerably.

The Universal Current Events was the opener for the second half, with Ed Lowry and Irene Prince in "Fifty-Fifty." The duo was in a manner that isn't too rough and commonplace. It's a mixed animal turn, with dogs of all breeds and sizes predominating. Throughout a man and woman appear in the center of the stage, with the feminine figure displaying a handsome wardrobe and filling out different stage pictures and poses that looked most attractive and effective.

Some of the stage articles used also decorated with flowers, etc. There is a routine of fancy work by both horses and dogs, with one little canine actor, a regular little comedian. Some of the stage articles used also decorated with flowers, etc. There is a routine of fancy work by both horses and dogs, with one little canine actor, a regular little comedian. Some of the stage articles used also decorated with flowers, etc. There is a routine of fancy work by both horses and dogs, with one little canine actor, a regular little comedian.

Some of the stage articles used also decorated with flowers, etc. There is a routine of fancy work by both horses and dogs, with one little canine actor, a regular little comedian.

Freescott and Hope Eden.

"Mindreading." 13 Mins.; Full Stage.

American Roof.

John Lore of the Casey Agency, was talking about mindreaders—the other day. He told how he had discovered a mindreading act somewhere around. "Say, you know," said John, "I've seen them all, from the Rays to Leona Lamar, before and after, but I put that act over in Passaic for the first half and forgot about it. Just wanted to give them a chance to work in. Well, Tuesday morning the house manager called up and started thanking me. 'Some act,' said he, 'that you sent over. I had the cops to keep 'em in line,' and he has held them over for the week. I knew they were good, but that surprised me. So I got George Poli and went over there last night. I wanted to slip them the Poli time right away, but I forgot to tip off the main speaker in the turn that George had 40 cents in change in his coat pocket. I meant to do that; but I clean forgot all about it until he came down the aisle asking for questions. That would be a good one to remember for me, but I guess I'll get it any way. But these people have a code that's got all others left standing. I never saw anything like it. They know everything." When John was asked if they knew whether they had the next week, he said he didn't think they did, and when he was asked if he knew, he said he didn't. On the Tuesday night when Freescott and Hope Eden were going through their mindreading turn (not the act Moran referred to), one of the Loew boys was asked if they knew about next week, and he replied he thought they did, as Freescott was the office Monday to find out. "Mindreading acts" have nothing nowadays to recommend them in big cities. In smaller towns they are a draw. All go along the same lines and use similar codes. It's merely a matter of showmanship, including questions and judgment. The Freescotts (as this turn was formerly called) have been doing very well on the Loew time in the smaller cities.

In New York they are just an act; outside, an attraction. The man and woman are presentable, the answers by the woman are held down in language and good, several laughs are created in a humorous and legitimate way with the usual routine out of town of special matinees, etc. Miss Eden mentioned articles, read off the numerals on a bill and answered all questions asked of her announcer. Besides showmanship on the stage, with mindreading it is showmanship off all the time, just a nondescript thing that may be made into a commercial commodity if rightly handled. Some do and some don't—some land right and some flop. Oftentimes it is opportunity besides.

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Ray L. Royce.

Character Impressions.

15 Mins.; One.

23d Street.

Ray L. Royce is not a stage beginner. He was doing legitimate types perhaps when vaudeville was in its infancy. In later years Royce is best remembered for his rural characters, with his present vaudeville turn comprising impressions of male types existing in the crossroads communities. Perhaps the best thing that can be said of Royce's characters are that they are given with care, sincerity and showing throughout a painstaking endeavor that comes only from long association with the legitimate stage.

When Royce goes into his impression of the school teacher or professor enlightening the children with his talk on the peanut, immediately one makes a mental comparison with Chie Sale's "bit" of the James Whitcomb Riley characterization. Royce was doing a Rube imitation before Sale attempted anything even of an amateurish nature. Royce's comparison of the school teacher or professor being perhaps that Sale knows his vaudeville better than Royce and has specialized more updateness on the impersonation at hand. Royce goes in for a more serious impersonation, however, with the recitation of "Old Ironsides" by the overgrown country boy who gets all mixed up and exists befuddled, stammering, etc. This appears to Royce to be a bit, but though he put life into earlier impersonations of the small town court room types. Of these his best was the old Justice of the Peace in his charge to the jury.

Royce for an encore recites "Just Say Hello," and it was well received. Mr. Royce is an able imitator. His types are harmless but interesting; Royce gives each character individuality and as such are impressive.

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Raymond Bond and Co. (1).

"Silent Smith" (Dramatic).

17 Mins.; Full Stage (Special Set-Interact).

Fifth Avenue.

"Silent Smith" was written by Raymond Bond, who is the leading player in the company of two. The other is a woman. It tells a light tale of no dramatic strength. Smith says he is called "Silent" through saying little. He does the taciturn kind of a westerner, the cool calm know-all-see-all Frank Keenan brand. He and the girl meet in a cellar in New York where the girl first arrives in semi-darkness, talked to by a male figure who may have carried the plot but articulated in a manner to prevent it being intelligible in the rear of the theatre. There is a plan afoot to rob the silent one and when he shows, the woman does it as Silent faints, taking the bills from a wallet in his inside coat pocket. Then Silent, belying his name, starts on a long story, why he came east, what he did after getting there, and incidentally informing the girl he had heard the frame-up. She disgorges the money though first, her sympathy excited by this sad, sad story. Then she asks him to take her back to Oklahoma with him, and he goes in for a more serious impersonation, however, with the recitation of "Old Ironsides" by the overgrown country boy who gets all mixed up and exists befuddled, stammering, etc. This appears to Royce to be a bit, but though he put life into earlier impersonations of the small town court room types. Of these his best was the old Justice of the Peace in his charge to the jury.

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CABARET

When Capt. Vernon Castle died in an aeroplane accident in camp he had with him at the time a five-reel film, "The Whirl of Life," which featured the life of Capt. Castle. The film, through the kindness of a brother officer, found its way back to the widow, who had it placed in a fireproof vault, but in some manner all of Captain Castle's drums and trapeze equipment are yet to be returned to Mrs. Castle. Captain Castle was proud of his drums—trapezism being a hobby with him—and when he had any leisure time in camp or took part in any entertainment for wounded soldiers or sailors—would give an exhibition of drumming. Carolyn Lawrence, Mrs. Castle's private secretary, is making an effort to obtain possession of the drums for Mrs. Castle.

Much speculation was indulged in at Washington early in the week over the action the President might take with the prohibition measure. It needed Tuesday's signature of Speaker Clark and Vice-President Marshall to send the bill to the chief executive. The bill as understood in Washington's official circles automatically ceases to be in force as effect upon the final official signatures to the peace agreement. The same wire from Washington to VARIETY state the regulations of the Food Administration are being slowly modified with a large number of restrictions removed. Announcements to this end are expected shortly from the Administration's offices.

When Ohio goes "dry" next May 27, many pleasure resorts will go out of business. Chester Park, and the Zoo will be hardest hit in Cincinnati; Coney Island will be luckier. Though liquor cannot be sold at the Island, there is nothing in the law to keep it from being dispensed on the steamers which take tourists to the Island. The boats ply up and down the Ohio River. As the Kentucky state line extends almost to the Ohio shore, liquor may be sold over the bars on the boats, except when they are tied up. There is talk to the effect that many saloon keepers will leave boats and sell their goods while the craft are in motion.

The hotel managers said this week the strike of the waiters had been broken. The strike extended into several New York hotels. Some were obliged to close their public dining rooms and employed girls as waitresses for the guests. It was an awkward arrangement, since women are not permitted to serve liquor after 10 p. m. Often three waiters furnished a complete meal. The strikers at one time charged that the hotels not affected were furnishing funds to the waiters to prolong the strike. The ending of the war was the signal to the hotel men who, previously, had been advertising for girls as waitresses at \$40 monthly and board.

The Revue at Maxims' has a practical working airplane, now used in the finale of the performance. It's the first stage effect of the kind employed in any regular restaurant revue. The airship is swung out by a crane over the balcony rail, and sweeps down toward the floor, with Veronica Marquise as the aviator, singing a number. Percy Elkes, who produced the show, decided on the airplane novelty, but was delayed in presenting it for some time through the calculation required to work out the problem of placing the plane and apparatus.

Eddie Jackson and Dot Taylor, formerly of Somers, Brooklyn, have been labeled the King and Queen of Jazz by the patrons of The Alamo (25th street), where they are now. Others

in the show are Tony Shane (Calvert, Shane and Bissland) and Joe Lane, Julia Gherrierty and Maud Jean. The original New Orleans Jazz Band, consisting of A. J. Baquet, F. E. Lhotak, J. Stern, J. Durante and F. Christian (all Southern boys) furnish the dance music.

A revue, staged and produced by Murray Sallet, with special lyrics and music, entitled "A Reel of Fun," opened last week at Gallagher's Film Cafe. In the revue are Bert Truite, Mabelle Lee, Mabelle Clifford, Mabel Curley, Adele Ferguson, A. Archer, Edna Lee, Ann Meyers, Winifred Cannon, Murray Sallet, Vic Steiner, Gene Gorman, Bob Hunt, Gus Conroy, Walter Mulford's "Broadway Jazz Band" furnishes the dance music.

A Victory Ball and Peace Celebration are announced for tonight (Friday) at Hooley's Camp of the Allies (formerly Balconades Room). Healy's will likely have a special late permit. Commencing today danceants will be given by Healy's in the main dining room, and under the direction of Louise Adams, assisted by William Harder. A jazz orchestra will furnish music.

Clarence Jacobson is going into the restaurant business. There is now under construction an eating place on 25th street which he is to control. He is bringing a southern cook from Baltimore and the bill of fare to consist of breakfast, waffles and coffee, all for 70 cents. Perhaps he will continue also as the manager of the Fulton in the meantime.

Mike Berger has returned as amusement manager at the Portola-Louvre cafe, San Francisco, after an absence of two months, during which time George Woods' took over the entertainment feature. Mr. Woods left for Salt Lake City, where he will install a cabaret show at the Newhouse hotel. Bobbie Robinson will be the feature in the Salt Lake outfit.

The Ritz (26th street), previously reported to be staging a new revue, is still continuing with the former show, composed of Louise Bauer MacLeod, Lillian Le Roy, Katherine Page, Dorothy Williams, Stella Rose, and Joe Dolan managing. This show will continue until the new revue is ready, which will be the latter part of November.

A local ordinance of Columbus, O., ratified at the last general election, provides for the closing of all saloons at 10 p. m., and the dismissal of any women at that hour who are employed in a place where liquor is dispensed. This stops women artists in Columbus cabarets. Guest of the cabarets are permitted to dance after 10.

A delicatessen shop, with lobster palace prices, on Broadway near 73rd street, is getting a strong play from professionals and late-hour lovers. The place has "one-arm" chairs against the wall and it is a sort of nightly party until around 5 a. m. The proprietor charges 60 cents for combination sandwiches.

Hal Hixon, an eccentric acrobatic dancer who went into the "Midnight Frolic" some weeks ago, has been retained for the new Frolic. He appeared at the Victory Ball at the Hotel Astor Saturday night, making a spectacular entrance by falling from a box.

Victor Hyde is not connected with the show at Pabst, 125th street, New York. Some time ago Mr. Hyde says he was visited by a person who represented himself as coming from there.

Hyde submitted some ideas and outlined a show for him. Later, Hyde discovered his visitor was not connected with the establishment.

The cabaret agents report a desperate shortage of chorus girls for the restaurant revues. Though there also is a shortage in musical comedy and burlesque, the cab agents say that is where the former revue girls have gone to.

The Force & Penny producing company has started on a new production to be known as the "Revue de Luxe." There are 10 principals and a chorus of 16. Billy Force, Mike Nichols and Florence Mills will be featured.

Gus Edwards has revised his review at the Marquee—"Attaboy," instead of a "military spectacle," as formerly billed; it is now an "after-the-war" revue. All of the songs have been changed.

Imogene Cooper, who has conducted "The Purple Pup" and several other distinctive restaurants and tea houses in the Greenwich Village section during the past year, is contemplating a return to vaudeville after the holidays.

Douglas L. Elliman & Co. sold a five-story American basement dwelling, 54 East 52nd street, valued at \$82,000 to Margaret Hawkesworth, the society dancer.

The new Salmaceh (balcony at Murray's) has been completed. It has a new "super-dance floor" which is in addition to the revolving dance floor below.

The Parkway Palace at the entrance of Prospect Park lost its entire revue in the middle of the second evening performance. A straight cabaret bill replaced it.

Oscar P. Zeigler, conductor of the orchestra, Hotel Vancouver, Vancouver, recently died. The deceased was for several years director of the orchestra at the Empress in that city.

Syracuse has a new musical combination, "Jazzphieds." Leon A. Parmiter, a retired professional, organized it. Frank Redmond, local entertainer, is a member.

Victor Hyde will put on a revue at Somers, Brooklyn, supplanting the present show there. The new revue is to be entitled "Ook la la."

Music and entertainment was resumed in the San Francisco cafes Nov. 16, but the ban on dancing has not been lifted.

Dave Stamper will leave for Australia about Dec. 1. He will write the music for revues to be produced by J. & N. Tait, of that country.

James Gilmore, one of the proprietors of the Butte (Mont.) cafe and cabaret, died at his home in Butte, Nov. 10, of influenza.

George Spear is manager of the Moulin Rouge. Mr. Spear formerly managed Tokio and Pekin.

Child's on Columbus circle is again remaining open all night.

Babe Talman, the toe dancer, is at Terrace Garden.

The Chaslet, Long Island City, has built its current revue around a song.

Boyle Woolfolk, the Chicago producer, has used Manager Lytle, Princess, San Antonio, Tex. \$2400, covering two weeks' salary for the cancellation of "Woolfolk's Stars." Woolfolk avers Lytle played the show two weeks and on the third closed it on a Sunday without customary notice.

NEW ACTS.

Harry de Haven, single (Mel Klee), Mabel Berra, with pianist, Ashley and Skipper (Max Hart), Mae Hanes Company (Casey agency), Freed and Green in tabloid by Bob Sterling.

Charles Maddock, preparing new girl production.

Mabel McCane, with Grant and Wing and pianist (Arthur Klein), Muriel Window, songs (M. S. Benham).

Kiralfy Kiddies (children of Bolossy Kiralfy) (Alf T. Wilton), Laurel Lee, "The Little Chatterbox," single.

Jimmie Dooley (McIntyre and Dooley) and Flo Wells (Keep Her Smiling), Nettie Hyde (formerly of Hiss and Hyde) with Sidney Berlin, two-act, Herman Sisters and Alexander, Russian dancing (Al Meyer).

Fred Heider and Hilda Morgan, singing and dancing (Max Hart), "Sweetie," a girl act headed by Lillian Berse (M. S. Benham).

Emily Francis Hooper, with a pianist, Miss Hooper was formerly with Marbury, who is with the A. E. F. Billie Watkins and Gladys Williams, two-act, Mr. Watkins has been heading a production.

Harry Fern, former blackface comedian in a new style, using white face and tramp make-up.

Charles Orr (Orr and Hager) and Angie Wiemers (Wiemers and Burke), two-act.

Minerva Coverdale is returning to vaudeville in a song and dance turn in which she will be assisted by two men. The Pennington Sisters, with special scenery, acrobatic dancing act (Lillian Green).

"Frolics of a Turkish Bath," revived with original cast, headed by Bob Webb (Arthur Klein).

George DeFoe is reviving "Ma Gosse," the Apache, with a company of fifteen. (Max Hart).

Janette Martine and Con Conrad, two-act, in full stage. Miss Martine formerly appeared as a single act, billed as "Janette of France." Mr. Conrad is the song writer. (E. K. Nadel-Cassey Agency).

Michael Martin (Martin and Franklin), who has been working for the Government for the past six months at the Gas Defense plant in Astoria, L. I., will return to vaudeville shortly in a new act written by Harry Tyler, "The Rounder of Times Square," the vehicle of the late Bobby Matthews (who died recently of pneumonia), will be continued by Mrs. Matthews. Dave Ferguson will have the principal role, that of a "dope," originally played by Matthews.

TASTE FOR ENTERTAINMENT.

(Continued from page 3)
weeks, to be followed by "Dear Brutus" with William Gillette.

Three new acts which will be "The Little Brother" with Walker Whiteside and Tyrone Power, reopening the little Belmont; "Good Luck, Sam," the Camp Merritt show, at the Lexington, and "Ask Dad" (now renamed), the new musical play, due at the Princess, Thursday.

Business among the cut rates is also brisk. Listed there are 20 attractions, with orchestra seats available for eleven. In the latter class are: "Home Again," "Carry On," "Forever After," "Ladies First," "Where Poppies Bloom," "Under Orders," "A Stitch in Time," "An Ideal Husband," "Carry On," and Robert B. Mantell (the latter is in the 44th Street on a guarantee, expecting to remain for another month). Balcony seats only are available for "Sleeping Partners," "Little Simplicity," "Three Wise Fools," "The Big Chance," "The Matinee Hero," "The Long Dash," "Some Time," "T for 3," "Nothing But Lies" and "Sinbad."

[illegible]

WITH THE MUSIC MEN

NOTES

Mose Gumble is west again, or was.

Robert Dore is with Art Music. He was of Dore and Halperin in vaudeville.

Arthur Jackson has signed with Jerome H. Remick for a year.

Harry Noskoff is the manager of Remick's Pittsburgh office.

Louie Westly is now connected with the New York office of Daniels & Wilson.

Shapiro, Bernstein & Co. has bought "Oh You Pretty Doll" from a New Orleans publisher.

Johnny Holzman has resigned as Gilbert & Friedland's professional manager.

Coleman Goetz, the song writer, has signed with Harry Von Tilzer for one year.

Sam Gold has been engaged by McCarthy & Fisher to take charge of their Philadelphia office.

The success of "Smiles" seems to have inspired a number of writers to write "Tears," "Girles," "Kisses" and "Eyes."

Bud Green, the lyricist, has been placed under contract by A. J. Stanny to write exclusively for that firm.

Remick and Harry Von Tilzer have leased office locations in the same building in Chicago, the new State Lake.

J. Bodewy Lampe, of Remick's staff, and a composer, mourns the loss of a son, who died of pneumonia.

Mose Gumble is back at his desk on 46th street after an inspection tour of the Remick branch offices.

The War Camp Community has adopted "Every Town's War Home Town" as its official song. It was written by Margaret Wilderman, a writer of high-class music.

Due to the war ending the McKinlay Co. canceled its entire catalogue of over a dozen new songs, with the exception of one, not a war song.

Fred Klem is now connected with the professional staff of McCarthy & Fisher. Blanche Ireland, formerly in vaudeville, is now with Remick's.

Nat Vincent, the song writer and professional manager of the Klenck-Brockman company, shortly intends to devote all his time to lyrics and music for musical comedies.

Al. Piantadosi has the publishing rights "In the Foot of the K. of C.," officially adopted as the K. of C. song, and "My Salvation Army Girl," from the soldier play, "What Next," adopted by the Salvation Army.

Al Bryan has completed an American version for the French song hit, "Le Madelon," which Remick & Co. is publishing in this country. The American version will be called "Love the Whole Regiment."

Lieut. Earl Carroll of the Aviation Corps flew around Times Square Saturday afternoon, his first aerial trip over the city. He has been in the Corps for some time and was among the aviators selected to make a special city-to-city fly in the middle west.

At the beginning of the war the Great Howard, who wrote songs besides presenting his ventriloquist act on the stage, wrote "We'll All Be Happy When the Boys Come Home." He published the number, then decided to wait until the ending of the war before releasing it. After four years he has put it out.

Albert W. Barbelie was granted an interlocutory decree of divorce Nov. 18 in the New York Supreme Court from his wife. The husband named Edith Brown, an English, as co-respondent. The wife's name is Marguerite Barbelie. She has been in the army. The testimony brought out that her father is a captain in the German Army. Almer Green, long represented by the firm, was present.

Waterson, Berlin & Snyder won a case in the Federal Court this week against Chris. Tolsonson, a picture theatre manager, charging him with playing one of their songs without permission. The court awarded \$350 to the firm. The song used was "Joan of Arc." The suit was directed by the Society of American Authors, Composers and Publishers, to test the right of the firm to sue for a song from anyone performing one of their numbers.

One of the members of the Music Publishers' Protective Association was warned last week his advertisements in trade papers were in violation of the M. P. P. A. provision, that a publisher-member cannot advertise the name of the singer in, under or on the title of the song. The M. P. P. A. ruling on this point has been from the first that the title must be the display line of any advertisement, including names of singers who sing the number on a vaudeville stage. The offending publisher was asked for an explanation.

Sherman, Clay & Co. in a recent advertisement mentioning their new song, "Rose Room," added that Harry Williams, who wrote the

lyrics, of the number, was the Harry Williams responsible for "Tipperary." The "Tipperary" Williams is in England. When the error was discovered, the firm and the Harms and Francis publishers, that firm stated it had been so informed by Walter Bateman, manager of Chappell & Co., and it requested the natural error. Sherman, Clay & Co. will omit the "Tipperary" credit from all future "Rose Room" advertisements.

The litigation between Arthur Hammerstein, producer of "Somebody's Sweetheart," now in rehearsal, and T. B. Harms and Co. and Francis, Day & Hunter, the music publishers, threatens to resolve itself into a court action between Shapiro, Bernstein & Co. and the Harms people. Antonio Price and Antonio Bafunne, the author and composer of the piece, respectively, sold the publication rights to Harms, without Hammerstein's consent. Hammerstein refuses to allow Harms to publish the musical comedy's songs, and favors Shapiro, Bernstein & Co. as the publisher. Alfred Beckman, Hammerstein's counsel, issued an ultimatum to the Harms firm, threatening proceedings.

Several representatives of firms allied with the music publishers met Friday afternoon at the offices of the Music Publishers' Protective Association. They were addressed by Milton Weil, who is promoter.

Weil's suggestion is that the music publishers' national recognition through a national organization of publishers, and the M. P. P. A. has been in existence for some time. However, the M. P. P. A. members present expressed a strong feeling that the proposition and report. The principal point of the proposed Chamber of Commerce is to be the regulation of finance, credit, publicity, lobbying, copyright, free copies, professional department, etc.

The following announcement was sent out this week:

A new society has been organized called the "United Writers and Music Publishers of America." This society has grown out of dissatisfaction with the methods and manner of the conduct of another one, heretofore known as the Music Publishers' Association. The purpose of the new society is to collect royalties from theatres and clubs throughout the country for the privilege of playing copyrighted music. This idea has been taken from the French who have had such a society since 1890 and was organized as soon as the United States Supreme Court had determined the legality of such a society. The new society system adopted by the Society wherein some of the best known publishers in the country have been united has caused much dissatisfaction. The new society makes a special appeal to smaller publishers throughout the country, as they will obtain New York representation as far as having their music played. Also a manuscript brokerage department will be maintained for writers who are members. Some prominent publishers and writers have already joined and any one interested may communicate with the society at 1474 Broadway, Suite 1017, New York City.

William Quaid, manager of the Fifth Avenue Theatre, New York, has announced the plan of securing subscriptions for the United War Fund through having the audiences contribute for the organization among the seven charities who donate money to the fund. The plan was adopted by Mr. Quaid late last week and adopted, also adapted, by others of the Keith-theatres in New York. Mr. Quaid and his brother managers state it increased the contribution per performance to a large amount, in some instances trebling them. Mr. Quaid's plan was to have the names of the organizations upon a blackboard. As the amounts were announced for the respective societies these were marked beneath the name on the board. With the totals computed the organization having the largest amount was declared the winner for that show. While a large number of uninformed contributors may have thought they were making a direct contribution to the society they mentioned, the entire plan is for the benefit of the United War Fund. It is unlikely there will be any further immediate charitable drive in connection with post-war activities for the theatres to handle.

Two bronze tablets forwarded to A. Paul Keith and E. F. Albee and F. P. Proctor by the War Camp Community Service of Westchester Co., testifying to the aid rendered by the recipients were found by a policeman among the refuse in a junk dealer's yard the other day. The officer phoned the United Booking Offices asking how they became lost, when it developed the express company had lost the package in transit.

The Harlequin Trio appeared at the United Booking Office Monday morning, refunding what they stated was an overpayment to them of salary for the Colonial, New York, engagement last week. The Trio played the Colonial under a contract, but through an error in the pay slip received a larger amount Sunday night than their contract called for. They discovered the error too late to make an immediate return.

A slight shift in the personnel of the house managers in several of the theatres is now taking place. Robert Wayne will leave the Alhambra, New York, at the end of this week and will assume charge of Keith's, Louisville. Carl Readick, manager of the Louisville house, will come to New York after two weeks and take charge of the Alhambra. Meantime Pat Garron, manager of 23rd Street, will be in charge of the Alhambra, and Michael Duffy will direct the 23rd Street.

The N. V. A. was requested to supply talent for the benefit of the Blackwell's Island Chapels, which gave an entertainment and dance at Palm Garden. Henry Chesterfield, secretary of the club, announced the acts and the stage was under the direction of John Liddy. The following members of the N. V. A. appeared: Evans and Lloyd, Dorothy Sherman and Co., Moffatt and De Groux, Billy Broad, Gorman Bros., Baby Gladys, Fenton and Fields, Emily Francis Hooper and Co., Frank Hartley.

The Hannafords, equestriennes, went into "Everything" at the Hippodrome Monday, assigned as a special "thing," and apart from the circus spirit. The turn, featured by "Poodles" Hannaford, the comic, practically switches places with the Wirth Family, which was in the Hip show last season. The Hannafords spent the last two winters with the Santos-Artigas circus in Cuba, which outfit this season has the Wirths. A ten-minute version of "Pinafore" goes into the Hip show next Monday.

Ernie Young, the Chicago ticket broker, and Louie Macloone, promoter and publicity expert, have taken the lease of the Women's Club Theatre, a new playhouse in Rockford, Ill., built adjoining the populous women's club of that prosperous cantonment town, which, before the war, had 60,000 inhabitants, and just now has about 110,000. The proposed policy is high grade stock with legitimate shows cutting in. They claim both a Shubert and K. & E. franchise. The house is of the new order of cozy construction and seats 836, on two floors.

Rosa Ponzello was accorded high praise by the music critics in New York last Friday, when she made her debut in grand opera at the Metropolitan in an old Verdi opera entitled "The Force of Destiny." The praise she received "was not alone for her interpretation and style, but for artistic and dramatic ability." Miss Ponzello was formerly in vaudeville (Ponzello Sisters), booked by Gene Hughes. The past year was spent by Miss Ponzello in preparing for an operatic career. She is the daughter of Italian parents,

and born in Meriden, Conn. Rosa was the stouter of the two girls when they were in vaudeville, although since then she has reduced until she now weighs less than her sister.

An inside laugh is in back of the Shuberts' plan to replace girl treasurers with men, with the message letter from the Selwyn office to J. J. Shubert making comment on the observation of house staffs in theatres played by Selwyn attractions. The letter observed that one two managers should be put on the retired list, and all of the girl ticket sellers should be acting as ushers. J. J. Shubert sent the letter to Lee, who is said to have returned it to J. J. with the message: "What is the idea of sending this to me. All the good people I hired you fired."

Oliver Morosco's appeal from the verdict granting Harrison Reynolds two weeks' salary, was denied last week. Morosco, through his attorney, Alfred Beekman, of House, Grossman & Vorhaus, will take the matter up in the higher courts for a second time. The litigation arises out of the casting of the Butler part in Morosco's production of Alan Dels' fiasco, "A Madonna of the Future." Reynolds, as he was given the Butler's role to read, expected he would play the part. It was later discovered this particular part had been cast. Reynolds was offered a better part, which he refused. Morosco's attorney held that the actor should have accepted the part offered him, to lessen his damages. The Court ruled otherwise.

A soldier on crutches appeared on the Columbia Theatre stage Sunday afternoon for the United Charities drive. He stated he was 22 years of age and had but four days to live; that he was to enter a hospital Monday, when his leg the hip would be amputated. By this time half the house was in tears. Henry and Moore, an act new to New York, making its first appearance here, had to follow. The same evening at the Metropolitan Opera House, during the Friars and Lambs' benefit for the War Charities, Henry Ford abruptly left his seat in the auditorium when badgered for a playhouse of \$10,000. Marshall McCarthy and Al Jolson were taking up the collections. They afterward apologized to Mr. Ford for the embarrassment caused him, but he did not return to the theatre.

Della Martell, a western single act who was with the Baxter-Willard show, which stranded in South America some months ago, returned from the south coast and reports an entirely different experience than that of others in the original company. When the show disintegrated, Miss Martell engaged a local pianist as orchestral leader to make the principal Brazilian and Argentine cities, giving a two-hour show herself, which she states resulted in a "clean-up" for her. Miss Martell was away 14 months. Her tour followed that of Pavlova's, whose company had 40 persons, and she played in the same houses. Miss Martell is going to the coast to visit her relatives, after which she intends repeating the South coast tour. The novelty of Miss Martell's performance was the "jazz" music, which they had never heard before, the artist spending some time in coaching the local musicians on syncope.

Sir James M. Barrie Visiting France. London, Nov. 20.

Sir James M. Barrie is visiting France at the invitation of the American War Office to inspect the recently built war towns and workshops at the base.

A Brilliant Combination of Fame and Talent!

Janette Martine and Con Conrad

The Girl From France

The Writer of "Oh, Frenchy"

Presenting a Rippling Playlet With Bubbling Melodies.

Named After His Big Song Hit, "Oh, Frenchy."

Dialogues by WIN N. DALE

Songs by CON CONRAD

Management of E. K. NADEL

Mlle. Martine's Wardrobe by CLAIRE

Effects by DISPLAY STAGE LIGHT CO.

Direction of PAT CASEY AGENCY

The Most Exquisite Scenery in Vaudeville, Designed by P. DODD ACKERMAN

A Franco-American Alliance on the Stage as Successful as the Amalgamation Across the Seas.

Headlining the "10-Act Victory Bill" At Proctor's 5th Ave. Theatre THIS WEEK

INTRODUCING
MR. CONRAD'S
LATEST HIT

"SARAH
COME
OVER
HERE"

ANOTHER
"FRENCHY"

BILLS NEXT WEEK.

(Continued from page 23)

PANTAGES (p)

(Sunday opening)

Holmes & LaVere

Van Flomen & Co

Green & Page

Revue Boquet

Hill Tivoli & Hill

Bayramah, Gie

BIJOU (who)

(Jacksonville split)

1st half

Onni & Dolly

Alto Ferrill

Midwestern & Spelmer

Ethel McDonough

Eva Fay

Schenectady, N. Y.

PROCTOR'S (who)

Aerial Mitchell

Josephine Davis Co

Tom Brown's Revue

Curly & Al

Albion & Reed

2d half

Nadle

G. & G. Archer

Bob O'Connor Co

Alex O'Neill & Sexton

"Study in Scenery"

2d half

Saratoga, Pa.

POLY'S (who)

Cooper & Lacey

Nita Johnson

Doris Lester 3

Story & Clark

Fred J. Ardath Co

2d half

Musical Fredericks

Arthur & Lee Bell

Myrtle Hansen 3

Kuray Livingston

Bachelor's Romance

Seattle

ORPHEUM (who)

(Sunday opening)

C. McDonald

Miller & Penfold

Margaret Farrell

Lander Bros

Paul Decker Co

Rodriguez Bros

Reynolds

Reynolds

PANTAGES (p)

"Here Comes Eric"

Morris & Shaw

Happy Jack Gardner

Sampson & Douglas

Hartshorn

St. Louis

ORPHEUM (who)

Kenny & Rhea

Shub & Campbell

"The Bride Shop"

2d half

I & B Smith

Revue DeLuxe

Toledo

KBITH'S (who)

Helen Jackson

Hilkins P. & Arline

Melby & Arline

"The Music"

"Wanker One"

Chris Richards

Leo & Cranston

Toronto

SHIA'S (who)

Toson & Genta

Dave Roth

O'Donnell, Blair

Jonas & Greenlee

Josephine & Brooke

Parma

Blanche Ring

Parma

PANTAGES (p)

Nebraska City

Chung Hwa Four

Leo Stanton Co

Taylor & Correll

Selina's Circus

Springfield, Ill.

MAJESTIC (who)

Santry & Norton

Dublin Girls

Owen Moore

"Old Soldier Fiddlers"

McCormack's Exhibit

2d half

Monroe & Grant

Marcelle

Baker & Gilmore

Fred Seaman

Bogandy Troupe

Springfield, Mass.

PALACE (who)

Swift & Daley

Chas. Howard

E. J. Connelly

Mack & Vincent

Seattle

"Petitcote Mistrals"

Seabury & Price

3 & 7 Troupe

Tom Moore Co

Willmot & Hill

Burns & Freeman

Dee De Koe Tr

Springfield, Mo.

HWAY (who)

Harry Fisher Co

Charles Martin

Ralph Cummings Co

Walton & Francis

Munford & Thompson

2d half

Nelson

Homer & DuBar

"Lonely Soldier"

Shub & Campbell

Russell & DeWitt

2d half

Syracuse, N. Y.

EMPLE (who)

Nedie

L. G. Archer

Ben Bernie

Williams & Mitchell

Kline & Kline

4 Bangards

York, Pa.

OPERA HOUSE (who)

Rialto & La Mont

Em & Alton

Kalshis Howlans

(Two to fill)

McCure & Dolly

Jack Marley

Lawson & Clare

Marie & Ann Clark

(One to fill)

Waterbury, Conn.

POLY'S (who)

Humor

Forre & Tabbo

Barnes & Freeman

2d half

Elly

Thornton & Thornton

Old Homestead 5

Sammy Duncan

"Through Thick & T"

Waterbury, Conn.

THE MUSIC (who)

Black & White

2d half

Four Buttercup

Conway & Woods

Frank Stafford Co

Winningham, Del.

Bond & Rick

Bollinger & Reynolds

Will Bird

Madeline Barr & E

Wilton Sisters

Curran of Fun"

Ben Bernie

McConnell & Austin

Winningham

ORPHEUM (who)

DoWolf Girls

Robinson's Elephants

"Somewhere in It"

Joie Heather

Kiraly Kids

Claudia & Scarley

Littluthies

PANTAGES (p)

O'Diva

Noodles Fagin Co

Raul Fortia Sattio

Hugo Luigens

Thel Sisters

Worcester, Mass.

POLY'S (who)

Vander Bieglow & K

Claudia Coleman

Harry Green Co

Carson & Willard

Utica, N. Y.

COLONIAL (who)

Leo & E. Archer

Master's & Kraft

Marshall Montgomery

For & Britt

(One to fill)

Ben Bernie

Williams & Mitchell

Kline & Kline

4 Bangards

York, Pa.

OPERA HOUSE (who)

Rialto & La Mont

Em & Alton

Kalshis Howlans

(Two to fill)

McCure & Dolly

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Lawson & Clare

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Vander Bieglow & K

Claudia Coleman

Harry Green Co

Carson & Willard

Utica, N. Y.

COLONIAL (who)

Leo & E. Archer

BEST PLACES TO DINE AT

See the GIRLS PLAY HOCKEY. VICTORY REVUE

With World's Greatest Skaters and Ice Ballet

The 1919 Edition of the Golden Glades

4th Floor: Dinner at 7.30—Midnight Parade 11.30

CAMP of the ALLIES 3RD FLOOR MOST NOVEL IDEA EVER

Nina Whitmore, Hostess

ARTERNOON TEA DANCES : TO 6 MAIN FLOOR

Thomas Healy's
Broadway & 66th St. N.Y.
Phone Columbus 8900

THE DOOLEYS

JOHNNY, WM., RAY and GORDON

Dine Always at the Rendezvous of the Profession

WOLPINS', Broadway and 47th St., New York

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 Open)

124 South 13th St. (Open)

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"Innocent Maids" 25 Star Toronto 2 Garden
Buffalo.
Irwin's "Big Show" 25 Gayety 2-4 Grand
Akron 5-7 Park Westportown 0.
"Jolly Girls" 25 Englewood Chicago 2 Crown
Chicago.
Kelly Lew 25 Jacques Waterbury Conn 2 Hur-
ing 4 Seaman's New York.
"Liberty Girls" 25 Majestic Jersey City 2 Peo-
ple's Philadelphia.
"Lil Litters" 25 Lyceum Columbus 0 2-8 Cort
Wheeling W Va 4 New Castle 5 Denver Falls
Pa 6-7 Canton 0.
"Maids of America" 24-26 Berchel Don Moines
la 2 Gayety Omaha Neb.
"Majestic" 25 Gayety St Louis 2 Star & Garter
Chicago.
Marion Dave 25 People's Philadelphia 2 Palseo
Baltimore Md.
"Merry Rounders" 25 Gayety Kansas City
Mo 5 L. O.
"Midnight Maidens" 25 Century-Kansas City
Mo 2 Standard St. Louis.
"Miles-Mile Girls" 25 Empire Cleveland
2 Cadillac Detroit.
"Military Maids" 25 Lyceum Washington D C
2 Trocadero Philadelphia.
"Mittion Dollar Dolls" 25 Gayety Detroit 2
Gayety Toronto.
"Mischief Makers" 25-27 Armory Binghamton
25-30 Hudson Schenectady 2 Akron 2-4 Wa-

terton 5 Oswego 6-7 Inter Niagara Falls
N.Y.
"Monte Carlo Girls" 25 Majestic Scranton Pa
2-4 Armory Binghamton 5-7 Hudson
Schenectady N.Y.
"Oh Girls" 25 Casino Boston 3 Grand Hartford.
"Oriental" 24-26 Gayety Sioux City Ia 3 Cen-
tury Kansas City Mo.
"Pace Mak-ers" 25 Gilmore Springfield 2 Wor-
cester Worcester.
"Parle by Night" 25 Gayety Louisville Ky 2
Lyceum Columbus O.
"Parlatan Filles" 25 Akron 28-27 Waterston
25 Oswego 29-30 Inter Niagara Falls N Y 2
Star Toronto.
"Pansant Winners" 25 Howard Boston 2 Gay-
ety Brooklyn.
"Pirates" 25-27 Casino Chester Pa 28-30 Bway
Camden 1-4 Camp Dix Wrightstown 5-7
Grand Treston N.J.
"Puss Fuss" 25 Empire Albany 2 Gayety Bos-
ton.
"Razie Dazie!" 25 Star St Paul 1-3 Gayety
Sioux City Ia.
"Record Breakers" 25 Olympic New York 2
Gilmore Springfield Mass.
Reeves 41 25 Corinthian Rochester 2-4 Bate-
lie Syracuse 5-7 Lamberg Utica N.Y.
"Roasted Girls" 25 Columbia Chicago. 2
Gayety Detroit.
"Sixty Seven" 25 Gayety Montreal 2 Empire
Albany.
"Social Follies" 25 Garden Buffalo 3 Empire
Cleveland.
"Social Maids" 25 Gayety Omaha Neb 2 Gay-
ety Kansas City Mo.
"Speedway Girls" 25-26 Cort Wheeling W Va.
27 New Castle 28 Beaver Falls Pa 29-30
Canton 30 Victoria Pittsburgh.
"Sporting Widows" 25 Star Cleveland 2 Em-
pire Toledo.
"Star & Garter" 25 L O 2 Orpheum Paterson.
Rydel Rose 25 Empire Brooklyn 2 Empire
New York.
"Tempest" 25 Victoria Pittsburgh 2 Penn Cir-
cuit.
"Trail Hitters" 25-26 Bristol 27-28 Easton
29-30 Majestic Wilkes Barre Pa 2 Majestic
New York.
"20th Century Maids" 25 Columbia New York
2 Empire Brooklyn.
Watson Billy 25 Hurlig & Seaman's New York
5-7 Park Bridgeport.
White Pat 25 Gayety Boston 2 Columbia New
York.
Williams Mollie 25 Gayety Washington D C
Gayety Pittsburgh.
"World Busters" 24-27 Camp Dix Wrightstown
25-30 Grand Treston 2 Empire Hoboken
N.J.

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CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

A Government picture will follow "The Rot-
ters" at the Playhouse.

"Over There," with Capt. Campbell, R. F. C.,
after circling the three upturned Hubbard-booked
looms, closed its tour last Saturday.

When "One of Us" comes to the Cort, Doc
1. Henry Kolker and Clara Joel will play the
leads.

The perennial Myles Murphy is ahead of
Chauncey Olcott and John B. Hogarty, the
Irish Eric, is counting up.

Graco La Rue, Hale Hamilton, Billy Van,
Arthur Duigan and other distinguished tempo-
rary layers-off, were here this week.

Rollo Olin, of "The Girl He Left Behind," has
been called into service, replaced by Warren
L. Green.

A faker, claiming to be a brother of a show
manager now connected with a Broadway
hit, has been "roughing" actors backstage.
After refused by H. Ashton Tongue, he stole
Tongue's overcoat and slipped away.

Billy Browning (Browning and Dawson)
will lay off some more, having received word
from Ben Dawson, who is ill at Knoxville,
Ill., that Ben has been ordered to California
for rheumatism.

Recognitions announced as follows: St. Paul
Nov. 14; starting with week of Nov. 24, will
play full week instead of splits; Superior,

Wis., Nov. 13; Billings, Mont., Livingston and
Lancaster, Mont., and Spokane, Wash., all on
the Ackerman-Harris, Nov. 10.

Mort H. Singer refused permission for sev-
eral acts to appear at a benefit for crippled
returning soldiers at Fort Sheridan because an
administration change was made. Charles White,
the boxer, ran the event. The association has
been generous in furnishing boxes and talent for
many war movements, but balked at unpaid
services for paid entertainment.

The peace celebration was the cause, traced
by Lew Madden, of vaudeville, when removed
from the Morrison Hotel to the Poppeable
Hospital last week. Madden was noticed act-
ing strangely, and when released, it must have
been a result of the general jubilation.
His friends bore out the statement, as Madden
is a vaudeville of unimpaired reputation.

Loris J. Howard, connected with popular-
ized theatricals, has issued a new office at
20 East Jackson boulevard, and formed the
"Loris Howard Studio," with the as-
sured intention of invading the 12 producing
fields. He has some plays by himself and
Ralph Ketterling in preparation, and will star
Adelaide Thurston. He will also lease plays
for stock.

Pence Nov. 11 was celebrated in Chicago
on the 11th floor of the Majestic Theatre
Building by one of the most startling per-
formances ever given by a group of ordinarily
sane men. The performance was accompani-
ous, impromptu, spontaneous and mado-
rous. It was participated in by most of the
amiable persons who run vaudeville from this
centre. It was a "school" act, and Lew Can-
tor, a pioneer in school acts, was the teacher
and stage manager. Irving Tishman played
the "silly kid," his brother, Sam Tishman, is at
Fort Omaha. Jake Elias, who played the
tough kid, has two sons in the service. Will

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J. Harris played the Jew kid. Two of his cousins fought on the battlements of Franco. George Van played straight. He has a nephew in the Rainbow Division. Johnny Nash was the juvenile. His brother-in-law fell at Viny Ridge. Bill Jacobs played the nation. His brother, Frank Jacobs, was reported missing in action July 22, with the A. S. F. Harry Miller was the wop. His son is at the Officers' Training Camp in Rockford. Lew Chance announced the chorus girls at follows: The Misses Natalie Kaleschum, Maxine Richards, Henrietta Shapiro, Molly Greenwald and Georgina Mence. An upturned table served as a blackboard. A folded copy of VARIETY was the "teacher" used by the teacher. The floor was the seat. Only a futurist critic could review this act. All had a good time despite there was no audience.

GRAND (Harry J. Ridings, mgr.)—"Chancey O'Connell" in "The Voice of McConell" opened Nov. 17.

COLONIAL (Rollo Timposl, mgr.)—"Jack o' Lantern" (33th week).

CURT (U. J. Herrman, mgr.)—"Lombardi, Ltd." (22nd week).

COLUMBIA (Frank Parry, mgr.)—"Maid in America."

CROWN (E. Rowland, Jr., mgr.)—"American Burlesques."

ENGLISWOOD (B. M. Semon, mgr.)—"The High Flyers."

GARRICK (J. L. Garrity, mgr.)—"Rockabye" (33rd week).

HAYMARKET (Irene & Cimagne, mgrs.)—"Stock Burlesques."

ILYNOIS (Rollo Timposl, mgr.)—"Flo-Flo" (33rd week).

IMPERIAL (Frank A. P. Gasolio, mgr.)—"Jazz Club."

LA SALLE (Nat Rogers, mgr.)—"Rock & White Revue" (33rd week).

NATIONAL (Frank A. P. Gasolio, mgr.)—"Hearts of the World" picture.

OLYMPIA (Abe Jacobs, mgr.)—"Three Faces East" (33rd week).

PLAYHOUSE (Guy Hardy, mgr.)—"The Return" (23rd week).

PRINCESS (Will Slinger, mgr.)—"The Little Brother" (33rd week).

POWERS (Harry J. Powers, mgr.)—"Laurels Taylor" in "Happies" (33rd week).

STAR & GARTER (Wm. Roche, mgr.)—"Hilling Dollar Dolls."

STUDEBAKER (Nat Smith, mgr.)—"The Melting of Moly" opened Nov. 17.

VICTORIA (J. Bernero, mgr.)—"Seven Days' Leave."

WOODS (Homer Buford, mgr.)—"The Crowded Hour" (33rd week).

MAJESTIC (William G. Tiedale, mgr.)—"An unfortunate start plus an audience unusually close and early knocked all the joy out of a bill that had none to spare.

FRANCES KENNEDY

THE MERRIEST COMEDIENNE

In exclusive songs

By WM. B. FRIEDLANDER

Monologue her own conception

"There is one act that can appear on any bill that does not need any particular costume," said Manager Jim Wood of Keith's Theatre after the Monday matinee, "and that is Miss Frances Kennedy." He said it because he saw how well her act had gone over.

Miss Kennedy got on the train and left her wardrobe trunks with the baggage man at the depot, with instructions to send her trunks on the same train, and she fully expected that they would be delivered at the theatre in time for the matinee; but they failed to arrive.

So Miss Kennedy, all smiles, good natured and apologetic, wore her street clothes at all performances Monday, and to tell the truth, the effect of the simple shirtwaist and brown skirt was far from unbecoming—it rather suited her easy, informal and breezy manner.

She sang several songs, gave her imitation of the catty lady at the tea party, brought a patriotic note into her act, smiled sweetly, laughed infrequently, and was compelled to make an impromptu address.

The audience yielded most gracefully and easy to this charming performer, because it would have had to be bombproof not to have yielded to SUCH A REMARKABLE performer with such a wonderful personality.

—DAYTON "DAILY NEWS"

An unusually fine bill is being presented at R. F. Keith's. Everybody on the bill has a right to be there.

The star entertainer on the bill is Miss Frances Kennedy, who has a way that makes you just crazy about her. She is one of the joyous personalities of the stage. She never lets her audience see her except when she is smiling. Troubles, any come, the day may be dark, and even weaknesses may weaken her vitality, but when the time for her act arrives, there is Frances Kennedy with a smile on her lips, and a lot of happy songs, good stories and clever monologues that seem to make her feel better, and certainly makes her audience feel better.

—DAYTON "JOURNAL"

Gowns By

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Jack Norworth, who was a tidal wave at the Palace last week, was a ripple at the Majestic Monday matinee; and he ran far ahead of the rest of a good bill that looked good on paper and delivered, but got nothing back.

Norworth, with his half-bearing voice and three-in-one delivery, used the same numbers, with one addition—a pot-pouri of nursery rhymes adapted to the war situation. With his finish number, a tribute to the navy and his song entitled "On the Day When Peace is Declared," there is a bit too much war stuff for the present inclination of the public.

The show opened with the Four Seasonal Bores, who entertained in the air. Clara and Emily Barry secured Courtney Sisters. The only point of similarity is the fact that in both instances two women sing and talk and dance. The heavier Barry holds up the act, which, withal, is wobbly and shabby for material.

Lena Hoffman, a splendid figure of a woman with a fine voice, sang her soprano out in a well-balanced choice of songs, finishing as in the worst these days with a patriotic number.

Henry B. Toomer appeared in "The Wife-Saver," Frankie Andoli's old sketch. There were enough laughs in the sketch to haw the audience for Ames and Winthrop. At this point, the farce stopped altogether and it began to sound like a vaudeville show. The Ames-Winthrop skiffing has a cumulative effect, gathering momentum with each number. The New number for the finish is a delightful bit of travesty.

"White Compton" preceded Norworth, and Maria Lo, in art poses, closed. Swing.

RIALTO (Norman Feld, mgr.)—"Get Loose"—Billy Swede Hall and Co. got the gravy with a comedy sketch which holds suspense and rips down on a big laugh. The action is quick and snappy. Benny Harrison and Co. do a version of the Jewish letter-carrier idea, good response throughout; Herberta Brown (impersonator) showed rattling variety and skill on the light wire and scored a whirlwind at the end. Givens, Kramer and Orant feature a brass band with a big-top background, and interpolate comedy and song specialties; strong. Conley and Francis sing good songs well and gag in a few minutes, which, combined with good voices and pleasant personalities, make up a splendid act.

KIDGEE (A. W. Roth, mgr.; agent, W. V. M. A.)—"Col. Diamond and grandsons, the old party still whistling merrily about on his dog and the younger looking younger all the time; it was her understating had not showed the cake walk number would have been more surprising. George and Tony, acrobats, average sort. Beatrice Miller's Daxist, good voices and better instrumental work. Walter and Dye, a good bill with song, dance and story, the three

BUSHWICK, BROOKLYN, THIS WEEK (Nov. 18)

PALACE, NEW YORK, NEXT WEEK (Nov. 25)

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elemental vaudeville components. Hickey Brothers hoofed like all possessed, cross between dancers and acrobats, and sang and pulled a HIFANG comedy bit. HAYMARKET (Warren B. Irons, mgr.) Success continues to attend the venture of the Irons & Clansons stock burlesque. Archer Clansons wrote the book for the offering last week, entitled "The Sunshine Girl." As in the previous offerings, Micky Markwood, Melba Falar and Margie Cuttle have the high spots. They work hard and to good effect. Law

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Majestic Theatre Building CHICAGO, ILL.

Powers and Kait Powers are 'Moussants' in the comedy line, with Bee Brooks and Louise Stewart helping Miss Cuttle and Miss Falar along in the trial and torriduous business. The show is in two acts and seven scenes. The settings, while not elaborate, are intelligent, and an effort is made to introduce atmosphere whenever possible. Particularly meritorious is the chorus, and in this connection special mention should be made of a little girl who steps out of the

chorus and into the centre of the stage several occasions. Her name is Elsie Wheeler. She is more of a looker than a stepper, at more of a stepper than a singer. But what looker she is! With a Red Cross nurse uniform she got the biggest applause of the evening in a war number in which all principals participated. The show was much appreciated and heartily applauded by a well filled house. The seems to be no doubt as to the permanency of the venture. Spring.

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Mike Curper, co-author of "Up in the Air,"
which lived in the north a few weeks ago,
announces the show will be sent on the road
again.

Eva Tanguay rested here for several weeks
during the epidemic.

An appeal has been issued by Camp Kearney
Volunteer Playlets for vaudeville and legit
actors to offer their services while in this
section.

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ORPHEUM (Fred Henderson, gen. rep.;
agent, direct)—16, good comedy bill was
selected for the reopening. Jack Alfred Co.,
very good, opening spot. Holmes and Wells,
comedy. Frank C. Morton Co., vent. big. Wal-
ter Kelly, hit. Gallagher and Rolley, big
by Ackerman. Harris for an indefinite en-
gagement at the Macdonough, Oakland, to
Al. Herman, hit. "High Seas." In closing po-
sition, went fairly well. James J. Morton's
amusement entertainment perpetually
FANTASIES—16, good bill. Zeno Dunbar
and Jordan, opened good. Foila Sisters and
Leroy, classic. American Hawaiian Trio,
pleased. Octavia Handworth and Co., well
played. Ethel Wood, hit. N. Oliver,
closed spot.

CASINO—16, seven-act, entertaining bill.
Larocchini opened well. Standley and Gale,
novelty. Florence Bell and Jack Belgrave, ex-
cellent sketch. Ferdinand, applauded. Carrie
Gosch, Western, artistic success. Betty and
Edna Fawcett, hit. Nine Liberty Dancers,
classical, closing position.

The Casino has raised its prices from 20 to
30 cents for orchestra seats, and 60 cents for
boxes. These prices were in force during the
Will King engagement at this house.

The Hippodrome at San Jose is expected to
open about Dec. 8.

A permit to start building the new Hippo-
drome in Oakland, on the site of the present
Macdonough Theatre, has been applied for by
Ackerman & Harris.

W. H. Hoxley, representing the Banvard's
Theatrical syndicate of the Orient, is here
organizing a musical comedy company for
that territory. The company, which will con-
sist of 16 people, is expected to sail some time
in January, to open in Rangoon, Burma.

Joe Cohen, Honolulu theatrical manager,
visiting here for several months, will return
to the islands shortly after the holidays. He
is at present negotiating with various musical
comedy organizations for a stock season at
his Bijou, Honolulu. "Hearts of the
World" picture has also been accepted by Mr.
Cohen for presentation in his island theatre.

With the reopening of the theatres, the pic-
ture houses raised the admission, now 15-25-
35, the lower boxes bringing 50 and 75
cents. This is an increase of 50 cents for
boxes and ten cents on the other seats. The
first, another Class A house has raised its
prices from 20 to 30 cents for orchestra seats, and 40
cents for boxes and boxes.

Paul Wilkerson, who during his Coast
visit was connected with Mack Bennett's
relieve costumed work, to again be in
charge of "Wagon" water act.

E. M. "Eph" Asner, general manager of the
Tivoli, has secured De Mandi to direct the
orchestra at 20 places. De Mandi was for-
merly musical leader at the St. Francis here.

California International Livestock show,
scheduled to open Nov. 2, postponed to Nov.
10, is now postponed to Feb. 9.

Mrs. Ivy Frances Crane was given an inter-
locking ceremony in California here last week
from Douglas Lewis Crane. Mrs. Crane charged
neglect. The Crane were married in New
York in 1923 and separated in May, 1924.

Maurice Chick is a member of the Matland
Players at the St. Francis Hotel.

Ethel Davis and Fred Rich left for the east
last week. They play the Empress, Denver.
This week. Miss Davis was formerly with the
Will King musical comedy company and was
recently married to Mr. Rich, leader of Tait's
Jazz Band. The material for their vaudeville

net was written by Arthur Behm, of the
Waterson, Berlin & Snyder office here.

Raymond Tent returned to Denmar, N. M.,
last week, to look after his various business
interests there, including the Theatre.
The ban was lifted here Nov. 16. All the
vaudeville and picture theatres reopened
Saturday afternoon, except in Mission and
North Beach districts, where there are still a
few cases of influenza. The restrictions on
the districts still closed, mainly picture
houses are expected to be removed within na-
other week. The legitimate houses opened
Saturday night. The Curran, with "Business
Before Pleasure," and the Alcazar Stock pre-
sented "Upstairs and Down." The Columbia
remained dark, the "Very Idiot," in re-
hearsal here for several weeks, scheduled to
open a three weeks' engagement at this house
Nov. 25, was taken out of town on the "one
nighters" before the opening here. The mask
ordnance remains in effect, and the order to
wear masks must be thrown on the screen be-
fore each performance. The Health Board is
expected to reverse the mask wearing policy
any day. The net receipts of all theatres Satur-
day, afternoon and evening, were donated to
the United War Work. A general celebration
and parade, in which actors, stage hands and
musicians participated, was held Friday night.
The newspapers donated full page announce-
ments that restrictions were removed from all
cases of influenza, and that the public could
attend the theatres in perfect safety.

The Roy Claire Musical Comedy Co., for
several months at the Bungalow, Oakland, has
been engaged by the Alcazar Stock, Oakland,
P. Law Files, Walter Spencer, Phyllis Gar-
land and Hazel Lake. It is being considered
by Ackerman & Harris for an indefinite en-
gagement at the Macdonough, Oakland, to
present a series of vaudeville sketches in conjunc-
tion with five acts of vaudeville.

Rben Mitchell, recently engaged to play
leads with the Fulton Players in Oakland,
opens next week.

CLEVELAND.
SHUBERT-TOLMAN (John F. Hale, mgr.):
—"The Victory Girl," with Frank Fay and
Violet Dale, scored pronounced success. It
suggested, but not quite vulgar—It is more
like French vaudeville or "revue" than such
as "The Girl from the South." It is a little
clever, and Frank Fay has an unexpected
amount of that valuable commodity known as
talent, and he too, evens of the European in
his mannerisms and farce. Others in the cast
are Harry Connor, Hunter Kinsley, Alan Bos-
well, Ruth de Transmont and Adele Ardine.
OPERA HOUSE (George Gardner, mgr.):
—"The Girl from the South," a good show-
house on its opening. Grant Mitchell justly
featured in the title part. What a woman
splendidly are David Davidson, Barlowe Ber-
land, Rowland Buckstone, J. Emmett Driscoll,
Charles Gilbert and Grace Nolan.
KEITH'S HIP (John F. Royce, mgr.):
Howard and Clark and McKay and Ardine the
best acts. It's a well mixed bill. "The Wrecker
One," well acted and very poorly conceived
attempt to give a different twist to the dram-
atic war sketch. McKay and Ardine have one
of the smartest acts they have brought up.
Howard and Clark have a reputation for good
musical turns to maintain and they never
disappoint. In addition to being a good
comedian, Mr. Howard is a good showman.
McDevitt, Kelly and Lucy, three Darling Sis-
ters, Leo and Crustache, and Lyrdell and Macy.
FRISCILLA (Palmer C. Slocum, mgr.):
Congress and Carnival of New Models. Six
models posed in eight scenes. Fitch Cooper,
Martin and Courtney, Vivian and Nagel, and
other stars.

GRAND-Grand Stock Co. in "The Girl
Who Came Back," new, by Samuel Golding,
never better than Charles Allen Bentley, J.
Hooker Wright, Harold Kennedy, Rita Porter,
Charlotte Daniels, and others.
DUBUCH (Wm. A. McDonald, mgr.):
—"The Time," a wartime romance, this week.
Vaudeville, clear and pleasant. Another
week. Leading roles are taken by Don Bur-
roughs, Miss Courtney, Will D. Corbett, Wil-
liam P. Powell, Constance Warren, and Edna
Burke.
EMPIRE (Dunlop Lawson, mgr.):
—"The Big Review" with Hickey seven.
STAR (Drew and Campbell, Mgr. Lessons):
—"Dorothy Burlesque" act.

ATLANTIC CITY.
By Charles Scheer
A chase that started late in August and
has continued ever since was ended last week
when Cecil B. DeMille and his wife returned
from Cleveland with James Farnham, a sail-
man, aged 22, to answer charges of Louis
Horn, a professional of New York, preferring
larceny. A diamond ring, pin and watch,
totaling value \$1,200, are involved. The
ring and watch were recovered by the pin
missing. Horn, playing at the Globe in
August, stopped at the Regent Hotel, where

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108th STREET AND BROADWAY

Farmer was employed as a bellman. He re-
turned one evening from the theatre and after
he had reached his room called Farmer to his
apartment, handed over the jewelry and asked
him to check them in the safe. Next morning
the jewelry and Farmer were missing.

The presence of an unidentified body of a
woman at Cape May, where it was found on
the beach a few days ago, has excited Phila-
delphia and Atlantic City. The report is in-
terested because it seems to be more and more
definitely fixed that the missing Mrs. Rose
Mannhann of this city is the same person. Mrs.
Mannhann was missing three weeks ago, a guest
at the Hotel Hygien, known as a theatrical
hotel of moderate rates. Miss Mannhann, who
came here on the case, gave out an interview
through Proprietor Morris Rothman expressing
conviction that the body was that of her friend.

"Bellyboo," 21-23, with Ada Lewis, W. J.
Ferguson, Ferdinand Gottschalk and others.
27-30, Charles Dillingham's new Wm. Lohman
comedy, "Back to Earth," with Charles Cherry,
Wallace Edginger and Ruth Shepley.

BOSTON.
BY LEN LIBBY
KEITH'S (Robert G. Larsen, mgr.; agent,
U. B. O.)—Muriel Winslow, who had been
headlined in place of Basile Clayton
Monday night, as she topped the show with
her Tanguay-like single. In referring to the
dancing artists overseas she said: "It's rough
on one's health, but oh, boy, what a life." The
Keith act drew well, and the house was cap-
acity with the exception of a dozen or so of
third tier boxes. The Theatre opened in a
not that started almost hopelessly, but which
closed so strong it goes into the class of the
Blossom, an improvement over the last year.
Hill also started weak but saved his single
by an improvement over the last year. Hill
was a riot. He didn't make good in his
p. 22. Hill, Madison and Winchester and
others much their own way and might do well
in dropping the first five minutes of released
sidewalk stuff, and play the strongest stuff
from Cleveland with James Farnham, a sail-
man, aged 22, to answer charges of Louis
Horn, a professional of New York, preferring
larceny. A diamond ring, pin and watch,
totaling value \$1,200, are involved. The
ring and watch were recovered by the pin
missing. Horn, playing at the Globe in
August, stopped at the Regent Hotel, where

THE PSYCHOLOGICAL MOMENT HAS ARRIVED

The song that appeals to the Mothers, Sweethearts and Wives of our Brave Heroes

HERE IS YOUR COPY WIRE OR CALL FOR YOUR ORCHESTRATION

All Aboard For Home Sweet Home

Words by
ADDISON BURKHART

Music by
AL. PIANTADOSI & JACK GLOGAU

Intro. *Not too fast.*

Fam-p. *Voice.*

Cheer up moth-ers dry your
When our boys sail up the

tears, He's com-ing back to you. Sweet-hearts you'll soon
say. A great day that will be. They'll be more than

hear the cheers. For your he-ro true. Bat-tles roar hell
proud to say. Hel-lo Lib-er-ty. With joy our hearts

hear no more. Soon hell sail from Fran-ces shore. Now that he's paid the
will be filled. Soon our France we will re-build. For you've been true

debt. He owed to Laf-a-yette. He will say good-bye and cry:
blue. So now we say to you, "Au Re-voir" but not "Good-bye!"

Chorus.

All a-board for Home Sweet Home a-gain. To the girl I left be-
hind, I'll go sail-ing 'cross the foam a-gain What a wel-come
there I'll find. And the day that I re-turn to her I will
make that girl my own. Hel-lo dear home town, I'm home-ward

bound. All a-board for Home Sweet Home. All a-Home.

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The Song of the Moment

"MOON OF THE SUMMER NIGHT"

THE PRETTIEST BALLAD WRITTEN IN YEARS

OH, WHAT A NOVELTY COMEDY SONG

BY ALLAN FLYNN

"I LOVE HER AND SHE LOVES ME"

AN AVALANCHE OF LAUGHS

BY HARRY ROSE AND JACK GLOGAU

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Buckner's Own Acts in Vaudeville

ran late and the pictures were pushed hard. Their ban-jetting specialty is a neat novelty well developed.

BOSTON (Charles Harris, mgr.; agent, U. D. O.).—Featuring "The Struggle Everlasting" in the films with the vaudeville topped by Gray and Freeman and including Rucker and Winnifred, and Loberg, Brown and Coleman. This house has been doing splendid business right along, it being located next to Keith's, practically, and goes the overboard.

BIJOU (Ralph Gilman, mgr.; agent, U. B. O.).—Film.

BOWDOIN (Al Somerbee, mgr.; agent, U. B. O.).—Double film feature.

ORPHEUM (Victor J. Morris, mgr.; agent, Lowy).—Anna Chandler entire week. Weber and Elliott, Russell and De Witt, Page and White, Watson, Film, Caruso in "My Cousin."

PARK (Thomas D. Soriero, mgr.).—Pictures "Hidden Fire" featured. Business excellent.

SCOLLAY OLYMPIA (Ralph Ripley, mgr.).

—Strong for the pictures this week featuring "The Rainbow Trail" and the Italian War film. Vaudeville, Fienorette, Lergnee and Snoce, Hall and O'Brien, Frank Sherman, trained rosters.

GORDON OLYMPIA (Frank Hookkalo, mgr.).

—Using "Pirating With Fate" and Semmes's comedy, "Whose Little Willy Are You?" for films. Vaudeville, Ruth Christie, Kelly and Berg. "The Broken Mirror." Other semesters, Cassetta and Rydell.

ST. JAMES (J. R. Somer, mgr.; agent, Quigley).—Headline picture, "The Master Mystery," headliner and Houdini appears personally, also his leading lady, Marguerite Marsh. Vaudeville, "Minstrels a la Carte," Mack and Page, Kavac and Vincent.

GLOBE (Frank Meagher, mgr.; agent, Lowy).—Only other house in the city outside of the Orpheum showing "My Cousin." Turned them away at every performance.

COLUMBIA (Joseph Brennan, mgr.; agent, Lowy).—Picture.

SHUBERT (E. D. Smith, mgr.).—The end of the engagement of "Chu Chin Chew" at the conclusion of this fortnight is announced. It has cleaned up in this city. The "sacred cows" are all paid for and when the show departs they will be left here to entertain the children who contributed their mites for their

purchase. They will be housed at Franklin Park.

PLYMOUTH (E. D. Smith, mgr.).—"Seventeen," second month, very satisfactory business. Indications are toward a continuance of good patronage.

MAJESTIC (E. D. Smith, mgr.).—13th week of "Meyrims," which holds the honors for a run so far this season. Business still holds exceptionally good.

WILBUR (E. D. Smith, mgr.).—"Business Before Pleasure" going well and bids fair to remain for several weeks. Nothing new booked.

PARK SQUARE (Fred B. Wright, mgr.).—One of the hits of the season, "Up in Ma-bet's Room," a new play. Second week to capacity. Public evidently likes character of show. Good time helps wonderment.

TREMONT (Charles J. Rich, mgr.).—Final two weeks of "Tiger Rose." Has drawn well, but is due to go on tour.

HOLLIS (Charles J. Rich, mgr.).—Had the only new shown in town Monday night. Ethel Barrymore in "The Of Chance." Her first appearance here after an absence of two seasons. House packed to capacity with typical Boston society audience. Show made a distinct hit.

COPLLEY (H. W. Pattee, mgr.).—Jewett Company presented for the first time in this city the much-talked-of "Hindle Wakes" this week. Performance highly satisfactory and show interested highly intelligent audience.

For a certain relief company in using Lord Dunsany's comedy, "The Lost Silk Hat."

CASTLE SQUARE (George B. Clark, mgr.).—A winner this week in "Lilac Time." Great appeal because of construction. Much effort used in presentation by management of house.

TREMONT TEMPLE.—"Crashing Through to Berlin" seems to be as popular as ever at this theatre.

GAYETY (Thomas Henry, mgr.).—"20th Century Madness" to business seldom equalled.

CASINO (Charles Waldron, mgr.).—"Step Lively Girls," capacity.

HOWARD (George E. Lethron, mgr.).—"Auto Girls." For a house bill the Dummett troupe, Dunley and Merrill, Dunn Sisters, Herman Singer, Kelley and Wilson, Daley Lane.

The theatres in this city had one of the sweet weeks in their history last week.

Lee Shubert, et al. have transferred the title of the Boston opera house to The Opera Holding Co. The house was purchased by the Shuberts last year. The transfer indicates no change in the actual ownership. At present the house is dark.

The Castle Square, the new stock house in this city, is playing in luck. Difficulties in transportation which have existed in the past are now to be obliterated by the construction of a special car line which will make a loop around the theatre. This will greatly aid the patrons of the house.

Jessamine Newcomb of the Coppley theatre company spoke on the work of the Henry Jewett Players and her experiences on the stage in England and this country at a private affair held at the home of Mrs. Elizabeth A. Savage in Newton last week.

Boston theatre goers were pleased at the return to the box office at the colonial of Frank Cauley. He had been ill for some time.

The underwritings of "Magtime" have asked the management to allow them to give a performance of the show. Shubert is on in its 13th week, the underwritings have not had a chance to figure.

Houdini's appearance in this city to boost his film at the St. James was accompanied by many of his spectacular stunts. When he appeared at the Keith house in past seasons he always got plenty of advertising.

When Minna Valeri was responding to an encore of her Spanish dance in the second

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MAY B. BRILLIANT

"THE GIRL FROM OVER THERE"

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NEW YORK OPENING SOON

act of "Maytime" last Thursday night a splinter penetrated the sole of her shoe and she limped from the stage without finishing. William Morris saved the situation by a most appropriate remark and brought the cast back to life. The show went on without interruption.

"Che Chis Chow" received a barrel of publicity through a story of the separation of Adele Stollman and Howard Butler, the former a slave girl and the latter a robber chieftain in the show. The story is credited to John Lugo, general Shubert press representative, and was based on "the wild woman of the stage" refusing to be bound by domestic fetters. Unfortunately the yarn was so cleverly written the newspaper "rewrite men" spared it rather than spoil it, with the result that a supposed news story ran in various papers with the identical wording on Friday afternoon.

KANSAS CITY.

Gladys Hatch, a Kansas City society girl, 23 years old, and daughter of Peter B. Hatch, an attorney, became a "leading lady" last week at the Empress, which plays Fantaques acts. Guy D'Essey, the week's headliner, came to town filled with gloom over the lifting of the "flu" ban, and then was dumped to the seventh level of despair when his leading lady announced that the influenza had her. Miss Hatch substituted.

Reports show that Kansas City's film industries are doing a gross business of \$30,000 weekly.

"The Girls of the U. S. A." is at the Gayety this week, with the Century, the other burlesque house, playing "The Aviator Girls."

Alexandra Carleila is at the Grand in "The Country Cousin." "A Tailor-Made Man" at the Grand Nov. 24.

At the Shubert "Leave-It to Jane" is featuring Ed Foley, James Walsh, Edward Lynch, Les Lature, Eva Olivetti and Neo Bowdin. William Hodge is scheduled for Nov. 24.

MONTREAL.

By ARTHUR SCHALKER.
HIS MAJESTY'S (Edward & Descoli, mgrs.).—"In Old Kentucky," first time in many years. Next week, San Carlo Opera Co. PRINCESS (E. Le Prie, mgr.; agent, U. B. O.).—Headlined by Valenka Suratt & Co. Herbert Clifton, Johnny Burke, Mr. and Mrs. McBurn, McInosh and Musical Matins, Eugene Emmett, Race and Edge, Ball Bros. Business good.



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THE TALK OF NEW YORK

LOEW'S (Ben. Milla, mgr.).—Anderson and Goines, Leonore Simonson, Homer and Dubard, Alber and Rogers, Alexander Bros. and Evelyn. "The Claw" (film).

ST. DENIS (Fred Crow, mgr.; agent, U. B. O.).—Headlined by Elmo Marlo's Lady Orchestra. Nip and Tuck, Allison, Arlene Fredericks, Sydney and Towler. "The Golden Wall" (film).

IMPERIAL (H. W. Cosover, mgr.).—Lillian Gish in "The Great Love" (film), John Fiddes Tenor.

GATETY (Bob Simons, mgr.).—After closed for six weeks opened with "Puss, Puss" to packed houses.

NEW GRAND (Geo. Rodsky, mgr.).—"Turn of the Wheel" (film).

When the theatres reopened Nov. 12 attendance was light at the matinees, but has picked up since. Business at evening shows good.

Geo. Rodsky, manager of the Grand, appointed general manager of all Jule & J. J. Allen theatres in the Providence of Quebec.

NEW ORLEANS.

By O. M. SAMUELS.

ORPHEUM (Arthur White, mgr.).—The reopening bill at the Orpheum is of the luster variety, containing very little novelty and abounding, for the major part in triteness. Its arrangement placed the balance upon the Hall Caine sketch, "The Iron Hand," in which the novelist's son is featured, the result being not particularly felicitous. To what extent peace entered into the local conclusion would be but a surmise. Les Espanoles were designated to open. Spanish dancers. Costuming regular admittance, with the usual complements of sombrero and red rose. Scant appreciation. Irene and Bobby Smith did very nicely second. Drew and Wallace revealed one of those "soda fountain" skits. Miss Wallace dances. Mr. Drew is the type of comedian Chicago admires. They were received calmly. Liberator registered in his usual way. Mollie Collins, next-to-closing, easily emerged with the hit of the performance. He had kept up with peace and that was audibly noted, in relief. "Taisel and Yoshi" do not vary noticeably from the conventional type of Jap acts. However, they kept the audience expectant and seated.

DAUPHINE (Low Rose, mgr.).—Low Rose's celebrated home of uplift began its dalliance with Art Saturday evening, posing to view a stock burlesque organization that overflows many of its predecessors. The comedians are capable, some especially so, the feminine principals nearly always assume competence, while the chorus seems thoroughly advised as to its "chore." Something called the "Hotel de Pep" forms the first part in the initial bid for popularity. It's what is known as "hotel"

LILLIAN BERSE

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WM. B. FRIEDLANDER'S

NEWEST NOVELTY ACT

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THE LATEST AND GREATEST MARCH SONG WRITTEN BY
WILL D. GUS

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stuff" in burlesque and calls forth "bits" that seldom fall in the procession of mirth. The afterpiece is one of those "King" affairs, with John Black playing a king sage or something of the sort in most imposing fashion. Interlarded are the essential number of songs and dances. To the sum total the capacity assemblage paid vociferous homage, awarding exceptional appreciation to Ruby Busby, Sue Milford, Earle Sheehan and Harry Le Van. Le Van is a sippy, sensitive worker of the sort they like here and shot his points across with precision. Sheehan is to be commended for the direction of the dances, several of which brought forth unusual admiration. A runway lighted and lightened the proceedings at odd and various moments, and provocatively it should be mentioned the lights were in the plink of condition. Lew Rose in general factum of the Dauphin's annual burlesque handi-cap, with Jesse Armstrong quite alert in the capacity of judge.

LYRIC (W. R. Hughes, mgr.).—Lyrical Musical Comedy Co.
STRAUD (Foster Olford, mgr.).—Douglas Fairbanks in "His Come Up Smiling."
TULANE (T. C. Campbell, mgr.).—18, "Rio Rio" responded with capacity. Advance insured excellent week. Company averages well. Among the principals Joseph Gray and Martha Lawrence stood out.

PALACE (Sam Myers, mgr.).—18, nothing startling about the Palace first bill. Sam Liebert featured, creditably received. Potte and Hartwell did nicely. Mary Maxwell had nothing but enthusiasm to commend her. Howard and Sadler, scored. "Melody Garden" closed doing very well. The spot.

CRESCENT (Walter Kattman, mgr.).—18, Lewy house. Renewed its activities. "Don Voyage" headlining, began and ended in luscious fashion. Ruth Currie, appearing first, held attention. Stuart and Burns, laughter. Great Howard, has retrogressed. William Dick, pleased.

The Strand management dug up a Fairbanks film to exhibit after its respite in view of the recent local visit of the athletic star. The Canadian lieutenant who hurriedly married Isabel Lily (two ladies) here last week has confessed to being a deserter.

PHILADELPHIA.

KEITH'S (H. T. Jordan, mgr.).—It is seldom as entire bill shares in the honors, but it was so in the case of this week's show. There is really not a weak spot, and there were enough big hits to make it difficult to place chief laurels without doing an injustice to one or two of the others.

Monday afternoon's show stopped along at a fast clip. Probably it was because every seat in the house was filled. Two or three big laughing hits, but little Clara Morton ran right away with the applause of the show. It is probably two years since Miss Morton appeared here, but time seems to take nothing from her. She is still a "cute" little person on the stage even if—as she says in one of her songs—she is a big girl now. Her songs have a lot to do with it, and there is nothing lacking in the "pops" she injects into her work. Charley Grapewin and Anna Chance have the headline position, and fill it capably with the farce, "Let's Vacation." Grapewin has a series of these "Ted Harvey" stories, and this is the second. It is just as good a laugh-winner as "Poughkeepsie," with a lot of snappy dialog and, as usual, well handled by Grapewin and his pretty wife. There are so many trashy comedy sketches in vaudeville it is really refreshing to witness one of the Grapewin force, and vaudeville can stand for all of this kind Charley has in mind.

Paul Morton and dainty Naomi Glass also came in for a liberal share of the good things showered about. They have brightened up their former "Bungalow" act with a new opening and a couple of catchy songs, but their best effort is the ragtime number and dance at the Siles. Beatrice Herford's character stories were as well received as ever. She used one of the best of her old bits—the luncheon—and has freshened up her "shop-girl" bit. Miss Herford is alone in her particular style of monolog, and fits in nicely where audiences enjoy comedy stories with an atmosphere of class. Frank Orin and Anne Cody overcame the handicap of being "local favorites" and got away with a good sized hit in the next to closing spot.

Tarsan proved an excellent repeater, and a big percentage of the audience seemed to fall for the impersonation. The manager of Tarsan

is still overlooking a good bet in permitting the dwarf to work on the stage, for it discloses the identity more than anything else Tarsan does. There is no question about it being a big novelty and a strong vaudeville feature for any bill. George and Paul Hickman failed to appear, and Kinner and Reaney went on in an early spot, and put over a big laughing hit. Their act is shaped up like the Timiney-Corbett turn, but the dialog is all different. The blackface fellow is a corking good comedian, and Reaney an excellent straight, with a good singing voice. The Myrtle Hanson Trio gave the show a fine start, the girls adding a distinct novelty to the act. In the closing spot, Chinko and Co. did nicely with their bicycle and juggling.

NIXON (H. A. Smith, mgr.).—This West Philadelphia vaudeville house is celebrating its eighth anniversary this week. It is unfortunate the celebration should be dimmed by the recent death of the veteran showman whose name the theatre bears, and this accounted for the absence of any special observance. As a special feature Raymond Hitchcock, now at the Forrest, appeared Tuesday evening with a little talk to the patrons. The house plays a split week bill at "pop" prices, and the program for both halves is exceptionally strong this week. The first half has as headliner "The Lincoln Highwayman," with Jess Plummer, who played in the original production, being featured. Percival Lennon has Paul Dickson's role, and the principals are well supported. Stan Stanley and Daisy turnishes the big comedy feature. The surrounding bill includes Degan and Clifton, Moss and Fry, Three Bobs, Gladys Leslie in "Mating," film feature. Last half, Dunbar's Greasier Girl, Kien Brothers, Wilton Sisters, Walters and Walters, and Adolphus & Co.

COLONIAL (W. D. Westphal, mgr.).—First half, Dunbar's Greasier Girl, Walters and Walters, Cole, Russell and Davis, Wilton Sisters, Schirral Bros, and film. Last half, split with Nixon.

GLOBE (Sablosky & McGuirk, mgr.).—"Pretty Baby," Little Rip and Napoleon, Wilson Bros., LeMaire, Hayes & Co., and film.

KEYSTONE (M. W. Taylor, mgr.).—"The Wandering Tourists," Darrell and Edwards,

Dickson, McCarthy and Everett. Three Harmony Girls and film.

ALLEGHENY (Joseph Cohen, mgr.).—"The Current of Fate," Harnes and O'Connor, The Brads, Lida Morris and film.

WILLIAM PENN (G. W. Metcalf, mgr.).—First half, Gilman and Mulready, Eddie Heron & Co., Al and Lena Anger, Garacanti Bros., Three Stars, pictures. Last half, Milo, "Hello Today" and three other acts.

BROADWAY (Chas. Shidler, mgr.).—First half, "How Your Horn," Mary Dorr, Van and Carrie Avery, "Chas. a Toura."

CROSS KEYS (Sablosky & McGuirk, mgr.).—First half, "Friday the 13th," Olms and Johnson, "Memories," Mabel Bartlow & Co., Nelson and Castle, Four Horizons. Last half, split with Broadway.

PITTSBURGH.

By CHAS. A. COOK.
SHERIDAN SQUARE (J. A. Hootley, mgr.; agent, U. B. O.).—First half, Hugh Herbert & Co. (headlined), Lorner Girl, Wallace & Hotting, Marie Stoddard, The Revolves, war films. Last half, Dorch and Russell (headlined), Ward and Wesley, The Showmen, Nervin and Mayo, Garard's Monkeys, "Eagle's Eye" (film).

KENYON (T. T. Kenyon, Jr., mgr.; agent, McLaughlin).—Nellie Booth Players (headlined), Taylor Duo, Spaley and Beebe, Frank Hollett, Snell and Snell, films.

ALVIN (J. B. Reynolds, mgr.).—"Seven Days' Leave," 25, "Take It from Me."

NIXON (Harry Brown, mgr.).—"Femrod," 23, Ziegfeld "Polka."

PUTT (Tom Borkin, mgr.).—"Eyes of Youth."

LYCEUM (Chas. Wilson, mgr.).—"The Man Who Came Back" (undead),

DUQUESNE (Bob Evans, mgr.).—"Pollyanna" (undead),

GAYETY (H. Kurtzman, mgr.).—"Bon Ton Girls."

VICTORIA (J. Jones, mgr.).—"Hello Parca,"

ACADEMY (Geo. Jaffe, mgr.; Stock Burlesque).—"Midnight Frolics,"

R. & K. (Michael, mgr.).—"Mamie Weir Players and films."

GRAND (Mason, mgr.).—"The Forbidden City" and other films.

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has gone big according to all reports. It lasts two hours and is said to be very realistic.

The recent increase in business is having a big effect on the city's show business, and little film houses in the suburbs are getting increased business as the result. The recent raise has made it cost, in some cases, 15 cents to get from the suburbs into the centre of the city. In at least two of these suburbs where a five-cent fare to the city was in effect the rule is now 10 cents, and both these suburbs have large and attractive film houses where fairly late and big pictures are shown.

Edward W. Prew, for some time billing agent at the Colonial (burlesque), has been made assistant manager of the house. He will also continue to act as billing agent.

Bumpy Wade, ingenue of the "Step Lively Girls" at Colonial last week, did not appear in the cast, having been left behind in

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New York through illness. Her place was cannily filled by Lillian Forrier of the chorus. Some numbers were omitted or combined with those of others in the cast.

The new Empire, completed at Fall River, Mass., by A. A. Spitz of this city, was opened Monday night. The playhouse, erected at an estimated cost of half a million dollars, is of brick, terra cotta and concrete. It has a balcony and seats 2,500. The theatre is 18x25 feet, with a stage 35 feet deep and proscenium opening of 38 feet.

Billy Sunday made Providence adieu Sunday night after a stay here of eight weeks. He left town \$10,722.19 richer. He is now en route for Fort Worth, Tex. More than 10,000 persons hit the trail during his meetings here, 1,187 on the last day, when people turned their pockets inside out so that he might be made \$10,000 richer. He did not hand out anything about the theatre until Saturday afternoon, his next to last day here, when he did hand on them a bit when he gave his "Sins of Amusement" sermon. As usual, he said he has no quarrel with the theatre, but declared his fight is with a large proportion of the shows that are put on the stage. He put the blame for the class of shows which are not clean up to the public that patronizes them, saying, "When the press declares that a certain show is filthy, the manager puts himself on the back, because that's about the best advertisement he can get. The theatre is not educational, it does not teach a lesson or preach a sermon. Its mission is one of entertainment, pure and simple. He had a good word for actors, however, saying that there is often a marked difference between the character of theatrical people and theatrical plays. He ridiculed dancing, had a little to say about card playing, and declared horse racing was evil because it resulted always in gambling.

ROCHESTER, N. Y.

By L. B. SHEFFINGTON.
LYCEUM (M. E. Wolf, mgr.)—First half, Vera Michelson in "Take it from Me"; second half, San Carlo Grand Opera Co.

EMPIRE (J. H. Finn, mgr.)—Clifton Crawford, Masad Earl and Harry Korman, Clifton and Rooney, Burley and Burley, Mr. and Mrs. Connolly, Krenz and LaSalle.

GAYETY (Charles H. Yale, mgr.)—"Hello America."

FAY'S (Fred J. Sarr, mgr.)—"Love's Lottery." Frank Miljon, Otto Brothers, Faron and Clark, Mae Murray, "The Kitchen Circus."

VICTORIA (John J. Farren, mgr.)—Film and vaudeville.

FAMILY (John H. H. Pennyvessey, mgr.)—Fred Webster and Co., La Graciosa, Rar and May Messon, Conwell and O'Day; second half, Fred Webster and Co., Canaris and Cleo, Virginia Trio, Maybelle and Mildred.

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

URGENT (William A. Callahan, mgr.)—Film.

Shortly after he had concluded his part in a matinee performance at the Family Nov. 14, Daniel Newton, 45 years old, of the Berzac Comedy Circus, was seized with a violent attack of heart disease and died before medical aid could be summoned. The body was removed to the morgue, where Coroner Killip ordered an autopsy. Newton was a native of London, England, and had been in the theatrical and circus business all of his life. For the past 24 years he had been with the Berzac Comedy Circus. One of the animals with which he is a mule and his part of the program is of a most strenuous nature. It is thought that Newton's exertions with the mule may have brought on the attack.

Irene Cross, a Rochester vaudeville artist, now retired, is billing a special one week engagement at the Victoria this week. She is one of the features with Lottie Mayers, diving girl, the same act with which she began her theatrical career. It is noteworthy that she also began her career in the Victoria. When the act played here some years ago Manager Jack Farren, of the Victoria, induced Miss Cross to try out with the act. She did, and was immediately engaged. After considerable success in vaudeville she retired, but this week she felt that she had to respond to Jack's plea.

Florence Pennyvessey, who manages the Strand, comes of an old theatrical family, and in addition has not a little genius of her own, with which combination she makes quite a lively theatre manager. One of her stunts was "kiddies' day" last Saturday, in connection with showing of the Fox Kiddee in film



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she announced that every child who attended the show would receive a gift from Santa Claus. Miss Pennington, prepared for the event by buying a wagon load of toys, but when the kids once started to pile into the store she soon saw that her supply was too meager. She called a taxicab and with a couple of ushers descended upon the toy department of a five and ten cent store.

"The Frustian Cur," a film featuring Captain Horst von der Goltz, is announced for Fay's next week. This picture lends itself readily to publicity at this time and is being put over in big style.

SEATTLE.

By WALTER E. BURTON.
The Lewis and Lake Musical Co. opened at Leroy's Orpheum in "The Time, the Place and the Girl." The cast has 10 principals and a chorus of 30. Max Adler, Billy Carter, Marjorie Lake, Sallie Warren, George Wren and George Summers will be among the principals.

"You're in Love" was the first road attraction at the Metropolitan. The show marked time in Portland and this city for several weeks, as did several other attractions.

The Woodward Players will open a season of stock in Spokane at the old American Theatre. This organization reached here last week, from Denver, where it had played for several seasons. The American will be renamed the Woodward, and the American hotel, comprising a part of the property, will be the official home of the player folk. In the cast are Hazel Whitmore and Robert Brister, leads; Maynor Arlington, Lucile La Lavalliere, Josephine Genaro, Belle Hirsch, Joe La Lavalliere, Thomas Pawley, Edward Dickford, Sam Orion, Claire Hutton, Wilbur Morse, Dwight Frys, Richard Welgite, Virginia Watkins.

Monte Carter has arranged to put another musical comedy organization at the Royal, Vancouver, B. C., to alternate with the company at the Oak in this city. Hereafter Mr. Carter will devote his entire time to producing and will not appear upon the stage.

Tom Church, former editor of a local dramatic weekly, is now salesman for a Seattle mercantile establishment.

Ackerman & Harris will build Hippodrome in Tacoma next year at a cost of \$300,000, to occupy the present site of the Empress.

The Orpheus at Camp Lewis has been renamed the Hippodrome. A. & C. acts will play that stand.

The old Pan House in Tacoma has been torn down and in its place a new theatre built, for musical comedy.

Harry Girard will be the new musical director of the Clendenen Stockard wrote "The Alaskan," and played the title role.

After patiently waiting for two and a half weeks, "My Soldier Girl" got a chance to open at the Metropolitan. At the same date the Monte Carter and "The Love Doctor." At the Oak, Orpheum vaudeville. Palace Hip and Pantages opened with regular bills. All picture houses opened at 11 a. m. Nov. 12.

SYRACUSE.

EMPIRE (M. E. Wolff, mgr.; Francis P. Martin, rep.)—John E. Kellard in Shakespearean repertoire, opening week's engagement with "Hamlet." His portrayal of the Melancholy Dane was sincere, reverent and effective, although Kellard lacks the bodily presence and the stirring voice of some of the great Shakespearean actors. The greatest fault that can be found with Kellard's company is not with Kellard but with

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herd's company is not with Kellard but with the company. The support offered is not adequate, although Messrs. Emily, Senta and Skavina are satisfactory, as is Miss Kline. The others, however, have only mediocre Shakespearean talent. And that's putting it charitably. Next week, first half, "Twin Beds," last half, "Chin Chin."

WERTING (James Barnes, mgr.)—First half, San Carlo Grand Opera Co. It sure was a "high brow" week for Syracuse, with Shakespeare and open holding away at the two leading houses. The San Carlo Co. opened a three-day engagement Monday night with "Aida." It was the first real presentation of Verdi's opera that Syracuse has heard and seen in years. The perfection of detail of the performance was a noticeable feature. Elizabeth Amaden, prima donna, scored individual honors in the role of "Aida," although her voice at times showed effects of a slight cold. Manuel Salazar as "Radames" was also excellent. His voice is of a lyric quality that charms. Stella Domate, mezzo-soprano, also was a revelation to local music lovers. The others in the cast were well chosen. Tuesday: "Cavalleria Rusticana" and "Pagliacci." Wednesday, matinee, "Romeo and Juliet." Night, "Il Trovatore." Last half, "Take It From Me."

BASTABLE (Stephen Bastable, mgr.)—First half, "The Sightseers," burlesque, offered by James E. Cooper. The Bastable bill had grand opera the first half, although it didn't advertise the fact. As a specialty, Katherine Dickey and Gene Lord sang the Sextet from "The Merry Widow." Burlesque has attempted this before; some have succeeded. To the latter must be added Miss Dickey and Mr. Lord. Miss Dickey has a voice above the average in burlesque. "The Sightseers" book is in two parts. If that is a plot, it is kept carefully hidden from the audience. But the show gets over well in spite of this, thanks to Gus Fay, Jimmy Kearney, and Johnnie Walker, the comedians. Besides Miss Dickey, Flo Davis, Michellina Penati and Emily Dyer also help. The show musically will never capture the grand prize; the chorus wasn't picked for voices. But pep-oh, boy. Last half, "The Four Husbands."

TEMPLE (Albert A. Van Auker, mgr.)—Vaudeville. First half, Cleveland Broomer,

from whom Syracuseans have come to expect lavishly dressed dancing acts, is headlined. Broomer offers "Dream Fantasies." Monday's audience was deeply appreciative. Three other Syracuse favorites are on the bill, which averages better than usual. Moran and Wier are back with their boomerang but bit. Claudia Coleman also finding renewed favor. Verce and Verdi, acrobats, fair. Eddie and Hammond, good. Harris and Lyman, "Her New Dress," please.

CRESCENT (William Brown, mgr.)—Vaudeville first half. Maybe the booking agents made a mistake; maybe the management wanted to declare an armistice with the reviewers. At any rate, the fact remains that the bill for the first half is worth while, for the first time in many moons. Headlined is Arthur Havel and Co. in "Playmates." It's the worst thing to say, but the Crescent has seen in months. Ruby Muroff and her two youngsters capture second honors. Myrtle Boland offers some new songs. "The Worst Yet to Come" went strong. Arthur Bell and sister, dancing fends on the wire, are back. Frank Monte, Italian comedian, and Fred and Rosie Flynn, dancers, complete the bill.

Phil Branson, husband of one of the Salinger sisters, and once a comedian at Rork's, Elmira, returns to last city Thursday as a member of "Oh, Boy" company.

Local gossip agent the opening date of the new Keith house on S. Salina street has been just that and nothing more. E. P. Albee says no arrangements for the stuff of the new theatre has been made and that no date for the formal opening of the house has been set. The new house will give Syracuse real big time acts. The local theatre-Temple and Crescent—loudly proclaim in their "ads" that they offer "big time" headliners. Occasionally they do.

"The Four Husbands" failed to give a performance at the Empress; Broomer's Thursday night through more trouble than any musical comedy playwright could invent for a dozen vaudeville. The members of the company arrived from New York during the afternoon, but their baggage failed to be an appearance. Inquiry developed the baggage had been side-tracked somewhere in New Jersey. Consequently the players spent the

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night in Elmhurst hotel with only the personal effects they carried in their hand baggage, and the Armory management refunded on tickets.

The Lyceum at Elmira had "A Daughter of the Sun" on Tuesday; "Oh, Boy," followed Thursday.

The City Opera House at Watertown had these bookings for the current week: "The Innocent Maiden," 19-20; "Going Up," 21; "The Naughty Wife," 22-23.

Whether or not Captain Trevo, who is touring with the film, "Italy's Flaming Front," really is a captain is furnishing food for a controversy in Utica, where the film was featured at the Park. Capt. Trevo was in Syracuse with the same film, which filled in Syracuse and in Utica. Trevo entered the impression that he was of the Italian Navy. Utica's large Italian colony evidently was suspicious, and an investigation resulted. It disclosed that Trevo was not a captain in the

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serv, but had held a commission in the merchant marine. The Italian consul also advised that Treve has not in any way been authorized by the Italian Government to lecture on the pictures. A statement issued by D. De Santis absolves the Park Theatre of any misrepresentation.

"Shoulder Arms"—the Charles Chaplin soldier film, is showing the entire week at the Strand here. The film opened on Sunday and smashed all box office records for a Sunday, according to Manager Ben Weil.

The Lumberjacks at Utica had the New York Symphony Orchestra Monday. "The Man They Left Behind" showed Tuesday, with burlesque holding sway the last half.

Aviators from the First Provisional Wing of the United States Air Service, Garden City, L. I., gave on a cross-country flight, were guests Friday night of Manager Fred Gilson, of the Stone Opera House, Binghamton.

Credit for the second beautiful "bone" on the part of local reviewers this season goes to the dramatic critic of the Syracuse "Herald." The curtain arose on "The Victory Girl" for the first time at the Writling here at 5:30 Saturday afternoon. The Saturday evening edition of the "Herald" goes to press at the same hour. But that didn't prevent the dramatic critic of the "Herald" from carrying an extensive review of "The Victory Girl" premier. The review said all the nice things that it possibly could about the production. It also spoke of the "captivating" voice of tickles.

But—when the "Herald" critic, "R. E. K." really saw the show he found it to be nothing more than "Giri o Mine" under a new name. So Sunday the "Herald" was forced to carry a second review in which "R. E. K." took back quite a few things he first wrote, admitting that the plot was not new, etc. As for the music, the second review declared it was "not specially striking." Some day local critics may see a show before writing their reviews.

The Crescent Theatre Co., of Ithaca, beginning Sunday, started the presentation of a series of entertainments for soldiers and sailors in that city. Community singing formed a part of the program. Men in uniform were admitted at a special rate.

TORONTO.

ROYAL ALEXANDRA (L. Solman, mgr.).—"Experience." Next, "Very Very Late." PRINCESS (A. R. London, mgr.).—"The Last of the Mohicans." GRAND (A. J. Small, mgr.).—"Mutt and Jeff." Next, "The Man They Left Behind." STARS (J. E. Shaw, mgr.).—Hudson Society Co., Le Miracle, Norton and Nicholson, Nolan

and Nolan, Diamond and Brennan, Masters and Kraft, McNally and Dina DeWolfe. SHEA'S HIPPODROME (W. Thomas, mgr.).—Allied Stagers, Florence Henry and Co., Billy Kolgard, Charles and Myers, Kiddle and Jimmie Dundie, Hank Brown and Co. LOEW'S (J. Bernstein, mgr.).—Seven College, University Trio, Sullivan and Clark, Brown and Barrows, Jessie Reed, Paul Peeling and Co. GAYETY (G. W. Bussey, mgr.).—"Beauty Trust."

STAR (D. F. Pierce, mgr.).—"Social Follies." REGENT (Rowland Roberts, mgr.).—Film. STRAND (Clarence Robson, mgr.).—Film. ALLEN (J. & Jay and J. Allen, mgr.).—Film.



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VANCOUVER, B. C.

By H. P. NEWBERRY.

EMPRESS (Geo. B. Howard, mgr.).—Nov. 14, Express Stock Company in "It Pays to Advertise," also the attraction when this house closed.

AVENUE (Vic. Scott, mgr.).—Homes did not open when has lifted, as "The Unmarried Mother," the attraction when the house closed. Left town. This theatre will resume its regular bookings of road attractions immediately.

ROYAL (Chas. B. Royal, mgr.).—"The A. B. C. Musical Comedy Company opened Nov. 15 in "A Sensitive Romance." Reported Monte Carter interested in the company, one of several companies to be organized for the Northwest. The company may alternate with the Monte Carter Musical Comedy Company at the Oak, Seattle. Policy, three shows daily (matinee and two evening performances).

IMPERIAL (L. A. Rosten, mgr.).—"Dark." ORPHEUM (James Pilling, mgr.).—Opening bill had Maude Lambert, Ernest Ball and "Petticoats" as cast headliners. Others, Dale and Burch, Bennett and Richards, "A Wedding Day in England" and "An Artistic Treat."

PANTAGES (Geo. B. Pantages, mgr.).—"The Owl," musical comedy tabloid, heads bill. Tom Edwards and Alton Melville, Manning, Pomey and Knoll, Revue Reeves and the Grayson Sisters, The Youngsters. COLUMBIA (F. McNeen, mgr.).—"Pines. House is being prepared to play Hippodrome Circuit vaudeville instead of at the Royal. Opened with films, but the vaudeville bills will replace them shortly. This house has generally played vaudeville in the winter months and pictures during the summer.

DOMINION (J. Muir, mgr.).—"Hearts of the World," with special Symphony Orchestra. REX (W. F. DeWes, mgr.).—"Dongles Fairbanks in "Bound in Morocco" and Charlie Chaplin in "The Champion."

COLONIAL (H. Gueslett, mgr.).—"Mrs. Irene Castle in "The Girl from Bohemia." GLOBE (W. F. Nichols, mgr.).—"Films. MAPLE LEAF (W. F. Nichols, mgr.).—"Films. BROADWAY (H. Gue, mgr.).—"Films. NATIONAL PRINCESS, KITSILANO, FAIRVIEW.—Films.

Robert Alden is the new juvenile with the Empress Stock.

The funeral of the late Miss Pilling, only daughter of James Pilling, manager of the Orpheum, was Nov. 15, at 2:30 p.m. officiated at the organ, and Mrs. Ball contributed several hymns.

The provincial government at Winnipeg recently informed the managers of the picture houses that they did not think they would be able to give compensation for the loss which resulted when the ban was placed.

Rebecca Pilling, only daughter of James Pilling, manager of the Orpheum Theatre, was a victim of influenza. Mr. and Mrs. Pilling contracted the disease. W. F. DeWes, manager of the Rex Theatre, also ill with influenza. Mrs. DeWes died from it.

WASHINGTON, D. C.

By HARDIE MEAKIN.

KEITH'S (Roland S. Robbins, mgr.).—"Lillian Russell, patriotically beautiful; Ruth, Royce, bit; "Somewhere with Fernald," excellent; Lynn Cowan, entertaining; Fred Allen, excellent; Greene and Parker, good; Johnny Slager and dancing dolls opened well, "The Duttons" closing big.

NATIONAL (William Fowler, mgr.).—"Ziegfeld's "Follies." House was practically sold out for the entire week within 48 hours after tickets were placed on sale.

SHUBERT-BELLASCO (L. Stoddard Taylor, mgr.).—"Arthur Hammerstein's new opera, "Somebody's Sweetheart." Cast includes Nonette, Eva Fallon and Albert Sackville.

POLIS (C. J. Harris, mgr.).—"A. H. Woods presents Florence Reed in "Roads of Destiny" by a Washington author, Channing Pollock. COSMOS (B. Brylinski, mgr.).—"Vandeville and moving pictures.

GAIETY (Harry Jarboe, mgr.).—"Fred Irwin's "Let 'Em Go."

LYCEUM (F. Thomasheky, mgr.).—"Grow Up Babies. LOEW'S PALACE (Lawrence Beatus, mgr.).—"Elmo Ferguson, supported by Eugene O'Brien, in "Under the Greenwood Tree," first half. Ethel Clayton in "Women's Weapons," second half.

LOEW'S COLUMBIA (Fred Klein, mgr.).—"Private Pest," a story of the war, first half; Lila (Caddis) Lee in "Such a Little Pirate," second half.

Crandall's Metropolitan, another new picture house, opens Saturday with "Under Four Flags" film. The theatre is on F street and will be managed by Arthur L. Robb.

Considerable conjecture is rife among the theatrical men as to business when peace is finally signed and the thousands of war workers leave the city. "These new houses have been or will be opened within a few days with seating capacities of over three thousand.

Howard theatre, with its colored stock, is giving "Which One Shall I Marry?"

At the National Friday afternoon "The Secret of Suzanne," with Florence Andrews, will be the second feature of T. Arthur Smith's tin can series.

The Foxy at Ninth and the Avenue is still continuing with stock burlesque.

MOVING PICTURES

AMONG THE WOMEN

By PATSY SMITH

There wasn't much "poetry of motion" in the Colonial program this week, despite that six out of the nine acts had dancing in them. Lottie Walton (of Bert and Lottie Walton), prettily attired in crotone (matching curtain and furniture covers) and later changing to lemon silk muslin white georgette costumes, has lovely hair. It is a conspicuous feature of the act.

Emma Haig (with Lou Lockett) is the personification of daintiness in her numbers but has not the willowy body that should accompany such nimble feet. However she is a cute chicken, particularly in her fluffy marabout trimmed "chicken costume" at the finale. Two of Jack Wyatt's girls possess some agility and grace and appears to have something heavy on her mind which may account for her being so heavy on her feet.

Marion Harris, comparatively new to New York vaudeville, may be said to have stopped the show. Tall, very blonde, her locks dressed in an original fashion she is an animated picture of youthful vivacity. A stunning dress creation had a light blue foundation of black velvet. The girde bodice was built up to a round neck with transparent net. Extremely full flounces banded with red and green ribbon and the elbow length sleeves and an overskirt put on with a deep heading faced with green, was embellished with same trimming.

Elen Wye was the only woman in the second half of the bill and divided sketch honors with Jane Courthouse' "Our Family." There's a clever boy in Miss Courthouse' act crying for recognition.

There couldn't have been much space to rent, beg or borrow back the stage at the Palace this week, with 15 persons in "The Sirens" and as many men in "The Masteringers," besides the other six acts. Phyllis Neilson-Terry and Adelaide were the only women in the show outside of those in the musical turn.

Adelaide was the sweetest thing ever in a doll of a suit dress. It was an odd shade between olive green and chartreuse and appeared to be lined with peacock satin. A dull gold lace drop showed below the full boot length skirt and a tiny eon was lengthened into a box, by means of close narrow bands of seal ostrich flues. A full bell cuff of the ostrich trimming, fell from tight elbow sleeves, and ruff and tam were of same. An old-time, dancing frock of flesh net had a long pointed basque of satin. Orchid and blue net achieved the distinction of a bustle and a large poke bonnet was built up high with soft tinted ostrich tips. The combination was fairlylike and a black net and jet knee-length gauzy affair was adorable. Exquisite lace socks dressed feet that never looked too tiny, and between them and short spangled pants, an attractive expanse of pink flesh showed through the sheer skirt. A fluffy ruff and muff and a becoming velvet hat trimmed with paradise completed the alluring picture. Finale costumes of yarn are their novelty this season. Johnny Hughes in French blue and white and Adelaide in American beauty and make cute little dollies that anyone might want to carry home as souvenirs.

Miss Neilson-Terry is distinctly not vaudeville—a statement she may contribute to her advantage but not to the advantage of a vaudeville loving public. It's remarkable that a woman of Miss Terry's voice power when acting, should enunciate so badly and appear to have no breath control in her singing. Her program was anything but cheerful. Black chiffon draped a long

narrow skirt banded with silver and green ribbon and gold lace. A huge square of light colored sequins adorned the front of the bodice. Sash ends of royal blue chiffon falling from either side of it were finished at ends with a fringe of various colored beads.

The "Sirens" girls, opened in riding habits and sport outfits and made three changes. Pink ruffled chiffon skirts had transparent bodices, showing blue canisoles, to match their girdles and large crownless capelines. Two shades of blue georgette with full skirts made up in points had suspenders, girdles and military caps of blue-green sequins. Of the show costumes, the terra-cotta with royal blue georgette had point net flounce on other side, displaying bands of colored ribbon was perhaps the most striking. With a pink metallic cloth the girl wore a long string of pearls and a silver brocade had a broad girde of brilliants. In these last costumes, they demonstrated there is a great difference between chorus and show girls—when it comes to showing gowns. Alice Bertram first appeared in a georgette with frilly narrow ribbon running in a wild design over the skirt and changed to a double flounce skirt of silver lace over salmon pink. The pink silk bodice was girded in green.

If "Dorothy De Vore," flashed in a comedy film (with Lee Moran) at the New York this week, is she dainty singing Dot De Vore to popular in Levy's Cabaret, Los Angeles, last year, then the celluloid has proved an illusion and a snare to the youthful artist. She looks years older and not near as pretty as she really is. The comedy was so bad they didn't even bother to flash the title of it.

Emmy Wehlen, in "His Bonded Wife," is a poor rich girl looking for a regular love. The opening is a ballroom or reception scene rather well done. Miss Wehlen poised behind an unusual looking feather fan. Her frock and a round scarf effect in front, outlined with three net frills and a sash bustle in back. A pretty satin sport suit and black and white striped bathing suit were worn by Miss Wehlen in the Atlantic City scenes, and two particularly handsome evening costumes, must have shocked the neighbors in the \$40 apartment house. One gown was metallic brocade, with a shaped overskirt running from front to middle of back only, where it fell in a long point, train effect. Photography good, but the star's work appeared to be too studied at times.

That suggestion is naughtier than "fact" was proved at the American first hall. A showy girl in the Capes and Snow act flashed semi-fitted silver cuffed bloomers through a transparent black georgette dress that came quite to her ankles, and the boys out front made an attempt to break up the act. Short pants and a brazen exposure of fleshings would hardly have attracted any comment. Overhauling black panels and top of bodice were trimmed with midnight blue sequins. A large black net hat was rolled jauntily up in front. If this act is to continue in the Loew houses, a drop skirt would be advisable. A pink velvet one-piece dress, severely plain and tight, was split all the way up the skirt in back for dancing purposes, and a black velvet mushroom sailor faced with pink was an appropriate and attractive. An ocean green taffeta, apron flounce and girde topped a short skirt of coral ruffles. A white satin circular skirt and tight bodice was appliqued with angular designs of blue and orange velvet. Short pants of the latter were finished in points. Belle and

Wood, a nice dancing act, opened the show. Contrary to the usual custom of "two-girl" acts, the littlet one played the boy. At the opening she was in gray satin trousers and rose satin shirt and top hat, and the girl costume was rose georgette trimmed with frilly gray ribbon. More feminine-looking trousers peeped from under the full long skirt. A single specialty in black and white satin overalls and silver cloth workman's cap, trimmed with black velvet ribbon, followed. For the finale, the taller one in French blue and violet chiffon cloth and military cap, topped with a dark plume, and the little one was a booted French polka.

Hope Eden (with Prescott) is good looking and was in a brilliant red velvet full length gown; the panel back and front and wide hip pieces (giving effect of pockets) had an embroidered vine design worked out in brilliants. Side panels of national blue chiffon fell over a red georgette drop skirt, and there was one long wide sleeve of the red finished with two rows of blue ribbon.

Henry and Moore extracted a few laughs from the audience with the Rooney and Beas old act. With a sunbeam charmeuse Miss Moore wore a violet corsage and large poke hat of that color. Like Miss Bent, she finished in a Spanish shawl dress—gold and green, and a large flower on head scarf and bodice set it off nicely. The woman in the John Byron Totten act was an acceptable old lady. The act is from the plot of "Turn from the Right," in which Mr. Totten played one of the crooks last season.

INCORPORATIONS.

Kassel Studios, Inc., Manhattan, advertising and theatrical designs, \$5,000; H. D. Cotter, J. A. Strachan, H. Kassel, 220 West 42nd street, New York. E. A. MacManus Corp., Manhattan, pictures, \$100,000; F. J. Shea, R. S. Kearney, E. A. MacManus, 31 Nassau street, New York. FRANK REERMAN PRODUCTIONS, Inc., Manhattan, pictures, \$10,000; L. E. McMahon, K. & F. Keenan, Laurelton, L. I. FRANK REERMAN PRODUCTIONS, Inc., Manhattan, pictures, \$10,000; L. E. McMahon, K. & F. Keenan, Laurelton, L. I.

CHANGE OF NAME.

Mutual Film Corp., to Exhibitors' Mutual Distribution Co. of Chicago, and increasing its capital stock from \$1,000,000 to \$2,000,000.



ADOLPHE 0880

Of the younger and progressive men of pictures, Adolphe 0880 is spreading his activities on this side. He came over here from France a few years ago as co-representative of the French Society of Dramatic Authors, one of the biggest and strongest organizations in France.

Besides handling picture productions in a general way, Mr. 0880 has added a department of representation and publicity to his new quarters in the Breakway building. Directors Perret, Capallani and Mme. Blanche are among his clients, also Dolores Cassinelli, the well known actress of the West Coast. Mr. 0880 recently sold that feature for the Perret film and he is now the sole agent for Perret films.

NOTES.

George Laffer is now handling the general road bookings for the A. H. Woods offices. Since Victor Leighton severed connections and went west for a time prior to his association with Klaw & Erlanger, where he is now booking chief, the W. O. office has had Charles Miller looking after most of the bookings. Laffer at one time was connected with the Henry B. Harris attractions.

William F. Orr had six judgments entered against him last week for salaries due six of the artists in his production of "The Dry Town" last season. The judgment creditors are William O. Clarke, \$120.20; Maude Nolan, \$85.20; Spencer H. Charters, \$90.20; George Shafer, \$70.20; Lawrence Edinger, \$90.20, and Edwin Walter, \$160.20. P. N. Turner and C. S. Nettles represented the plaintiffs.

W. F. Connor is handling the road tour of "Chin Chin." Charles Goettler is no longer with the troupe, having returned to New York since the epidemic closed the show at a time when it was reported as doing exceptional business. This show has Roy Binder, former understudy to the late Dave Montgomery, and Walter Wells, featured in the Loyle and Dixon roles of the original show.

Henry E. Dixey's suit against the Punch and Judy Theatre Co., Inc., to recover \$6,400 for alleged breach of contract was dismissed last Thursday with a judgment for costs, \$108.85, in favor of the defendants. Upon the counter-suit of the defendants for \$3,200 for sack rent the court ordered their counsel, Dittenhoefer & Fisher, to furnish proof for the basis to that amount.

Road shows are not going into Bangor, Me., with as much alacrity as in other seasons, due to trouble there with the stage hands, locked out some time ago by the local theatre management. The J. A. T. S. E. road call has been placed on Bangor, which affects the traveling stage employees and operators, while the town is also passed up by the traveling union musicians. Bangor has lost a number of big shows this season through this controversy.

Herbert Moore, the writer of Chicago, has resigned from the Nicholas-Finn Company, and will devote his whole time to supplying material for vaudeville acts. Mr. Moore drew attention within the past several seasons by writing for the profession, and at the same time retained his mercantile connection as an advertising expert. Mr. Moore is now handling his vaudeville material through the Simon Agency.

Mark A. Eisner, collector of internal revenue for the third district of New York, has made a ruling that newspaper men and others with business inside the theatres may enter without paying admission tax, save in the case of reviewers entering for a Sunday. The tax law provides for tax payment from them. The ruling backs up the judgment of many managers who have been alluding newspaper men to pass in minus tax.



MOVING PICTURES

NEWS OF THE FILM WORLD.

Metro has started new studios at Hollywood.

Donald Crisp will play the part of a prisoner, Battling Bull Burroughs, in D. W. Griffith's new picture.

Maurice Tourneur and a company of film artists left Sunday for California, where they will spend the winter making pictures.

Gilbert M. (Broncho Billy) Anderson is back in New York. He is reported making a new picture producing connection.

Aaron Hoffman leaves for California tomorrow (Saturday) to visit his mother and to work out a picture proposition in Los Angeles.

Norbert Lusk, of Goldwyn's publicity staff in New York, has been transferred to Los Angeles, making his headquarters at the studio.

"Go West, Young Man," is the title of the next picture in which Tom Moore will appear for Goldwyn. It will be released early next month.

The new Metropolitan at Washington, D. C., built by Harry M. Crandal, is scheduled to open Saturday night, with a special program arranged.

Mildred Harris, the Jewel (Universal) film star, now the wife of Charles Chaplin, will continue to make features for the Jewel, her contract having 14 months to go.

T. E. Letendre, press agent, has brought suit against Marguerite Snow for \$1,500, claimed to be due for publicity and expenses. The case comes up this week.

On the incoming "Mogantic" Sunday was George King, representing the Oswald Stoll Film Co. Ltd. of London. Mr. King is in town to look over the American market.

Travers Vale, who recently lost his wife, Louise Vale, will direct pictures this winter, turning down an offer to become stage director of an eastern dramatic stock company.

Capt. G. W. Hanco, Signal Corps, has been placed in charge of the new laboratory of the Bureau of War Photography, U. S. Division of Films, in New York.

P. C. Wreath has been appointed manager of the Kansas City branch of Famous Players-Lasky, and George W. Weeks of the St. Louis office.

Marjorie Rambeau's contract to make four pictures while appearing in the legitimate is understood to call for a screen salary of \$2,500 weekly.

Oscar Lund, the picture director, has purchased an old mansion in Washington square, which Robert Carson, once an interior decorator, is putting into decorative shape for the occupant.

John Barrymore, now playing in "Redemption" at the Plymouth, started work last week on "Here Comes the Bride," which will be an Artcraft feature. His leading woman will be Fairs Binsney.

Douglas Fairbanks announces he is going to France to make films as soon as his present picture, which he is making in Los Angeles, is completed. He will take along a company of 12.

Louis Sidney is not coming back to New York to manage the Academy of Music as heretofore announced. Mr. Sidney will remain in St. Louis to manage the new Fox Liberty Theatre there.

J. S. Woody, field manager for Select Pictures, has been appointed general sales manager in the home office in New York. Woody was formerly sales manager of Triangle's New York branch.

Helen Keller, who has completed a film in Los Angeles, leaves next week for Washington to visit President Wilson. She intends to go abroad to do propaganda work among the Slavs.

Marguerite Clark is in Washington, where her husband is stationed. Since her marriage last summer she has made but one picture, "The Golden Bird," which was finished some time ago at the famous Players-Lasky studio in New York.

Bille Ritchie and Hugh Fay take the principal roles in Henry Lehrman's latest Sunshiny comedy entitled "Roaring Lions on the Midnight Express." In one of the scenes the lions are turned loose in a Pullman car filled with people.

Eugene O'Brien has signed a four years' contract with the Famous Players, and is leaving for the west. Mr. O'Brien's first P.F.P. vehicle will be the forthcoming Salvation Army picture with Catherine Albert and Evangeline Booth, of the Army. Mr. O'Brien is to be starred the last year of the contract.

With the cessation of the war hostilities and a lessening of the pressure on the export

and import of pictures expected through the easing up of war restrictions in general, many films are expected to come in from foreign countries which will have to pass the New York board of censorship before being permitted to be shown on the screen.

The announced arrangement whereby Anthony Paul Kelly was to prepare the first three scenarios for Mary Pickford under her own direction has been declared off. Kelly had agreed to make the scenarios for \$5,000 each, but when he was called upon to go to California in connection with the work declined to do so.

At the regular quarterly meeting of the board of directors of the N. A. M. P. I. last week it was agreed to amend the by-laws of

the association so that the recently amalgamated exhibitors' organizations could receive a 50 per cent. representation on the board and all the standing and special committees of the association.

Pearl White started this week on the first government propaganda picture since Peace was declared. It is a Pathé production and will be the first of a number to be issued by the Fuel Administration to stimulate the output of coal. The picture may be called "A Message from the President, the General and the Girl." George Stutz will direct and the scenario is by Bertram Millhauser.

Max Karger, director of productions for Metro, was tendered a dinner Saturday night by his business associates prior to his de-

parture for the coast. It was given at the home of Richard A. Rowland, and some 60 people were present. The guest of honor was the recipient of a number of pieces of jewelry, and J. Robert Rubin, secretary and general counsel to Metro, made the presentation speech.

Pictures will be used to aid the Americanization campaign, now being energetically pushed among America's alien population by the Bureau of Naturalization of the U. S. Dept. of Labor. One series of pictures will show the history of the U. S. from the landing of Columbus, while others will be devoted to scenery in various parts of the country. One thousand free hundred schools will co-operate with the Department of Labor in showing the films.

LEONCE
PERRET

announces his Film Production of
VICTORY
STARS OF GLORY
AND
E. K. LINCOLN WITH DOLORES CASSINELLI

PERRET PRODUCTIONS, Inc.
220 WEST 42d STREET
NEW YORK

Saint Joe reports:

4,000 "shown"

When the St. Joseph (Mo.) Civic Festival Association featured "America's Answer" at the Auditorium, not long ago, they had 1,000 people at the matinee and 3,000 at the evening performance!

This is typical.

From all over the country come reports of packed houses, thrilled audiences and storms of applause bestowed on this marvelous war picture, which was filmed in France by the U. S. Signal Corps and sent to this country under the direction of General Pershing.

When you book "America's Answer," you do two things:

- 1—You sell out the house, automatically, for each showing of the film.
- 2—You render the Government a distinctly patriotic service by giving the people of your city an opportunity to visualize this nation's glorious part in the great war, through the medium of the People's Films.

If you have not yet booked "America's Answer," you had better do so right away. The rental has been figured on a basis that will permit of showing at regular admission price.

War features produced to date under the Government's auspices are:

The Official War Review (Weekly)—Pathé
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.

FESTIVAL SHOW CROWD LAST NIGHT WAS 3,000

GREAT WAR PHOTOPLAY AWES CROWDS

Large crowds, twice as large as the first day, witnessed the showing of "America's Answer," the patriotic official American war picture in five reels, and the three vaudeville acts, the program offered by the St. Joseph Civic Festival association, at the Auditorium yesterday afternoon and last night. The crowd numbered 3,000 last night, and 1,000 at the matinee.

How Government Made Soldiers

"America's Answer," which shows the remarkable achievements of the United States government since taking up the fight against the Hun, was again well received. It shows how the government made soldiers of 1-50,000 American boys and transported them to France to fight for liberty on French soil.

Considerable attention is devoted to the work of the various war work organizations among the men, the Salvation army, the Y. M. C. A., the American Red Cross, the Y. W. C. A., and the Knights of Columbus.

McNutt's Band Plays

The program of McNutt's band, which adds much to the show, was varied and appropriate to the occasion. The program was mainly patriotic with touches of the national anthems of the Allied nations.



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.

COAST PICTURE NEWS.

By GUY PRICE.

Los Angeles, Nov. 17.
Ellen Percy has taken up golf.
Billie Rhodes is back from her flying trip east.

Gloria Jay has been nicknamed "the Golden Pussy Baby Star."

Robert McKim is around the Ince plant again after his recent illness occasioned by the flu.

Bert Glassmire is now writing exclusively for the Lee Kiddies.

Bob McGowan has been added to National's scenario staff.

Dustin Farnum and company have returned from the San Bernardino mountains.

Winter Hall is a member of the Brentwood playing staff.

Milton Sinsberg is contributing scenarios to National.

Charlie Chaplin has his new production, his third for First National, well under way.

Mae Eccleston, with Henry Lehrman company, fainted when she heard the news of peace. She has relatives overseas.

Every night a crowd of picture players from Los Angeles motors to San Diego to entertain the soldiers at Camp Kearney.

Madeline Traverso, the Fox star, has been having a vacation between pictures. She journeyed to the mountains.

Joe Schenck and his wife, Norma Talmadge, have left for New York City. Miss Talmadge while here has made several public statements that she despises California.

Wallace Worley finally has mastered the art of driving an automobile. It was a costly experience, but what does a film director care for expenses?

Irene Rich is Dustin Farnum's new leading woman. It is understood that Winfield Kingston will return to the star's support later.

J. N. Nicholson is again superintendent of Universal laboratories in the left Triangle when the crash hit that studio a few weeks ago.

Antia Stewart has arrived to make her first picture on the coast. Lois Weber, who is breaking away from Universal, is to direct her.

Charles Gunn says a script was handed him to read and on the first page appeared this statement: "The only persons in the room who appeared at ease were the sheriff and a dead-man."

The pictures took many shots at the peace demonstration crowds. A battery of cameras were working from 8 in the morning till after midnight, the latter pictures obtained with flashlights and strong lamps.

J. A. Quinn, appointed by the exhibitors of this city to act as their representative in the proposed nation-wide film house-cleaning campaign, expects to leave for the east early in December.

Mildred Harris (Mrs. Charlie Chaplin) has left the hospital. She is in the beautiful apartments prepared for her by the comedienne, whose bride she recently became.

Thousands of dollars worth of improvements are being made to the National Film Co.'s studios at Santa Monica. William M. Parsons and his studio manager, Indore Bernstein, returned last week from New York and immediately announced the signing of Henry Watshall and Clee Madison. These stars will be featured by National in addition to Billie Rhodes and Parsons.

EYE FOR EYE.

"Eye for Eye" is a Metro picture in which Nazimova has a part which suits her admirably, and which few others could have played. She is Hasouna, a Bedouin girl, who escapes from the desert to which she has been condemned until arrested for assisting a captured French officer to escape. Although saved from death she is sold into captivity by her rescuer to the owner of a traveling circus. She is forced to become a dancing girl, and here she is seen by the officer whom she has saved and taken to his home to live with him and his wife. She discovers that the wife is carrying on an illicit love with another man, and throws a dagger at them as they are embracing each other. Not telling her motive, she is sent to a convent from which she runs away, returning to her new home just after the officer's wife has eloped with her lover. Hasouna's former lover discovers her, and tells her that the French, under the command of her benefactor, have wiped out her tribe, including her family. The girl plans revenge. She determines to capture the officer's favorite nephew and lure him away to the desert, making him desert his wife. In the end, however, her love for the officer over the strong, and she rescues the nephew and becomes acquainted to the man of her choice, his wife having been killed in an automobile accident.

The picture is elaborately and painstakingly produced, the atmosphere of the desert being indicated remarkably well, and with great artistry. The picture, which is in several acts, is much too long, as the slender plot does not justify it. The fugitive, slender, slender Bedouin plays splendidly, and completely loses the character. As the cat, Charles Bryant is mainly good, but Donald Dallas, as her as the nephew has little to do.

The photography is sharp and clear, and of great beauty. A feature of the presentation, held private, was the incidental music.

THE MANTLE OF CHARITY.

Margaret Fisher is starred in this five-reel Pathé, an amusing feature along comedy lines, although there are a number of pathetic scenes. The story which has been built around the star is told in an interesting manner, and conveys a lesson.

The complications which arise when a Polkness is mistaken for a baby are funny. Miss Fisher as a rich young woman is traveling across the continent, presumably from California to New York. She has engaged the drawing room suite. Young Howells, a plain philanthropist, is on the train, and by some mistake has been allotted the same quarters. First of all, he is refused to give up the suite, but later, learning the young woman has a "child," relents. She refuses to travel alone with an infant, and Howells at once jumps to the conclusion she is unmarried, and that her spiritual and moral welfare needs attention, therefore he offers her a position in the Howells household, where his office motto is "investigate first and then help."

The heroine accepts the position, but they do not get on well together. There is too much efficiency and too little charity in the organization to suit Miss Fisher. She helps a number of deserving cases without authority, and there is an eruption. She is fired. She then starts a rival cannibalistic and takes up a sign, "We help first, then investigate," with the result all the needy look to her.

There are several healthy laughs in the picture, and the audience at the New York Theatre frequently applauded. The titles have been cleverly written, and good photography adds to the pleasing effect. "The Mantle of Charity" is an excellent program feature.

ALL THE WORLD FOR NOTHING.

William Russell as Richard Chester runs the gamut from the depths of the depths of abject poverty to the depths of abject poverty. The story is a highly improbable, it is not without thrill, and it carries a strong appeal.

The sympathy supporting Mr. Russell, although small, was apparently chosen for fitness. Winfield Westover as the heroine puts a lot of feeling into her work. She looks well, and is of pleasing appearance, so that when the villain, Charles Remick, a stock broker, hammers down the stock in which her fortune is invested, and it looks as if he is going to be left penniless, one really feels sorry for her.

The story is wonderfully tangled up at the start, and it takes time to get the plot all going to be unraveled, but it is done with amazing simplicity, and at the same time the interest is maintained to the end and the continuity of the theme unbroken.

Why Edward Peck (J. M. Foster), Chester's roommate and companion in poverty, who shared all his hardships, should have been killed off in an automobile accident and not allowed to enjoy the property at his friend, which came soon after his death, only the author knows. The story is not made the least bit more impressive by his death.

The picture has been carefully directed by Henry King. The photography is clear, and there are many pleasing settings. Pathé has released better than most pictures.

BORROWED CLOTHES.

Jewel Productions (Universal) presents Mildred Harris (Mrs. Charlie Chaplin) in a new Lois Weber feature, "Borrowed Clothes." It is in line with the series of Weber productions the "Clothes," all teaching the lesson that virtue is its own reward and dealing with the social evil as it affects the poorer classes. Miss Weber has a facility for taking such subjects and picturing them vividly, the "virtue" of which would seem to be the presentation of the natural things of life—which, of course, is true art. Her little touches of detail do more for her pictures than possibly anything else.

A wealthy young man covets a poor working girl, following her about, but never daring to address her. Eventually she is taken to the seashore by a young man in her own walk, a simple, boorish individual with no conception of the clothes of life. While in the ocean the bathhouse catches fire and they are left with no clothes. While the boy is searching for a way out of the dilemma, the rich man approaches the girl, offers his motor coat and persuades her to ride home with him.

She looks over his beautiful home and knows that the "rich man's" mistress returns, is furiously jealous and is turned out. Believing the girl is the young man's new mistress she says to the working girl: "Your turn will come. He will tire of you, too." Rich man takes girl home and goes his way. She would forget him and life will go on as usual. But

she is unable to. Next day the poor proposes and she refuses him. She hunts for work while the memory of the luxurious home haunts her. Her family pick her up for "giving up her chance" of marrying the rich man. Mentally and physically sick, she is unable to eat the coarse food of her home and there are close-ups of the food she tasted at the young man's gorgeous mansion and her daily repeats—and other similar vivid comparisons.

While she is in this dangerous mood the young man calls in his car and persuades her to come to his home, where she meets his mistress, which she rejects. "You make a tragedy out of it of a few moments' passion when you know that most marriages and in the divorce court." She is comfortably fed and finally agrees. Meantime his ex-mistress was telephoned by the negro maid that the girl is in the house, and she informs the police, demanding an arrest. Girl does a magnificent gown, but her conscience cries out, and she

determines to escape. The police arrive and girl jumps out of a window, injuring herself. Officers are unable to find her in the house and depart. Man to his discarded mistress: "You have taught me what a contemptible cad I am." She creeps home, broken in body and sick at heart. Her father beats her and her sister, who had, meantime, become engaged to the poor, upbraid her for bringing disgrace on the family. Rich young man goes away and returns later to make amends and all ends happily.

This is a far more incidental plot and a world of detail, every scene worked out with logical sequence. But it is a morbid story, built on a wrong premise, designed to appeal to the fastidious picturegoers that Universal caters to. Perhaps when Miss Weber directs pictures for Anita Stewart and is not confined to such topics she will do something really fine in a photoplay production. The chances are in her favor.

Joe.

ROY STEWART

has captivated a large following by his realistic characterizations of the fine young American Westerner.

His sportsmanship, physical energy and dare-devil riding win applause wherever his pictures are displayed.

Horsemanship was never shown to greater advantage than in his portrayal of

"The Silent Rider"

a vigorous narrative of the great ranch country, picturing rangers, rustlers and round-ups.

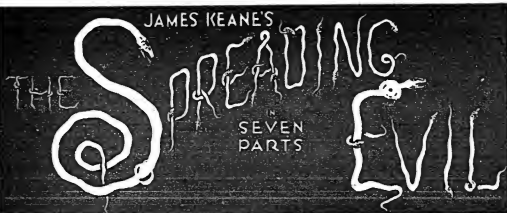
With Ethel Flemming and directed by Cliff Smith.

Scheduled for early release.

Triangle Distributing Corporation

1457 BROADWAY

NEW YORK



MOVING PICTURES

45

HER HUSBAND'S FRIEND.

Robert Probert.....Frank Mills
Blanche.....Lillian Kemble
William Martindale.....J. Frank Glendon
Edith Carroll.....Edith Wetherby
Robert Probert.....Harry Spangler
Tom Martindale.....Dudley Kelland
Robert Probert is the busy making money to take his wife out much, so he commends his dearest friend to Edith Wetherby. One night, Martindale, the friend, and the wife drink too much champagne. She goes home and falls asleep on a sofa in the room. Martindale, fired by the wine, steals back and as the husband enters is bending over the sleeping woman. Robert turns her out of the house with their daughter, he keeping the boy. In later years, Blanche, the wife, is in somewhat straitened circumstances, having spent most of the settlement made by her husband. She takes an expensive and exclusive restaurant which she runs under another name. Among the habitués of the place are her son, Robert, Jr., and Tom Martindale, the son of the man who wronged her. The boys become friends of the daughter, Edith, but unknown to Blanche. Finally, the husband comes to interview Blanche with a view to keeping his son away from the restaurant. She convinces him of her innocence, and later Martindale confesses. Everything is made up and Edith finds a brother as well as a fiancé—Tom Martindale.

The picture has the old, old theme, but is fairly interesting. The company is excellent, especially Frank Mills, the star, and Lillian Kemble, who plays the wife. It is a Rialto feature.

MISS AMBITION.

Marta.....Corinne Griffith
Larry Boyle.....Walter McGrail
Edith Wetherby.....Betty Byrne
Newland Wells.....Fred Smith
John Norwood.....Danton Vane
Dudley Kelland.....Templer Saxe
Blair.....Harry Kendall

Vitaphone has an interesting and thoroughly human subject in this five-reel feature in which Corinne Griffith is starred. It is their first production released since the cessation. Technically, the picture is above the average; there are many handsome new settings, and the locations are particularly picturesque. The photography is sharp and clear, with a

number of close-ups of the principals helping the story along.

Marta, "Miss Ambition" (Miss Griffith), is in poor circumstances, but her ambition is to have fine clothes and plenty of friends. She is not satisfied with her surroundings or her lover, so she goes as secretary to a rich young woman who is interested in settlement work. As her secretary she meets Newland Wells, a sculptor, to whom Edith Wetherby (Betty Byrne) is engaged, and at his request becomes the model for his statue, "Miss Ambition." At the studio of Wells, Marta comes in contact with Dudley Kelland, a wealthy old bachelor and patron of art. He falls in love with her, and they are married.

Marta has now reached her ambition, has wealth and all its surroundings, but she is

not "happy," and craves the companionship of her former sweetheart, Larry Boyle, who has risen in the world, and is now one of the largest contractors in the city. Boyle is in temporary need of \$30,000, and Marta unknown to him lends him the money.

Miss Griffith is supported by a good company, and they handled their parts in a finished manner. Templer Saxe as Dudley Kelland is impressive, while Walter McGrail, who takes Larry Boyle, gives a pleasing interpretation of the character.

The title of Mac Nair's next release has been changed from "Southern Pride" to "The Racing Strain," because of the discovery that the title had recently been used for another picture.

HITTING THE TRAIL.

Kid Kelly.....Carlyle Blackwell
Fio Haines.....Evelyn Grealey
Joe Carroll.....Joseph Smiley
Roy, Thos. Roberts.....Geo. MacQuarrie
Mamie.....Mabel Bunney
Annie.....Muriel Ostriche
Tony.....Walter Green
Goldberg.....Edward Elias

A crook play by Roy Summerville, with a lot of Billy Sunday stuff thrown in. It is the first five-reel feature to be put out by World Films since the cessation. There is nothing new in the theme and little of the way it is presented.

Kid Kelly (Carlyle Blackwell), the leader of an East Side gang, is the originator of the conviction of his sins, gives up his regular gal and decides to go straight, all on account of a mission worker (Evelyn Grealey).

The subject has been worked to death. The locale is on the lower East Side, in the poorest section. Most of the plans of the gang are made in the backroom of a barrel house. And, as it is much more distressing, Miss Grealey, as Fio Haines, the heroine, is always being arrested and dragged into Night Court. Two or three interesting views of Luna Park afford some little relief from bulls and crooks and their sordid environment.

The cast, including Kid Broad, act intelligently. Muriel Ostriche is particularly good. Mabel Bunney as Mamie, the discarded sweetheart of Kelly, whose main object in life is to get even, puts a whole lot of force into her work and is convincing. Caro has been taken in picking out types and few faults can be found with the direction, by Dell Henderson.

UNDER FOUR FLAGS.

The third official Government war film, "Under Four Flags," is in seven episodes, running two hours and is having its first showing in America this week at the Rialto and Rivoli. All the scenes were filmed in France, Belgium and Italy by the United States Signal Corps, navy and allied photographers, showing the last battles leading to the downfall of Germany. The film takes up the war activities of the French, British, Italian and American and are beautifully titled. It is a visualized history of the concluding scenes of the world war.

Episode one shows French refugees fleeing from the German invaders, the conference at Versailles, embarkation of American troops, an attack by an enemy submarine on our troops.

Episode two, the disembarkation, intensive training, propaganda celebration of the American troops after the engagement at Belleau Woods (now called the Woods of the Americans).

Episode three, the battle of Chateau Thierry and incidents connected therewith.

Episode four, with Marshall Haig on the British front.

Episode five, with the Italian forces on the Piave. In this episode are shown some large guns.

Episode six, the battle of St. Mihiel—the first engagement of the Americans as a complete division, under command of American general officers.

Episode seven, review of American and French troops by General Pershing and the Allied officers.

It is all very interesting, but there is really too much picture, the scenes being extended more than is necessary to give one a comprehensive view of what is intended to be conveyed. Most could be cut in half and the same result achieved in a title over an hour.

The picture concludes with views of the celebration in New York on receipt of news of the armistice.



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Mr. Exhibitor A NEW AND BETTER DISTRIBUTION PLAN is soon to be announced that will mean extraordinary profits for exhibitors. Keep in touch and be ready for the starting gun of the Serial Opportunity of a lifetime.

Mystery—Charm—Adventure—Punch
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912 Longacre Bldg.
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MOVING PICTURES

THE SPREADING EVIL.

Carl startle! Leo Pierson
Lennon Morrell.....Carly Wagner
Bill Hartwell.....Howard Davies
Adolph Kellar.....Joseph Clancy
Alice Kellar.....Irene Wylie
Dr. Carver.....Robert Elliott

We are moving rapidly in the advance of civilization! Only a very short time ago an educational film of the undoubted value of "The Spreading Evil" would not have been permitted by the authorities. To be sure, it is pathologically educational, not for the smaller children, but the time has come for parents to place before their offspring of both sexes the need for enlightenment on a subject hitherto tabooed for purely prudish reasons.

The spread of blood disease through impure contact is being given serious attention on the part of the United States Government, owing to the imminent homecoming of our boys from abroad. The Hon. Joseph Daniels, in a recent address, stated we have no specific for an absolute cure, adding that its spread could only be prevented by enlightenment and publicity.

"The Spreading Evil" film was shown to him in Washington, and Secretary Daniels wrote a letter to James Keane, its author and producer, endorsing it in the highest terms as a legitimate form of propaganda toward combating a menace to humanity.

Mr. Keane has made a serious and dignified, if morbid, drama of a medical treatise—one which should hold the interest of any audience and one which provides food for thought for most of us. There is a fine cast of artists, intelligently selected with respect to type, a splendid production and some "weakly" stuff ingeniously cut in, the whole combining for an effective presentation that cannot fail to benefit humanity.

Secretary Daniels summed up his speech on this subject by stating that the greatest attribute for the dread disease is morality. "The Spreading Evil" should help toward that end.

John.

DEUCE DUNCAN.

Deuce Duncan.....Bill Desmond
Ann Tyson.....Luella Maxim
John.....Ed Brady
Pedro Estaban.....William Blinnfield
Brant.....William Blinnfield
Sherie.....Joe Singleton

Bill Desmond is starred in this three-reel Triangle "western." It is but little different from the usual run of this type. Luella Maxim plays opposite him.

The locale is on the southwestern border, where there is a lot of cattle rustling. There are exciting battles between the cattle thieves and the cowpunchers.

Some picturesque ranch scenes were taken in a country noted for the variety of its scenery. Miss Maxim as Ann Tyson, a waitress and barmaid in a cattle town, makes a pleasing appearance and acts with intelligence, although she could get more out of her part than she does.

While there are a few good dramatic scenes, the story is so improbable it lacks interest. Ann Tyson comes to the west with a man she believes to be her brother John, who has been in prison for fifteen years and has escaped. After living together in the same shack for some time, John one day gets awaked and admits he is not her brother, but says she must marry him now, as he has announced in the town she is his mistress. But Ann explains everything to her lover, Deuce Duncan, who accepts her story and in spite of the damning evidence against his fiancee, marries her.

In the end John is killed by an outlaw named Clements and the picture closes with the two lovers in a clinch.

THE MAKE-BELIEVE WIFE.

Phyllis Ashbrook.....Billie Burke
Mrs. Hartbury.....Isabel O'Madigan
Anita Webb.....Wray Faye
Roger Mason.....Alfred Hitchman
Mrs. Ashbrook.....Vida Daviling
Ellen Hartbury.....Frances Kaye
Mr. Ashbrook.....Bigelow Cooper
John Manning.....David Powell
Donald Ashbrook.....Howard Johnson
Mr. Hartbury.....P. Gatenbury Bell

A trifle of a story, with Billie Burke as the best and only excuse for it being on the screen under the Paramount brand, is at the Strand this week.

Primarily, it aims to allow Miss Burke to wear a variety of costumes, including pajamas, and is helpful in bringing out all of her personal charm, that may be called personality or magnetism, or whatever it is. There is a plethora of captions, and a bit of comedy, now and then, but as a picture release or a comedy film or an entertainment, it isn't there—it's just Billie Burke.

In the summer in the mountains several couples of young people were assembled at a country home and a few of them walked under the ladder. Bad luck to follow was predicted. The young people started to climb a mountain. Near the top all found excepting Phyllis Ashbrook (Miss Burke) and John Manning (David Powell). They continued the climb, reached the top, but for the way or the return journey, obliged to remain over night in a cabin in the woods. The next day when they had returned home, escorted by the searching party that had located their party in the morning, they bowed to the force of conventionality that a marriage should follow.

Marriage and a swift divorce were the courses set upon.

The marriage happened, and a lot of other minor things that could have been expected, inclusive of the finale when the married couple conclude to forego the divorce and remain wedded.

It's a simple tale, simply told, but if the Billie Burke followers aren't satisfied with the meanness of Billie Burke and her clichés throughout, then nothing can satisfy them. Those who are not so strong for Miss Burke will find nothing else.

Charles Urban, the English picture producer, arrived from Europe, Nov. 17.

Emily Wehlen has signed a contract for four pictures with Metro this winter.

HUGON THE MIGHTY.

Hugon.....Monroe Salisbury

Maria.....Margery Bennett

Gabriel.....Adrian Ebert

A story of the Canadian Northwest, with its mysterious woods and red-blooded heroes. It's a Bluebird, with Monroe Salisbury playing Hugon, a French Canadian backwoodsman, who glories in his strength and success as a trapper, and at the same time is a tender hearted child of nature. A combination that grips you right at the start.

The story carries a punch, and is splendidly handled in every detail. The titles are in broken English, but they are easy to understand. One of the most pleasing things is the types. They carry conviction.

The story is simple, but rugged, yet it has

a charm and a tendency to provoke tears and smiles at the same time. Hugon falls in love with Maria, a girl from another village. Gabriel, another young man, also loves the girl, and Hugon tries to make a man of him to make him appear in a better light before her. But Gabriel does not size up.

Hugon is severely wounded in a fight with a band of survivors who try and drive the trappers from the woods, but he is able to get back to the village, where he finds Maria waiting for him. Although betrothed to Gabriel in his absence, she throws him over for the man she loves.

Margery Bennett as Maria, a product of the back woods, is fine. Miss Bennett appears to have a special adaptability for such characters.

ORGANIZATION MEANS SUCCESS

The Hearst News Reel Organization (International Film Service Co., Inc.) has been the Maker of News Reel History in the Past and has the Stage all Set for even Bigger Events in the Future.

Mr. C. F. Zittel, Vice-President and General Manager of the International Film Service Co., Inc., quotes the following extract from a conversation he had recently with Mr. J. A. Berst, formerly vice-president and general manager of Pathe Exchange, Inc., now President of the United Pictures Corporation:

The Past:

"The connection of the Pathe Exchange with the Hearst organization, through the International Film Service, was a most beneficial one for Pathe, and the turning point which led to Pathe's great success. The contract made by me with the International, which went into effect December 24th, 1916, was considered a great victory for Pathe, and from that moment the profits of the Pathe Exchange began to accrue very largely, and the Pathe News, combined with the Hearst International News under the title of the Hearst Pathe News, showed a profit that it had not shown for three years previous to the combine. In fact, for some time previous to the combination the Pathe News was not a paying venture."

The Present:

The International Film Service Co., Inc., has purchased the Universal Current Events, the Universal Animated Weekly and the Mutual Screen Telegram and the gathering forces of all these organizations are now being molded into the greatest news film amalgamation that has ever been in existence.

The Future:

After December 24th, 1918, the name of Pathe will be eliminated from the Hearst Pathe News and this famous reel will be released under the title of the Hearst News. The names of the Universal Current Events and the Mutual Screen Telegram will also be retained, making three news reel issues a week to be made by the International Film Service Co., Inc., and released through the countrywide exchanges of the Universal Film Manufacturing Co. The unequalled facilities of the Hearst camera forces, augmented by the forces of the other recently acquired companies, will mean the furnishing of news reels of a magnitude never before attempted. A unique and novel advertising and publicity campaign in the Hearst newspapers, magazines and affiliated papers, has been arranged for the promotion of these reels.

International Film Service Company, Inc.

729 Seventh Avenue, New York City

MOVING PICTURES

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DREWS ON PARAMOUNT'S LIST.

The V. B. K. Film Corp., a production company formed by Mr. and Mrs. Sidney Drew and A. V. VanBuren (of the VanBuren Billposting Co.) to make two-reel comedies starring the Drews, this week contracted with the Famous Players-Lasky Corp. to distribute its output.

Three comedies are already finished and ready for distribution. They are "Once a Mason" and "The Amateur Liar," by Albert Payson Terhune, and "Romance and Rings," by Emma A. Whitman.

Commencing in January one picture will be released a month and will be booked on the star series plan as Paramount-Drew comedies. The contract calls for distribution throughout the United States and Europe, with a minimum of 100 prints for each picture.

It is understood the V. B. K. Co. is guaranteed a minimum of \$30,000 on each release.

WEBER DIRECTS ANITA STEWART.

The second of the Anita Stewart productions under the management of Louis B. Mayer has been declared off for the present at least. The picture was to have been a film version of "In Old Kentucky." A number of preliminary scenes had been taken.

Another change in the affairs of the Anita Stewart Company is the switching of directors. George Loane Tucker, who directed the first picture, "Virtuous Wives," will not handle the star in the future. Mayer has made an arrangement with the Universal for Lois Weber to take the directorial destinies of Miss Stewart in the future.

Miss Stewart and her company left Monday for the Coast. Miss Weber will direct her next four features, after which Miss Weber will retire for a year to take a rest.

The Stewart pictures are to be released through the First National. They have been contracted for by the Strand, New York.

The deal by which Miss Weber will direct Miss Stewart was made with Universal, which has Miss Weber under contract and sublets her to Louis Mayer at a profit.

CABLES CAPT. RICKENBACKER.

Los Angeles, Nov. 20. Capt. Eddie Rickenbacker, America's flying ace, has received a proposal by cable from Harry Caulfield, the film producer, to become the star of a special film production upon his return.

WALTHALL HAS DIVORCE.

Chicago, Nov. 20. Henry B. Walthall, in pictures, was granted a divorce from Mrs. Isabelle Harrington Walthall by Judge Brothers here this week. Desertion was charged. The proceedings took two minutes.

KESTER STORY AGAIN.

"The Prodigal Judge," a story by Owen Kester, has been secured by Cecil B. DeMille through Edgar Selden. The production when completed is to be released as an Artcraft special.

Columbia, Erie, Reopened.

Erie, Pa., Nov. 20. The Columbia, which was almost totally destroyed by fire last spring, has reopened. The house was rebuilt at a cost of \$50,000, including a new organ. Pictures will continue.

Ferguson-Clark Features.

Elsie Ferguson and Marguerite Clark started work on new productions this week. Miss Ferguson will appear in "For Sale," directed by Emile Chautard, while Miss Clark will play Lovey Mary in "Mrs. Wiggs of the Cabbage Patch."

DAWLEY DIRECTING MISS KENYON.

J. Searle Dawley has been engaged by Theodore C. Dietrich to direct Doris Kenyon in "Twilight." Mr. Dawley intended to retire from active direction of pictures and devote his entire time to the Sunlight Arc in which he is interested. He was, however, persuaded by Miss Kenyon's manager to renounce his decision and undertake the direction of at least one picture for her. The "Twilight" scenario is founded on a story recently in "The Metropolitan." Mr. Dawley and the company left for South Carolina this week and will remain away for about three weeks completing exteriors for the production.

TUCHMAN BACK.

A. Tuchman of the Universal has returned to the home office after a six weeks' trip to the exchanges. Mr. Tuchman is trying to work out a plan for the centralization of the exhibitor supplies department of the company. He will announce a number of innovations in the manner of handling exhibitor helps by the company.

"FRAN" STARTED ON COAST.

Los Angeles, Nov. 20. The second of the Lillian Walker starring pictures under the management of Lester Park was started here Monday. This is the first picture which she will make under the guidance of Director, Earle.

PERRET AT METRO STUDIO.

Lonce Perret has taken the Metro studio and will make two productions. At present Mme. Blache is there directing Dolores Cassinelli.

PICTURE DEATHS.

Ray Bagley died at his home, 101 West 43d street, New York, from heart disease Nov. 13. The deceased was a picture critic on "Wid's Daily."

Wayland Trask, of the Mack Sennett company, died of influenza in Los Angeles. He is survived by a widow and two sisters.

Mrs. Eugene Sweeney, widow of the former manager of the Erie theatre, Cincinnati, died seven days following the death of her husband.

KATHRYN CALVERT'S PLANS.

Kathryn Calvert is now a Paramount star. She will appear in one picture for the company under a special agreement with Frank A. Keesey. Mr. Keesey has completed five pictures with Miss Calvert as the star. Not having a story for her in readiness at this time he consented to the one-picture arrangement with Paramount.

Miss Calvert, together with Eugene O'Brien, her leading man, and Edward Jose, the director, left for the coast Wednesday morning. They will remain in Los Angeles for about three weeks and then return east to complete the production, which is to be a Salvation Army story.

NIXON HAS RIVOLI, PHILLY.

Philadelphia, Nov. 20. The Nixon-Nirdlinger Co. has assumed complete control of the busy West Philadelphia section in the vicinity of 52nd and Market streets by taking over from the Stanley Co. the Rivoli, a picture house at 32nd and Sansom streets. The firm now operates four houses on West Philadelphia's main thoroughfare, the Nixon, playing pop vaudeville, and the Locust, Belmont, Rivoli, all picture houses.

Harry A. Smith, formerly manager of the Nixon Grand and Colonial, is now at the Nixon, directing the three picture theatres. Frank Houston of Johnstown, Pa., has been placed at the Colonial and will assume the position of manager of that house when W. Dayton Wegelarth returns to the Grand, being rebuilt after serious damage by fire.

MITCHELL LEWIS JOINS SELECT.

Mitchell Lewis has been added to the list of Select stars, being the first male star that corporation has had. His first picture under the new arrangement will be "The Code of the Yukon," from a novel by Anthony Paul Kelly. Bertram Bracken, who will direct, made the scenario.

The Fox office road outfit of "Salome" have been ordered to resume.

Caray Wilson is now booking manager for the new Houdini serial.

THE WOMAN HE MARRIED.

Julia Long.....Mabel Trundle
George Benson.....Robert Conness
Mrs. Long is an ambitious mother, so she forces her daughter, Julia (Mabel Trundle), to give up her poor but worthy lover and marry George Benson, the rich young man of the village, with bright prospects. Before she is through she is sorry she did, for Julia, left much to be desired, develops a voice and engages a fashionable teacher with foreign ideas to train her. The husband thrusts them together until, eventually, Julia, the "misunderstood," runs off with the teacher, leaving her child behind, just as they have been doing since Lady Isabel took a chance in "East Lynne."

In Paris the teacher deserts Julia, so she falls down on the street, following convention, where she is picked up by the reigning prima donna. In time the diva is unable to go on to create a new role, so Julia takes her place and becomes the sensation of Paris.

Then this Edison feature skips 18 years, the most charitable, 18 years one could possibly imagine, for Julia is seen as little Carlo more beautiful than ever, and just as young, wearing clothes in the height of fashion and of the same mode as those she was wearing 18 years before.

Here she sees her husband, equally young, and her mother, spry as ever. Her daughter, Cora, is there, grown to womanhood. As Madame Marina she becomes acquainted with the girl and later takes her under her wing in Paris. She is instrumental in bringing up a match between Julia and a disolute and fortune-hunting aristocrat with whom she herself has been involved. The match is being engineered by her mother, who is still up to her old tricks. In this connection meets her husband and the two, of course, recognize each other. But he takes the daughter away and they go back to America. Julia loses her voice and becomes very poor. But then the husband comes back and takes her home, too, and her daughter is allowed to marry the boy of her choice.

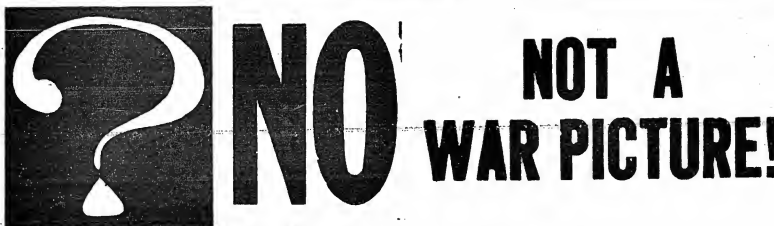
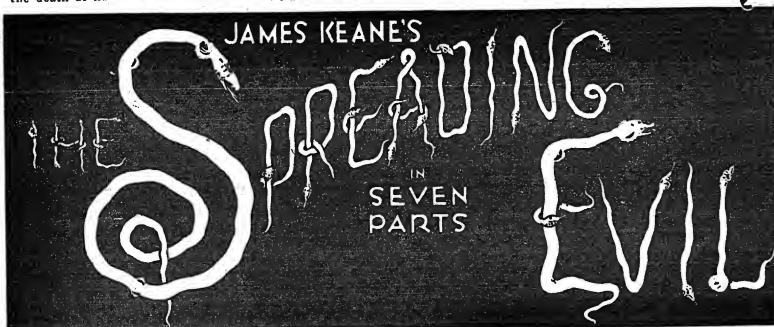
Although old-fashioned, the picture is not uninteresting, partly because it is well played. Miss Trundle as the diva looks very beautiful. The photography and direction are also up to the mark.

J. S. Moody, formerly field manager for Select, has been appointed general sales manager for the company, with offices in New York. "Sporting Life," the Drury Lane melodrama, pictured by Maurice Tourneur, will be released Dec. 1, by Famous Players.

JACK CUNNINGHAM

Staff Writer Robert Branten Studios, Los Angeles

Recent Releases for Barricade, Koman, Glum and Kerrigan



MOVING PICTURES

PICKFORD'S CONTRACT.

There are several rumors afloat concerning the duration of Mary Pickford's contract with the First National Exhibitors' Circuit.

It may be stated the agreement is for three pictures—the star to make her own productions and turn them over to the First National for distribution, for which she is to receive \$250,000 per negative. Miss Pickford has the option of making for the First National three additional features upon serving notice of such intention simultaneously with the delivery of the second negative.

These pictures will not be sold as a series, the exhibitors contracting for each one, with the privilege of refusing any or all after a private screening.

The First National has contracted for six Anita Stewart productions to be released on the same basis. None of its releases will be sold in conjunction with any other, each picture being contracted for by the exhibitor on its individual merit.

It was said around the offices of the First National Exhibitors' Circuit to exchange this week that the first of the new Pickford subjects hereafter to adorn the services of the F. N. will be ready for release by the first of the year.

Just when the next Charles Chaplin subject will reach New York for public screening is not known, although speculation is that it will not be listed until Jan. 1 or later.

PINION ON UNCERTAIN DAMAGE.

In an appeal by defendant from a judgment for \$1,000 entered in the Municipal Court of Manhattan, in favor of the plaintiff, two judges of the Appellate Term of the Supreme Court reverse the judgment, with a third justice dissenting.

K. & R. Film Co., Inc., entered into an agreement with William A. Brady to play its feature, "The Masque of Life," at the latter's theatre in Wilmington, Del.

Mr. Brady agreed to "lease" his theatre for one week to the K. & R. Co. for the exhibition of the picture, playing upon a 50-50 basis. Thereafter Brady, it is alleged, broke his contract, and K. & R. was unable to exhibit the picture.

In an action to recover damages it was held by Justice Lehman the profits were purely speculative and not susceptible of proof and a new trial ordered. Justice Pendleton concurs in this finding, but Justice Finch, in a dissenting opinion says that the breach of contract was due to the wilful act of defendant and cites a former ruling which says: "A person violating his contract should not be permitted to entirely escape liability because the amount of damages which he has caused is uncertain."

MARRIAGE HELPS.

With the marriage of Mildred Harris to Charles Chaplin there has come a big boom in the demand for Mrs. Charlie Chaplin films. Universal has been quick to take advantage of the situation and has stripped all of its Harris paper on hand to conform to its star's marriage to the comedian.

Film at Grand, Syracuse.

Syracuse, Nov. 20.

The Grand opera house will reopen Thanksgiving with a picture policy. It will play "Crashing Through to Berlin" as the first feature.

The house at one time played Keith's vaudeville.

Pictures at Auditorium, Quebec.

Quebec, Can., Nov. 20.
The Auditorium has been taken over by Jay and Jules Allen. It will play pictures. At one time the house played vaudeville.

NEW STANLEY COSTING \$2,000,000.

Philadelphia, Nov. 20.

The Stanley Amusement Company, of this city, intends to build a picture theatre estimated to cost \$2,000,000, at 19th and Market streets. The work will begin as soon as conditions will permit. It will have a seating capacity of 4,000, with a roof garden attached where pictures will be shown in the summer.

The theatre will be called the New Stanley, in memory of the late Stanley Mastbaum.

CAUGHT WITH WAR FILM.

Peace caught some New York picture men with a big feature whose market renting value tumbled a few pegs.

"The Kaiser's Finish," filmed according to report from former Ambassador James W. Gerard's second book, was finished some time ago, but the men controlling it are understood to have held out for a fancy rental price.

Frank V. Bruner has resigned as publicity representative for Norma Talmadge to join the Pathe publicity department.

HART SAILS FOR PARIS.

Charles S. Hart, chairman of the Division of Films of the Committee on Public Information, and Carl Byoir, Assistant Director General of the foreign section of the committee, sailed for Europe this week.

They will be present in Paris during the peace conferences and will make arrangement for the spreading of American propaganda in foreign countries.

With peace, the Pioneer Films contemplate re-issuing "Civilization."

If your patrons had
just one wish—



Suppose you said to your people to-day, "What kind of a picture would you give your right arm to see? Think hard, folks!"

They'd answer, "A D. W. Griffith picture about Victory, and love, and democracy, and Americanism. We'll jam your house and pay any old price to see one like that."

Would they? You bet they would!

Then you'd say, "You get your wish! Come on folks, I'm going to deliver the goods."

And you'd run right down to the exchange and book, for as many days as you could get it, this very picture—

D.W. GRIFFITH

Presents

"The Greatest Thing in Life"

An ARTCRAFT Picture

Personally Directed by D. W. Griffith

Story by Capt. Victor Marier

Photographed by G. W. Bitz

RELEASED EARLY IN DECEMBER



FAMOUS PLAYERS - LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



MAY EXEMPT FILM EXPORTERS FROM PAYING 10% TAX LEVY

**Senatorial Finance Committee Adopts Amendment to New
Revenue Tax Bill Whereby Film Men Will Not
Have to Pay Sale Price Taxation. Means
Boon to Trade.**

Washington, D. C., Nov. 20. The Finance Committee of the Senate has adopted an amendment to the new Revenue Tax Bill whereby all exports of film from this country are to be exempt from the tax of 10 per cent. on the sale price. This was brought about through the work in Washington of a prominent film exporter who is now also associated with Paramount.

He has been in Washington on several occasions of late and the manner in which he laid the case of the exporting end of the industry before the Finance Committee brought about the concession. The amendment will also have to pass the house, which originally sent a bill into the Senate which called for \$8,000,000,000 in taxes. This

amount has been cut by \$1,500,000,000 by the latter body.

PARALTA DEFAULTS.

Because the Paralta Plays, Inc., as defendant, failed to appear at the trial last Friday in the City Court before Justice Meyer, Edward Hemmer, the plaintiff, was awarded a judgment for \$799.66 by default. The litigation arose out of the alleged failure by the defendant to live up to a contract whereby Hemmer was engaged as a scenario writer for Paralta at \$100 weekly for six months. The contract was entered into Sept., 1917.

Dec. 8 the plaintiff was dismissed. Hemmer, through his attorneys, O'Brien, Malevinsky & Driscoll, instituted suit for \$750 for the remaining 7½ weeks.

MUTUAL-AFFILIATED STATEMENT.

At an informal luncheon at Rector's last Saturday, C. C. Pettijohn, chief counsel for the Affiliated Exhibitors' Corporation, informed the guests there had been a premature announcement made about the new Mutual and Affiliated deal, and that no definite name would be officially announced for two weeks.

Mr. Pettijohn stated the Affiliated had not bought the Mutual and neither had the Mutual purchased the Affiliated. He remarked the Affiliated had taken over the management of the Mutual. He added that the Affiliated-Mutual arrangement started off without a single cent of indebtedness.

With officers also exhibitors, it was an exhibitors' proposition, and as such would permit its inner workings to be disclosed to the public.

Judging from the present plans the headquarters will be in Chicago.

The officers are president, William J. Clark; vice-president and general manager, H. A. Brink; chairman of the board of directors, James Sheldon; secretary, H. C. Cornelius; treasurer, Paul H. Davis; assistant general manager, A. S. Kirkpatrick; auditor, Hugh Davis; general counsel, C. C. Pettijohn.

For the present the New York offices in the Mecca Building will be maintained.

KLEINE FOR CENSORSHIP.

Chicago, Nov. 20. Censorship is indispensable, and without it the picture industry would be ruined, according to George Kleine, head of the George Kleine system, motion picture distributors, who appeared this week before the city council committee investigating the picture industry for the purpose of drawing up a new censorship ordinance.

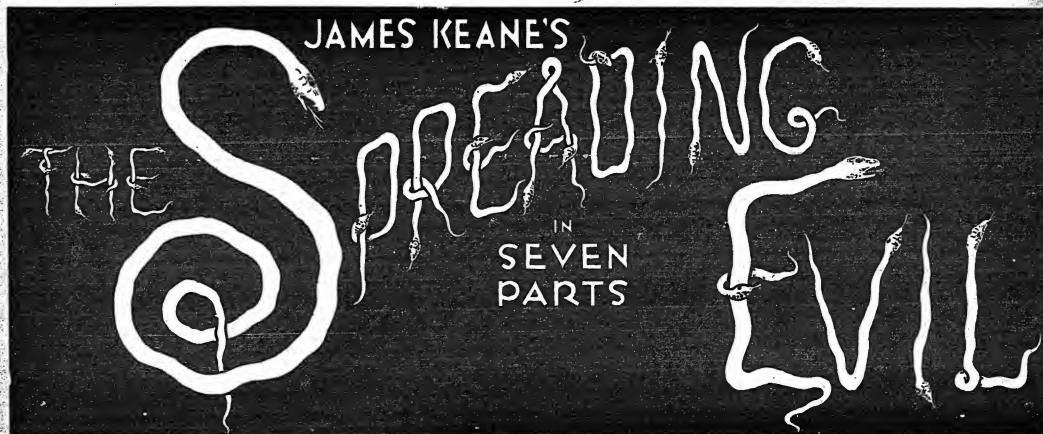
The committee plans to have representatives of the producers, exhibitors, civic and reform organizations appear and give their views on the subject.

"A censorship board should be composed of three or four broadminded persons who have not got their hands tied," said Mr. Kleine. "If there are too many pictures for this board to censor, increase the number of boards."

"The sections of the ordinance covering immorality are too broad and cause difference of opinion. Another matter for reform is the type of sign which tends to lure the callow into the picture house by virtue of their titular suggestion. These should be abolished by law."

"Without censorship the picture industry would have been ruined long ago. You will have a nice crazy quilt if you take the censors from all the states. One board will pass what another will cut out."

It is planned to have the heads of a number of picture producers before the committee at its next meeting.



NO

NOT A WAR PICTURE!

VARITY

FRENCH FILM CRISIS NEEDS NEW SYSTEM AS SALVATION

**Picture Industry in War-Ridden Country in Bad Plight. Plans
Afoot to Give French Cinematographic Interests New
Lease on Life.**

Paris, Nov. 4. The cinematographic industry is apparently in a bad way. There are many causes, the war perhaps being most responsible. The manufacturers have proposed the percentage bookings, and much discussion is now taking place as to the advisability of the system. It is suggested the producers should be interested in the receipts, a percentage being collected for the films, instead of the rental price of so much per yard, as hitherto. This percentage system is almost exclusively employed at the theatres, the royalties being collected by the Society of Authors. The renters would like to have a similar mode of perception instituted for their pictures.

The exhibitors, on the whole, object because they consider they would not be masters in their own halls; that their receipts would be controlled by the manufacturers, who would later impose stringent conditions. They also contend that big features would be reserved for the big halls, where the capacity is greater and consequently assure a bigger price.

It is thought the manufacturers would not risk their best films at small establishments, but give preference, or even exclusivity for their features to the hall where the takings are highest, the small fry having to be content with older stock. There are a number of small halls, and their agreement to the percentage bookings will be necessary, until the system is firmly established.

The authors are now claiming for similar treatment, and insist they should have a percentage on receipts for their scenarios. As much as 10 per cent. has been mentioned. The entire question is still in abeyance, but being widely discussed in the trade.

It has been suggested that French managers should bind themselves to have not less than 25 per cent. of French films on their programs.

No doubt the poorness of the stories is one of the main causes of the present bad state of affairs in the cinema industry in France. It is a matter of competition, and it will be difficult to keep foreign reeds off the market unless the home quality is vastly improved. There are still a few excel-

lent French films, but their number is far below the requirement to keep the local industry on a paying basis, and exhibitors are constrained to rent foreign films to compose a suitable program. To encourage the French industry it is possible the import duties will be increased, in the next French budget. The tariff at present suggested is 30 centimes per metre (about 9 cents per yard) for positives, and 5 francs per metre (roughly 95 cents per yard) for negatives. Some French people consider this exorbitant, and likely to strangle free competition, even leading later to retaliation.

Germany, although tottering on the front, has not lost sight of future industries. The Berlin daily "Vorwaerts" recently confessed the new regulations of the German moving picture trade have the object of preventing foreign films entering that country after the war. In the meanwhile the big trust, Universum Film, with its reported capital of 25 million marks, is organizing.

COPYRIGHT ACTION DISMISSED.

Richard Lambert's complaint against Vitagraph for \$25,000 damages for alleged infringements on his title "The Blue Envelope" was dismissed during trial Monday.

Lambert, through his attorney, Alfred Beekman, claimed that Vitagraph's film of the same name as his legitimate production, "The Blue Envelope," was an infringement on the copyright title.

U. S. TO COLLECT FILM TAX.

Late last week all film concerns received a notice from the Internal Revenue Office of the Treasury Department requesting them to prepare a statement showing the sale or lease of films to exporters from October 4, 1917, from which they have collected a tax of one-half cent per linear foot, and on which they have made no return to the Collector of Internal Revenue, adding that "investigating officers would call within the next few days to check up these statements."

Many of these concerns are worried over the prospect of being held responsible for all uncollected moneys under this heading, and are waiting a ruling on this matter.

JAKE WELLS ASKS INJUNCTION.

Atlanta, Nov. 20. Both the Forsyth and the Criterion had Chaplin's "Shoulder Arms" here to big business.

Jake Wells, owner of the Forsyth and former franchise holder in this territory for First National Exhibitors' Circuit, and who was supposed to have bought the rights for all Chaplins in Atlanta, tried to prevent the Criterion from presenting "Shoulder Arms" by applying for an injunction against the exchange and theatre.

Judge Pendleton denied the injunction, but made William Person, manager, and Sig Samuels, president, of the Criterion Company, and Manager Blanchard, of the exchange, furnish a \$10,000 bond and ordered the case heard before a jury.

Both sides introduced expert witnesses to determine just what an exclusive contract is. It appears from the testimony that General Manager Williams of the First National, sent the Criterion its print of "Shoulder Arms" direct.

Wells is also a stockholder in the Criterion Company.

SUING EARLE WILLIAMS.

Los Angeles, Nov. 20. Earle Williams, the Vitagraph star, is being sued here by Roma Raymond of New York. Miss Raymond, who is a writer, asks for \$100,000 for an alleged breach of promise to marry. She states Williams and she lived as man and wife for several months, and that she is known in the east as Mrs. Williams.

Williams claims the suit is absurd and ridiculous. Before coming to the coast about six months ago, Williams was married in Brooklyn to a young woman of that city.

EXHIBITORS' BRANCH MEETING.

Arrangements have been made for a full membership meeting of the Exhibitors' Branch of the N. A. M. P. I. in the New York offices of the Association in the Times building Dec. 10.

An arrangement has been made by president Peter F. Schaefer to solicit the membership of exhibitors in three grades. A paying 75 cents per week dues, B, 50 cents and class C, 25 cents. Lewis J. Selznick has volunteered to act as a solicitor in securing membership on that basis.

STOCKHOLDERS BUY.

"The Birth of a Race" film, with a rather tumultuous financial career, and to be shown at the Studebaker, Chicago, for at least a month, opening early in December, may be exhibited in New York. A theatre is being sought here for a run in January.

There are 7,000 stockholders in the venture, and they have agreed, it is said, to each take \$10 worth of seats for its Chicago engagement.

STARS COMING BACK.

Capt. Richard Travers, Bert Lytell, Capt. Robert Warwick and Jack Pickford are looked to shortly return to the screen.

Capt. Travers, formerly of Essanay, is unattached in filmdom. Capt. Warwick has been a staff man at Washington of late. Pickford did special assignments for the navy. Lytell is at the Officers' Training Camp, Waco, Texas.

\$500 FOR WRONGFUL BILLING.

The action of Benjamin Levy against the Fifth Avenue Photo-Plays, Inc., was settled by counsel when coming up for trial last week. O'Brien, Malevinsky & Driscoll, representing the plaintiff in this particular litigation, had been previously retained by Cohan & Harris in an action against Levy.

Cohan & Harris obtained a judgment of \$500 against Levy and Weiser, as directors of the Fifth Avenue Photo-Plays, for employing the title of the C. & H. play, "The House of Glass," to advertise the sixth episode called "The Houses of Glass" of the Pathe serial, "Who Pays?"

Levy and Weiser set up a claim following the filing of the judgment against them that the Fifth Avenue Photo-Plays was a "dummy" corporation, that they had no powers as executives, and the real party in interest was Samuel Krause, the owner of the house. Levy was the ticket taker of the theatre and Weiser the piano player.

Levy started suit against Krause for the amount of the judgment. Krause made a settlement, and Levy turned the money over to the C. & H. attorneys. Krause is reported to be now operating the theatre in his own name. It is located at 5th avenue and 110th street. The wrongful billing was displayed for one day.

PRESENT TO RETURNING SOLDIERS

Kansas City, Nov. 20. A movement to present every returning American soldier with a \$50 bill has been started by picture exhibitors, distributors and theatre managers here, on suggestion of William B. Tuteur, president of the Motion Picture Exhibitors' league, to enable the soldiers to buy civilian clothing and get a start again in peaceful pursuits.

An effort will be made to spread the movement to national proportions.

Managers John Fitzpatrick of the Shubert; Frank Newman of the Royal; Lawrence Lehman, of the Orpheum, and President Charles Hardin, of the Equitable Film Company, are assisting in the campaign.

GRIFFITH BELIEVES IN WAR FILMS.

Los Angeles, Nov. 20. D. W. Griffith says war films will have a long life.



EDWARD MARSHALL

Chalkologist

12 Rue d'Assas, Paris, France

DIRECTION
MARSHAL FOCH



in a little hangar,
low, at 330 Madison
Ave., Long Beach,
Cal., we are enjoying
with mother until
the repeating of "I
love you."
Our dreamy sympathy
to our friends
who have suffered
from Spanish
flu.

MAE
AUBREY
and
ESTELLE
RICHE

STOP: MANAGERS AND AGENTS STOP



This is the act you are
looking for.
Can hold any spot or
any bill.
A hit now on the Coast.

**RECKLESS
DUO**

FRANK RECKLESS, Manager
Direction, EARL & YATES, Chicago

STAN STANLEY, Audience Daisy

The plant that grew into a flower.

WANTED, Artist, about 5 ft. 10 or larger,
one round bout with me.

Write, wire or call until Dec. 1st, 1918

STAN STANLEY
1421 Montgomery Ave. Philadelphia
Audience Daisy, MORRIS & FEIL, Gardeners

America's Ingenious Athletes

THE GABBERTS

ALWAYS MOVING ALONG

PLAYING U. B. O.

Opening on the Orpheum Circuit
Jan. 5th

PAUL and MAE NOLAN

Booked by those two famous
Philadelphia Agents

**NORMAN JEFFERIES
FRANK DONNELLY**

FRED DUPREZ



Representative
American:
SAM BAERWITZ
1413 Broadway,
New York.

European:
JULIAN WYLIE
4, Little St.,
London, W. C. 2.

Riches take wings, and aero-
planes take riches,

BUT

Happily the vacuum plan of
cleaning has not yet reached the
pocketbook.

**DOLLY HERT
GREY and BYRON**

This Week (Nov. 18)—Dominion, Ottawa

THREE ARLEYS

Circus Santos Y Artigas
Havana, Cuba

This Week (Nov. 18)
Majestic, Milwaukee

JIM and MARIAN

HARKINS

DIRECTION

NORMAN JEFFERIES



"There's Life in the
old dog yet."
**Sue and
Mary
Creighton**

Dear Gals:
Would like to apply
for the position of
"charmer" for "Sun."
I'm such a "Cute
Little Chick" that I
of course, has one of
those "Sun's" boys as
a "charmer." I don't
look like a "charmer."
I'm a "charmer."
P. S.—Don't bury
him! He had a good
home somewhere.

Apple Sauce in Two Acts

ACT I
Chick—Can you beat it? They are going to raise
the price of milk one cent.
Bob—Somebody ought to tell the cows the war
is over.
Chick—I see by the papers that the Kaiser is in
England.
Bob—He's in "dun."

ACT II POETIC EFFORTS

By LILLIE ROBERTS
You're clever and you're
And you're smart and you're
Not several years old!
You're smart and you're
And you're smart and you're
It really makes me scream.

**WILLIAM FOX CIRCUIT
KNAPP and CORNALLA**



Pauline Saxon

SAYS

Can you imagine what
this race would be
if some week they left
out Oswald or me?

EL FLO BRENDEL and BERT

in
"Waiting for Her"
Direction, E. BART MEHUGH

OSAKI and TAKI

in a Difficult Routine of
Aerial Gymnastics
Direction, FRED BRANT

DICK CARRIE HENRY and ADELAIDE

Original Novelty introducing a
change in dancing.
Opening Fantasy Circuit—Oct. 30th



MOORE SCOTT

"WHERE THINGS
HAPPEN"
Orpheum Circuit

"A War Farcical Comedian"

Little Jerry
The Biggest Little Singer
In Vaudeville Direction, J. Kaufman

THE FAYNES

Touring South African Theatres

BILLY DALE AND BUNNY BURCH

BOOKED SOLID
ORPHEUM CIRCUIT

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

BILLY PURCELLA AND RAMSAY

JUVENILE and SOUBRETTE
WITH
MOLLIE WILLIAMS GREATEST SHOW

VARIETY

W. B. S.
World's Best Songs

JUST AS WE PREDICTED

W. B. S.
World's Best Songs

THE QUICKEST HIT WE EVER PUBLISHED

EVERYBODY WILL BE SINGING THIS WITHIN FOUR WEEKS

OUR TRIBUTE TO FRANCE

"GOOD-BYE FRANCE"

By **IRVING BERLIN**

I can picture the boys "OVER THERE"
Making plenty of noise OVER THERE,
And, if I'm not wrong,
It won't be long
'Ere a certain song
Will fill the air;
It's all very clear
The time's drawing near
When they'll be marching down to the pier—singing

CHORUS

Good-bye, France,
We'd love to linger longer,
But we must go home,
Folks are waiting to welcome us
Across the foam.
We were glad to stand side by side with you,
Mighty proud to have died with you—
Good-bye, France,
You'll never be forgotten by the U. S. A.

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MAX WINSLOW, General Manager

FRANK CLARK, Prof. Manager, Chicago
81 W. Randolph St.

W. B. S.
World's Best Songs

BOSTON
Don Kamey, 210 Tremont St.
PHILADELPHIA
Roula Carmack, Globe Theatre Bldg.
SAN FRANCISCO
Arthur Rubin, Fantasy Theatre Bldg.
MINNEAPOLIS
Richard Korman, 235 Lech Avenue
DETROIT—Charlie Dale, Walker Opera House Bldg.

PITTSBURGH
Geo. Olcott, 414 Commercial Bldg.
ST. LOUIS
John Conrad, 461-63 Calumet Bldg.
SUFFALO
Murry Whitman, 221 Main St.
SEATTLE
Harry Kirschbaum, 461 Chickering Hall

W. B. S.
World's Best Songs



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1

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