

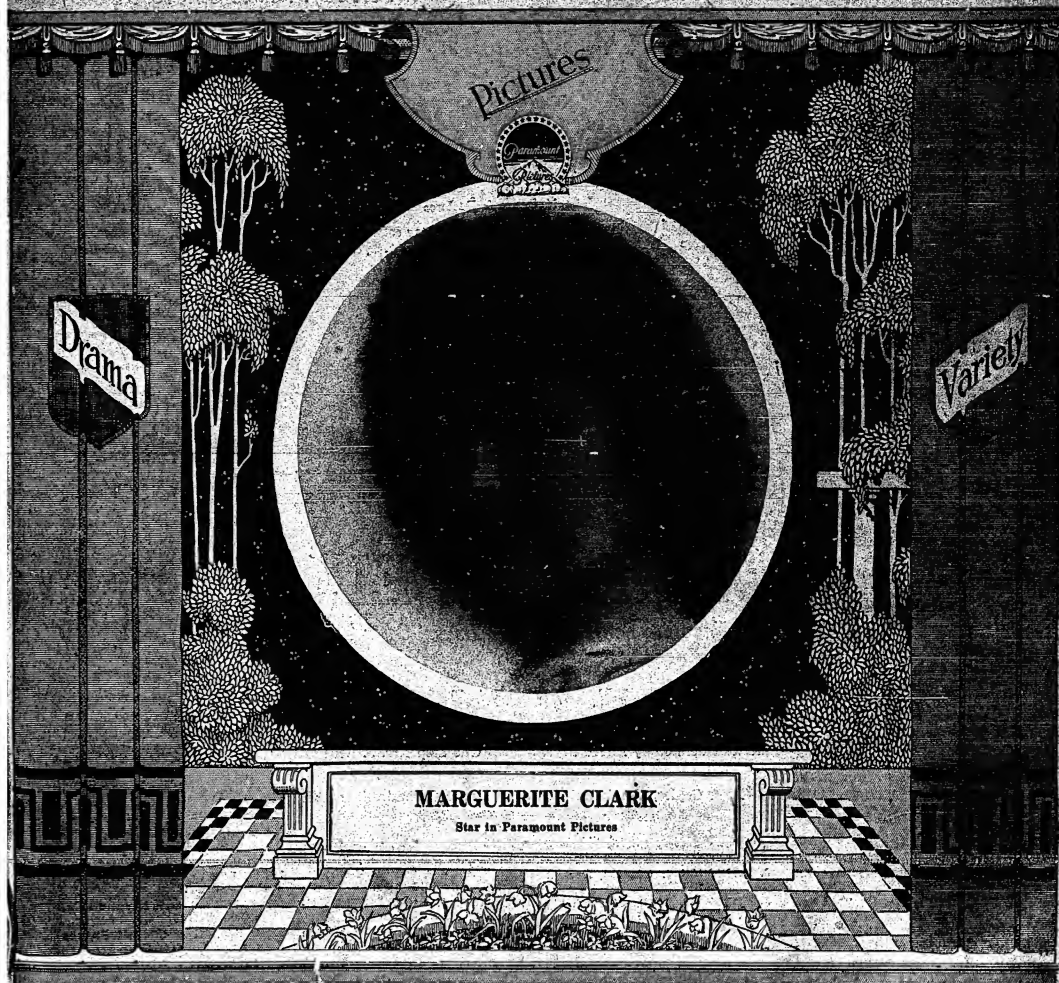
15 CENTS

VARIETY

VOL. LIII, No. 1

NEW YORK CITY, FRIDAY, NOVEMBER 29, 1918

PRICE 15 CENTS





MADOLON

"I'LL BE TRUE TO THE
WHOLE REGIMENT"

English version of the
Celebrated French Soldier's Song

QUAND MADELON

ONE STEP

EVENING SUN, MONI

The French crowds, long acquainted with typical English songs such as "Tipperary" have now picked up good "Dixie" and Sousa melodies, while Americans are perfectly acquainted with the French "Madelon" and the English version of it.

John McCormack Declares

My son is still playing with his toy soldiers, by other men's sons are marching to "Tipperary" and "Madelon" and "Over There."

This city has not yet ended its celebration of the signing of the armistice. Daily at various times green "Madelon," the marching song of the poilus, rises above the din of traffic. The paraders who do the singing are

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L. BOUSQUET

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VARIETY

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NEW YORK CITY, NOVEMBER 29, 1918

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the Post Office at New York, N. Y., under the Act of
March 3, 1879.

CONTINUOUS JOY CENTRE PREDICTED FOR BROADWAY

**New York Managers Look Forward to Hordes of Gay Visitors
Meeting Boys Returning Home From Over There—
Fine For Theatres, Hotel and Restaurants.**

That this is to be the record winter season for theatricals and the hotels in New York is a prediction freely made along Broadway. The signs at the theatres point to tremendous business as a reaction, and the indications taken from the business of the current week point to record receipts.

The reason, the managers say, is that with the advent of peace every mother, father and relative, no matter what part of the country that they are located in, are going to make every attempt possible to obtain the price of the fare to the big city to be waiting at the pier when "their boy" lands from the other side. New York is to be the most important point of debarkation of troops returning from France.

Three boat loads are due to arrive late this or early next week. Already there are signs at the hotels of an influx of visitors to receive them. The reservation lists are hourly being augmented by wires from those who want quarters here during the period to be given over to the celebration for the returning victors.

This will naturally make for big business at the theatres. The cabarets are also looking for a fast and furious fling during the ensuing months before the final order for lights out on liquor is sounded next July.

The theatre managers state that they are certain that once the troops start returning the conditions in New York will remain at a high-water mark for the balance of the season. As each division arrives with the men from various parts of the country there will be a crop of new visitors, and these will make the town the liveliest in its history in some years past.

They point to the tremendous business on tap during the Hudson-Fulton celebration some years ago and also to the records made on the return of Admiral Dewey from Manila Bay as a criterion of what may be expected. They go further and state that the former celebrations won't hold a candle to the one coming, either in point of numbers of visitors or of duration. They are also certain regarding the lavishness with which money will be

spent, maintaining that nothing will be too good for the boys, and that the boys themselves will all receive big money on their return on account of the back pay that is due them.

ENTERPRISING DOUGHBOY.

In this issue of *Variety* appears a page advertisement of Ernestine Constant Leland Marsh, known over here as a juvenile in the theatrical profession. Mr. Marsh went to France with the American forces, and has been in active service at the front.

Under date of Nov. 2 (nine days before the armistice was signed), Mr. Marsh, writing on American Red Cross stationery, sent his advertising copy to *Variety*, with the following letter:

France, Nov. 2, 1918.
VARIETY, New York:
Well, it looks like we'll be back soon, and I want to beat the rest of the boys, so kindly run the enclosed copy as a full page advertisement in the first issue of *Variety* after you receive it, and charge to my account.

You have a press quotation and photo of myself I sent you when in the States, but that ad was never run (referring to an advertisement sent *Variety* by Mr. Marsh shortly before he was called).

Make a good ad out of this and give me a good space. I think this advertisement will do a lot for me. Hoping to see you soon,

Truly,
Chas. L. Marsh,
Co. L, 312th Inf., A. E. F.

ATTEMPT TO CHEAT U. S. CHARGE.

Chicago, Nov. 27.
The first known case in America in which it is charged that an attempt was made to cheat the Government out of box office war taxes came with the arrest of four employes of the Twentieth Century, a big south side picture house.

The prisoners are Blanche Gooding, treasurer; Dave Smith, ticket checker, and two negro porters.

DON'T LIKE WOMEN PARADERS.

Gus Hill is seriously considering the advisability of changing the title of his "Lady Bountiful Minstrels" and advertising it as an all women review, making no reference to minstrels and eliminating the parade.

While the show makes good wherever it plays, Mr. Hill finds difficulty in securing big openings houses, the public seeming to shy at minstrelsy as applied to women.

In Toronto a large women's local club wanted to arrange for a benefit, but when they discovered it was an all women entertainment and that the artists would parade, the club committees backed out and protested against their sex being compelled to march through the streets.

"Wherever we play," Hill says, "the managers say it is a great show, the newspapers invariably give it good notices, but we cannot get a big opening night attendance. We have tried parading in automobiles so there will be no objection to marching the women, but even that isn't acceptable. There seems to be nothing left to do but cut out the parades and change the title."

CONSTANT, IN NAME ONLY.

St. Paul, Nov. 27.
Six husbands were nothing in the nonchalant life of Ernestine Constant, 22, and pretty, arraigned in municipal court last week charged with bigamy.

Her sixth father-in-law is the complainant. He is Charles Van Allen, of Grand Forks, N. D. The woman is a former show girl, having been in vaudeville as Fay Valentine for four years and later a principal with a number of burlesque shows under various names.

She admits four husbands "she knows of." They live in Milwaukee, Chicago, Des Moines and New York.

Miss Constant said "I love George best, though." She told the county prosecutor George is George Van Allen, employed by a Minnesota film company as salesman.

The county prosecutor says he will not only prosecute the woman, but several of the husbands, whom she says deserted her. She has had three children, each by a different husband.

LINA CAVALIERI DICKERING.

There is dickering on between the vaudeville managers and Lina Cavalieri for a Palace, New York, appearance, with possibly an extended big time route after that.

Just now it is reported the parties interested are unable to satisfactorily fix Cavalieri's vaudeville salary. The diva is reported to have first set the sum at \$4,000 a week.

CHICAGO'S OUTSIDE CIRCUIT.

Chicago, Nov. 27.
The Shuberts have started the booking of Chicago's "Outside Circuit," a group of popular priced houses within the city, making a string similar to New York's "Subway Circuit."

Four houses are in the circuit—National, Wilson Avenue, Crown and Imperial—making four consecutive weeks.

Heretofore those houses have been playing vaudeville and strictly popular priced attractions. The new arrangement calls for Loop companies, but they must first have played outside Chicago after the Loop engagements before starting the four neighborhood weeks. The arrangement with the Shuberts also calls for at least one Winter Garden show per season to play the "outside" theatres. One scale applies to all, the top being \$1 for the first five days and \$1.50 Saturday and Sunday.

One attraction now in its third week in the neighborhood string has been averaging \$8,000 weekly, more than it could get in the Loop at \$2 top. All of the "outside" houses are of large capacity.

A NOSE CUT DOWN.

Los Angeles, Nov. 27.
Mme. Yorska, who is here doing pictures, but who is well known in New York, and it is said Paris, too, has had her nose cut down. Surgeons removed two sections of the organ and changed the general contour from Oriental to Grecian. The operation was necessary because the camera could not disguise amplexness of the original lines.

Mme. Yorska, in writing to a friend in New York said that the effect was beautiful and that it took ten years off from her appearance.

TRYING ACADEMY, BROOKLYN.

The United Booking Offices gave a vaudeville performance Thanksgiving at the Academy of Music, Brooklyn.

To a certain extent that show was to give the U. B. O. a line on the prospects of the Academy for one Sunday performance over there hereafter, in the evening. If decided upon the first Sunday will be Dec. 8.

The bills for the Academy will be gathered from the big time Keith houses over the bridge, Orpheum and Bushwick, with a possibility the entire Orpheum program for the week may repeat its performance Sunday evening at the Academy.

Fen and CHAS. ALTHOFF, stage plots.

CABLES

IN PARIS

The English troupe at the Theatre Albert I has presented the original version of "The Man Who Stayed at Home," with Mary Jerrold in the role of Frauline Schroeder, which she created at the Royalty Theatre, London. The part of Kit is held by Oswald Marshall. This piece was a success in French when played by Max Dearly at the Bouffes.

"Le Scandale," the comedy of Henry Bataille, has been filmed in France by Baroncelli, and will be released shortly.

The theatres in the south of France closed through the grippe epidemic are to reopen about Nov. 15, excepting in the Department of the Var.

The Duke of Genoa, in the name of the King of Italy, has authorized an Italian picture company to reproduce all his literary works for moving pictures.

A new operetta, "Pi-Pi-Pi," is to be created at the Bouffes Parisiens, end of November. The Theatre Michel is rehearsing a comedy by Edmond Seane, "Saison d'Amour," in which Jeanne Granier will appear.

The Abri is to offer shortly an operetta to be entitled "Au Beguin des Dames." At the Theatre Antoine, M. Gernier will present a comedy, "Le Traite d'Anteuil," by Verneuil, in which the author will have a role.

It is reported a German company has obtained the rights (from whom is not stated) to produce for pictures the works of the late Count Tolstoy. It is not known if the heirs are to secure a royalty, which Tolstoy refused to accept during his lifetime. He considered his thoughts, once published, belonged to mankind. When the present regime in Germany has been radically changed the works of Tolstoy may have big success. At present his democratic doctrines are just being realized.

Arlequin's Theatre Gai is the name of a small establishment opening at 42 Rue de Douai, Paris. The big feature is a bar with a jazz band, but there is also a second-class revue, "Fichtre," with Davignay, Maurice Poggi, Anny Coker and Mona Paiva. The latter is the dancer of the place.

The deaths are reported of Roger Terte, director of the Alcazar, Cherbourg (France); Mme. W. Jourdan (born Cecile Ferry), aged 40 years; Sarwell, French comedian, at Aix-les-Bains; Mme. Marie Vidal, mother of Octave A. Noel, secretary of Pénepine, Paris; Laurence Jervold, Paris correspondent of London "Daily Telegraph."

"L'AIGLON" MATINEE BIG SUCCESS.

Marie Lohr's matinee at the Globe Nov. 19, when she presented "L'Aiglon," was a great success, Lady Wyndham leading the program sellers.

Miss Lohr hopes to revive the play for a run later.

"GAY PARIS" REVIVED.

Trebore and Beretta reopened the Marigny Nov. 16, reviving Monjardin's revue, "Gay Paris," poorly.

Louis LeMarchand is the producer, with Elizabeth Reice, Leon Rogge, Kuroki and Medames Darbelle and Cornilia in the cast.

PHI-PHI IS RISQUE.

At the Bouffes Parisiens, Nov. 15, "Phi-Phi," an operetta in three acts,

was produced nicely. It is an amusing risqué operetta, travestying ancient Greece. Music, by Christini, is ordinary, but Urban, the comedian, is good. The title is a nickname signifying Phydias, a Greek sculptor.

KIGHTING GEORGE ROBEY?

London, Nov. 27. The King and Queen last week attended a performance at the Alhambra, their first visit to the theatre since the war, as a special compliment to George Robey for his wonderful war work. Robey will probably receive a knighthood.

LONDON'S CONTINUAL JOY.

London, Nov. 27. Theatrical business is literally overflowing and enthusiasm is supreme. Our comedians are creating tumultuous applause by reference to passing events.

A number of houses created records, and the enthusiasm continued in the streets.

The utmost good humor prevails.

AMERICANS AT ALHAMBRA.

Paris, Nov. 27. Jerome and Carson, Bert Coleman, Sergeant Brennan, Fred Lamp and Roy Dove opened at the Alhambra Nov. 22.

"BETTER 'OLE' OFF.

London, Nov. 27. Charles Cochran has withdrawn "The Better 'Ole" from the Oxford Nov. 23, after a run of 1800 performances.

PRODUCING CO. FORMED.

London, Nov. 27. The Lyric Hammersmith Co. has been formed, headed by Arnold Bennett, dramatist, and Nigel Playfair, manager, to present high class productions, commencing about Christmas with a children's play followed by a revival of "As You Like It."

DUFRENNE TAKES THEATRES.

Paris, Nov. 27. Oscar Dufrenne has taken the Ambassadeurs and Alcazar for the next season, the latter being transformed into a skating and dancing resort.

FUND FOR ACRABATS.

London, Nov. 27. R. Smith, a gymnast, formerly of the Latelle Brothers, has bequeathed \$6,250 to the Birmingham Hospital to found a bed for gymnasts and acrobats.

HELEN ASHLEIGH MARRIES.

London, Nov. 27. Helen Ashleigh, formerly of the Martini Trio, has been married to Captain Sidney Cross.

PEACE BALL.

London, Nov. 27. The Music Hall Ladies' Guild propose holding a peace ball.

"U. S." IS NEW SHOW.

London, Nov. 27. The new show to be presented at the Ambassadeurs is entitled "U. S."

CLARENCE CORRI DIES.

London, Nov. 27. Clarence Corri, musical conductor and composer, died Nov. 13.

Reviving "Peter Pan" at Xmas.

London, Nov. 27. A new edition of "Peter Pan" will be revived at Christmas, with Faith Celli leading.

LONDON NOTES.

London, Nov. 11. Some idea of the war boom in theatres may be gathered from the fact that Grossmith, Laurillard and Arthur Boucher have secured a lease of the Strand at a rental of £300 (\$1,500) per week, and Gina Palermo has agreed to take the Duke of York's after the run of "The Man from Toronto" for a term at £350 a week plus a percentage on the gross receipts. The Strand was opened in 1905 and has always been unlucky. It was let some years ago to the late Louis Meyer at £70 per week including the bars, program and cloak room right, which are generally let separately. These rights alone practically covered the rent. There has never been such a demand for theatres, and many responsible managers are looking for houses to present new productions; many are likely to burn their fingers after peace is declared, as the abnormal prosperity cannot continue.

Arthur Collins presents "The Babes in the Wood" pantomime at Drury Lane this Christmas. It was at one time expected that "Shanghaï" would run right through, but its attractions are waning and it will come off early in December. The babes will be played by Stanley Lupino and Will Evans, while Florence Smithson and Marie Bianche will be the leading ladies.

"Coupons" Following "Tabs."

London, Nov. 27. "Tabs" will be withdrawn from the Vanderbilt Theatre about Dec. 15, and followed by Andre Charlo's production of "Coupons," featuring Nelson Keys.

Tableau in "Chu Chin Chow."

London, Nov. 27. "A tableau has been introduced in "Chu Chin Chow" at His Majesty's representing the allied powers, with Lily Brayton as Great Britain.

Cast of "Jolly Jack Tar."

London, Nov. 27. The cast selected by Cochran for "Jolly Jack Tar" for presentation at Prince's includes May Beatty, Maudie Dunham, Albert Bruno, Charles Rock, Sam Livesey, Ambrose Manning.

Walter Howard Writing Melodrama.

London, Nov. 27. Walter Howard is writing a melodrama for Albert DeCourville.

LEAVING FOR FRANCE.

Among the first sailings of professionals for their homes abroad will be Saturday (Nov. 30) on the "Archambault" the French steamer. On it will be George Maerck and his people, Mr. and Mrs. Clerget, and Odeon Aubert, all French.

Mr. Maerck is taking away with him the Maerck lion, which Clerget lately appeared at the Palace, New York, for a week. M. Aubert came to New York from Russia. He does a turn of imitating a pig, but did not appear here.

While on this side the variety artists were under the direction of H. B. Marinelli.

"MORE BETTER 'OLES."

The Coburns are casting a couple of more of "The Better 'Ole" shows. One will first be sent to Canada and the other to Chicago, while the original company continues to run at the Corp, New York.

Keightley Wants to Go Home.

Cyril Keightley, who gave up his part in "The Big Chance" the night of the dress rehearsal, wants to return to London as soon as the necessary permission from the port authorities can be obtained.

BOOKING ABROAD FOR SPRING.

Agents with English booking connections and other "time" abroad have started giving contracts for foreign appearances, acting on cabled requests for material. Passport restrictions still in force prevent the immediate supplying of the heavy demand for American turns, but agents are securing them for appearances in the spring and summer, when it is expected transportation regulations will have been modified. It is predicted that the coming summer will see an unprecedented influx of American acts to England and France.

Agents are looking forward to plans to establish American theatres in France, because of the number of doughboys and civilians who are expected to be in that country for some time to come. All-American or all-English bills may be attempted in cities of Northern France until all of the British and Yankee troops are withdrawn.

One act to receive London contracts for next summer is Al Shayne, the "singing beauty," who has six weeks at \$350 weekly, with an optional clause.

FOREIGN PLAYS STILL HELD OUT.

The foreign play field is still confined to those pieces available before America declared war. The signing of the armistice and the quitting of Austria-Hungary have not yet cleared up the vagueness concerning what new foreign plays will eventually become available, although it is known many new plays were produced in the Central Empires during hostilities.

After the stoppage of communications upon America's entry into the struggle, three Hungarian shows met with success on Broadway. They are "A Tailor-Made Man," "Maytime," and "T for 3," all having been adaptations from Hungarian scripts.

STARS ALERT FOR PLAYS.

There appears to be plenty of big stars, but no plays available in which to display their talent. Unable to procure just the proper vehicle, Henry Miller has revived "Daddy Longlegs," but is reported as still being in the market for something new. Maxine Elliott, who has been doing considerable producing in later years, also making several pictures, is returning to the stage when finding a suitable play. William Faversham, since "Freedom" was shelved last Century, is also on the lookout for a new production.

Blanche Bates and Holbrook Blinn in "Getting Together" are understood to be on the alert for a new play. Both have offers for other productions, and also have a vaudeville proposition.

May Irwin is considering a piece she may produce around the holidays.

Grace George and Ann Murdock are away from the footlights through lack of plays.

LONDON SEEKS FAILURE.

One of the conspicuous failures of the present New York season, "A Very Good Young Man," which Arthur Hopkins produced at the Plymouth theatre for several weeks to steadily diminishing business, is evidently very much wanted in London.

Hopkins has had no less than three offers for the English rights to the play.

LIEUT. GITZ-RICE BOOKED.

Lieut. Gitz-Rice will appear at the Palace, New York, next week in a vaudeville act. The Lieutenant wrote the song numbers in "Getting Together," the British Recruiting Mission propaganda play, and appeared among the principals.

Holbrook Blinn and Blanche Bates, also of the "Getting Together" cast, have received proposals from Harry J. Fitzgerald to appear in a vaudeville. The show has closed its season.

Overseas Units Work Speeded Up—Government Reduces Age Limit—Three Entertaining Outfits on the Ocean—No Definite Date for Return of Volunteers.

Centurian audiences everywhere. Chas. (Ruhel) Allha

VAUDEVILLE

LOEW CIRCUIT TAKES ON FOUR MORE HOUSES; OTHERS TO COME?

**Pittsburgh, Kansas City and St. Louis Added to Chain—
Detroit Also Reported Annexed, Complexing Miles
Loew—Miles Booking Union—Jones, Linick
& Schaefer of Chicago Interested.**

Detroit, Nov. 27. It is reported locally Marcus Loew has leased or will lease the Detroit Opera House on the campus, from E. D. Stair, taking possession Jan. 5, when the Loew vaudeville policy will hold sway there.

The house is now playing the Shubert attractions, with the new Detroit Opera House playing the opposition \$2 shows.

Within the past week the Loew Circuit has added Kansas City, St. Louis and Pittsburgh to its booking sheets. In Pittsburgh the Lyceum, formerly a Stair & Havlin combination house, will commence playing Loew vaudeville for a full week Dec. 16. In Kansas City the Garden and Empress will be among the Loew bookings of the future, also the Garrick, St. Louis, all full-week stands, booked from the New York Loew office in conjunction with its other southern and western time.

Jones, Linick & Schaefer, of Chicago, who operate McVicker's and the Rialto vaudeville theatres (Loew-booked) there, are interested with Marcus Loew in the Pittsburgh, Kansas City and St. Louis theatres. The Garden, Kansas City, was the Churchill opposition vaudeville house built there some years ago. The Empress played Sullivan-Conside vaudeville. In St. Louis the Garrick formerly housed the \$2 combinations.

While the wired report from Detroit carries no authenticity and no confirmation could be secured in New York, it will find current belief through the existing booking relations between C. H. Miles and the Loew people. When Loew dispossessed Alexander Pantages from further joint booking relations, Miles remained in the Loew booking headquarters with his two theatres, in Cleveland (Miles) and Detroit (Orpheum). Shortly after Miles announced a discontinuance of vaudeville at Cleveland, for a picture policy, then announced a resumption of vaudeville there, to almost immediately countermand the latter, continuing the picture show, explaining the move, it is reported, by previously contracted pictures that could not be canceled. This incision, together with the customary being vacillation that the Loew Circuit is unaccustomed to in the placing of its own bills, is said to irritate the Loew booking headquarters as much as the Pantages manner of doing business had come up to the time Loew separated from Pan.

Accordingly the pop vaudeville men say they are not adverse to thinking that Loew, besides locating direct in Detroit, will probably also add Cleveland to his list, with Miles withdrawing from the Loew agency.

It has been rumored often of late Marcus Loew is in negotiation for some southern cities he has not yet invaded. At present, in the south, Loew is booking Atlanta, New Orleans, Birmingham and Memphis. These, with the additions and Chicago, Milwaukee, Toronto, Montreal and Hamilton (Can.), will compose the southern and western routes of the Loew time, with the New England and eastern

large numbers of split-week. Loew houses also included on its regular list.

MAIL DISTRIBUTION.

The Vaudeville Managers' Protective Association has forwarded a notification to the theatres on its membership list drawing attention to the possible mail congestion at the theatres through the recent mail addressed to the notice suggests that the theatres unable to locate the addressees of the letters held by it return the mail to the New York quarters of the V. M. F. A., when a further effort will be made.

Theatrical mail is often a trying problem with theatres, more so in vaudeville than in the other fields. Many vaudeville houses send their undelivered mail addressed to artists to VANMET. If VANMET's mail department cannot locate the people it is addressed to, the mail is advertised in the paper for three weeks, and if not called for in that time it is returned to the sender (if the name of the sender appears upon the envelope), or else held for another three weeks (without being advertised), after which it is returned to the Dead Letter Office.

All professional readers should scan the letter list published in each issue. The letters are listed in alphabetical order.

PROMOTING COLORED THEATRE.

New York needs a high grade theatre exclusively for colored people, according to William H. Smith, a theatrical promoter of Philadelphia, who has taken office here.

A site in the 153d street section will be decided upon, says Mr. Smith, who adds the colored people, faking vaudeville, have had to witness a very inferior brand by force of circumstances. He aims to remedy this, also present attractions and scale the new house, if built, at a \$2 top.

The neighborhood indicated by the Philadelphia has two colored theatres, the Lafayette at 7th avenue and 127th street, which is very popular with the colored people of that section, and the Lincoln on West 135th street, playing vaudeville. The Lafayette has had a variety of attractions, all colored, from stock to the troupes in musical comedies, and the house appears to have enjoyed profitable patronage.

The Smith scheme seems to be, acts and shows by whites for the colored house to rank with those in any other theatre of similar admission prices.

Al Leichter, who has been booking six acts on a split week into the Lincoln, has notified Mr. and Mrs. J. Downs, managing that house, that his bookings discontinue starting next week. The theatre plays to practically 100 per cent. colored attendance.

Last week's notices and Venita recovered judgment of \$33.75 against the Illustrated Amusement Co., operating the Lincoln, on the allegation that Mrs. J. Downs, without reason, canceled them for the first half of the week, after they had been engaged to appear.

Montreal's Franchise With St. Denis.

Montreal, Nov. 27. The Franchise has been taken by the management of the St. Denis. Fred Crow is general manager of the enterprise.

AGENTS UNDER ORDERS.

The vaudeville agents doing business through the United-Booking Offices have been informed it is necessary for their offices to be open with a representative present competent to transact business not later than 9:30 a. m. The same time limit was set for the booking men of the U. B. O. to be at their desks.

When the agents were gathered in the U. B. O. late last week the instructions were given out, with the reason assigned that the big booking agency will be operated hereafter on commercial hours of business. It has been a matter of considerable inconvenience in bookings and otherwise when calls were made upon agents early in the morning to find their offices closed or someone who would attend to the urgent business at hand absent. The same hole in the system was often uncovered inside the booking offices, when a matter calling for instant attention with one of the U. B. O. booked houses arose.

At the same meeting of the agents they and the booking men, also managers, were informed that nothing but the "big" or "break" (other than a contract) would be recognized as a valid booking by the office. In matter of complaints only that will be considered. Otherwise the blame, if any existed, would be placed on those who had acted against instructions they were told. This eliminates the practice of booking men "pencil-ing in" turns for programs and the agents accepting such method as a booking. The agents were advised it is their duty to follow up and secure the contract for each booking made, with failure to do so counting against them in the event of a booking confusion in which their act might suffer loss of time and salary.

ACT WENT SOUTH.

The Loew Circuit Monday morning found an act had gone south on it and notified the Vaudeville Managers' Protective Association of the circumstances.

The act was Rule and Rule, opening that day at the Majestic, Ft. Worth, Tex. (Interstate Circuit). It was expected to open at the American, New York.

Nov. 19 the act in person appeared at the Loew booking office, signing the Loew contracts which called for their opening Nov. 25 at the American. Monday morning when the absence was noted, Jake Lubin inquired of Sam Berkovitz, their agent, what has become of the act. He was informed they had gone south.

PHILLY'S GRAND REOPENING.

Philadelphia, Nov. 25. The Nixon-Nordlinger Grand will reopen Dec. 9 with an eight-act bill. The Grand had been closed since Sept. 3, when it was partly destroyed by fire.

Separation Granted Venita Gould.

Chicago, Nov. 27. Venita Gould's many-storied divorce case came to a conclusion when the actress obtained a separation from Harold R. Jones, grocery salesman. She accused another woman. Prior to that, Jones had sued her, charging Venita and Harriett Lorraine, her associate in "Odds and Ends" had been arrested while driving late at night with three men. Venita has retired to her home in Iowa.

Separated Partners Exchange Opinions.

Mike Bernard and Jack Rose have "split." They came to blows at the Wilson Avenue Theatre and then canceled Cleveland, having broken all relations. Bernard says Rose was erratic and rude; Rose says Mike was unreasonable.

ILL AND INJURED.

Fannie Brice is recovering from influenza, having suffered a relapse. Eddie Mack (tall), very ill for several weeks with gripe, convalescent.

Joe W. (J. B. O.) is suffering from a heavy cold. Jack Dempsey is looking after bookings temporarily. Mrs. Bart McHugh, of Philadelphia, seriously ill with influenza last week, is recovered.

Norman Jefferies, the Philadelphia agent, is fully recovered from his recent illness and is back at his office in that city. John E. Coatts, discharged Wednesday from the Babylon (L. I.) hospital; recovered from an operation for appendicitis.

Cecelia Wallace (Coscia and Wallace), ill without influenza, Allegheny General Hospital, Pittsburgh, recovering.

Louis Mosconi (Mosconi Bros.), who recently fractured several bones in his right foot, has recovered sufficiently to resume dancing practice.

A. W. Clark, the doorman on the sixth floor of the Palace building, recovering from a severe attack of rheumatism.

Mrs. Harry Clarke Renalles is recovering from an operation which was performed at the Mt. Zion Hospital, San Francisco last week.

Clarence Wilbur, the tramp comedian, is recovering at the Huntington Hotel, Los Angeles, following a severe attack of the influenza that at one time threatened Mr. Wilbur's life.

Blanche Hall, in the outlying circuit company of "The Thirteenth Chair," Chicago, is seriously ill and abandoned her tour. Jessie Mae Hall, souffere, came on from California to attend her sister.

A MATTER OF RACE.

Stair and Kinsey, as assignees of Howard F. Havin, are going through their attorney, Leon Laski, against the Quality Amusement, for \$4,500, alleged due them as back rent for the lease on the Colonial, Baltimore, one and a half years ago.

The Quality, which maintains a circuit of stock theatres for colored players, enter the defense the officials of Baltimore revoked their license on the ground the theatre did not allow colored players and audiences exclusively in a theatre—a purely racial prejudice. Upon application for a new license, the same answer was the result.

When the case came up for trial before Justice Gavegan, in the Supreme Court, last week, he issued an order for the examination of the Baltimore officials, against the matter, on Dec. 1.

UNITED'S TRY-OUTS.

The United Booking Offices have resumed "try-outs," commencing Friday. In future they will be held that night instead of Thursday as in the past. They will be given at Proctor's 125th Street, but will not be presented under the old title. A number of acts will be added to the program, merely announced as "extra act."

Harry L. Newton Grows Violent.

Chicago, Nov. 27. Harry L. Newton, a vaudeville author, who suffered a nervous collapse about a year ago, and was then aided by the profession here, became violent, attacked his wife, and was arrested and taken to the Detention Hospital for inquiry into his sanity. He will be tried, and, if found unbalanced, will be sent to a state asylum.

Flo Jacobson Wins Divorce.

Chicago, Nov. 27. The checkered Frank Clark-Flo Jacobson divorce imbroglio was concluded when Judge Hopkins granted Mrs. Clark her full freedom, \$700 attorney's fees (Tom Johnson, beneficiary), court costs, and \$3,500 flat alimony in full.

EPIDEMIC CAUSES TROUBLE IN SECTIONS STILL BANNED

In Cities Under Ban Bitter Arguments Result Over Health Authorities Closing Theatres With Alleged Discrimination Openly Declared—Conditions Unsettled—in Certain Territorial Districts—Late Phases.

In a number of widely scattered sections the influenza epidemic still hangs on and while it is accepted as pretty certain the disease will not entirely disappear for many months, the quarantines which continue, appear to be the result of extra precautions against fresh outbreaks. There have been a number of towns again closed and in several bitter arguments have been precipitated because the theatres were ordered shut while schools and other places of public gathering were not included in the ban. Charges of discrimination have stirred up Los Angeles which failed to open last week as expected.

Sections of Georgia and the Carolinas are the points more seriously affected by the fresh outbreak. Savannah closed Monday, Greenville, Macon and Augusta remain closed although the latter city is to open next week. That the grip of the disease was stronger in that territory than other southern points is indicated by the fact that Camp Hancock (S. C.) has not reopened since the quarantines affected the cantonments.

In Rhode Island there has been a fresh outbreak, especially near the naval base at Newport but conditions do not warrant drastic quarantine action. An instance of how health officials were infected with the epidemic scare is indicated by the case of Danbury, Conn., which has never lifted the influenza ban, though due to do so this week. Wilkes-Barre, Pa., still remains under the ban of a fresh outbreak.

Conditions in coast sections above Los Angeles are improving. The mask wearing regulations were lifted in a number of places including San Francisco, where business immediately took a jump.

The epidemic caused considerable confusion to the western vaudeville bookings, that largely due to the number of acts which jumped eastward rather than await the lifting of quarantines. Orpheum Circuit acts also dodged losing the 8 weeks on the route which were automatically lopped off by the original plan to continue the shows at the point called form in the original route. This resulted in wholesale switching on the Orpheum books. Headliners and featured troupes were re-routed into the dates first taken out through quarantines, that being the only solution to holding the body of the bills on the time.

Los Angeles, Nov. 27.

A bitter fight is on between the city officials and theatre managers over the continuation of epidemic ban. Managers had again been promised the quarantines would be lifted not later than today but indications are that there will be no opening until Dec. 2. Frank A. McDonald president of the theatre owners' association took violent exceptions to the health regulations and charged discrimination because department stores had been permitted to operate during the eight weeks of the ban while theatres were closed. McDonald stated picture men were being crucified upon the cross of selfishness and he branded city officials as cowards.

Atlanta, Nov. 27.

Savannah is closed again due to influenza. The closing order does not

hit schools, churches or other public institutions and there are charges of discrimination. Augusta may open Thanksgiving Day but Monday next is regarded as certain. Asheville and Greenville, S. Carolina opened Monday, Nov. 25.

Wheeling W. Va., Nov. 27.

All theatre managers were arrested here Saturday night at the instigation of health authorities, who charged the regulation against operating after 6 p.m. had been violated. The rule since the epidemic started has been that the places of amusement may be open between 7 a.m. and 6 p.m., closing at that hour. "Queen of the Movies" at the Court had attracted a packed house when manager Johnson was arrested. He was compelled to disburse the house and refund money. The attraction attempted to secure permission to give a performance Sunday afternoon but the local authorities passed the buck to the state board of health.

All road shows booked out of New York for Wheeling have been cancelled until further notice.

Winnipeg, Nov. 27.

The quarantine lid goes off at midnight (Wednesday) with a bang, a number of shows having arranged special performances starting at 12 o'clock. All houses announce matinees daily for the balance of the week. The ban has been kept on public gatherings for 46 days, the longest period of quarantine in this section.

FOX BECOMES UNIONIZED.

After fighting the theatrical labor unions for six years, William Fox capitulated Nov. 23 by agreeing to hire only union stage hands, moving picture operators and musicians in all theatres operated by the Fox Circuit.

Under the new understanding the Fox Circuit is now considered 100 per cent. union, with stage employees, operators and musicians "officially" permitted to enter the Fox employ Monday.

This new agreement affected New York, Brooklyn, Newark and points where Fox is either playing vaudeville or pictures.

The Fox Studio, California, also becomes unionized by the compact.

President Charles C. Shay and International Assistants Newman and Dolliver have worked zealously for some time in an endeavor to clear up the Fox situation.

BILLERS WILL VOTE INCREASE.

There is no doubt but that the International Billers and Billposters will vote for an increase in wages at its annual meeting, which will be held in Washburn Hall, Boston, Dec. 2. The regular executive board meeting will also be held at that time.

The billers' agreement with all of the circuits expires Dec. 18 next.

P. F. Murphy, Chicago, is president, having served three terms. He stands a good chance of being re-elected, as well as executive secretary J. J. McCarthy, who has his headquarters in New York.

The executive board of the I. A. T. S. E. will hold its next session in the New York headquarters of the Alliance Jan. 6.

N. V. A. COMPLAINTS.

In the complaint against Campbell and Phillips of using material furnished them for an act, without having paid the royalty to the author and after the author had demanded the return of the script, the National Vaudeville Artists, accepting the complaint of the author, Jack Howard, and referring it to the Vaudeville Managers' Protective Association, it was decided by the latter the team could not further appear with the Howard material. The N. V. A. referred the case to the Managers' Association when the act pleaded in defense that Larry Phillips had arranged to sail for France Dec. 7, having secured his passport, and they were playing to secure sufficient passage money for him.

A member of the cast of "Maggie Taylor, Waitress," and also a member of the N. V. A., submitted the question of liability to the organization arising out of the following facts. A sketch (starring Joe Bennett) was booked to appear at the Kedzie and Wilson Avenue theatres, Chicago, for a split week, found itself unable to do so, as the prop automobile required in the turn could not be obtained. The sketch's member stated he was ready and willing to appear, suffering the loss of time and salary without fault of his own. The N. V. A. put forward the matter to the V. M. P. A. for a decision. During the investigation the agent booking the act will be called upon to explain how the engagement was entered without the necessary props with the turn being considered.

The complaint made by Eddie Fitzgerald, formerly of Fitzgerald and Quigley, and now doing an act known as Fitzgerald and Quigley, against Clay and Lennie, has been dismissed. Fitzgerald claimed he originated business with which his acts have been identified with for years. The business of the act was the pulling down of the hat and squeezing the nose of the comedian by the straight man. After investigation the N. V. A. found this business was done in the old Weber and Fields days and in nearly every burlesque show since.

Joe Bennett, proprietor of an act called "The Telephone Tangle," complained to the N. V. A. he signed a contract for 20 weeks over the cantonment circuit with Atwell & Moss, and that the contract was cancelled. He recited the cancellation had caused him considerable monetary loss in the outlay for new photographs and press matter and the refusal of other work. The cancellation came after the camps had been closed by the epidemic. The matter has been taken under advisement by the N. V. A., who have asked Mr. Bennett to supply it with a copy of his contract.

Frank Brennan, of "The Telephone Tangle," during the week of Nov. 11, resigned his contract against Joe Bennett, owner of the act. Brennan claims that after doing three extra performances during that week at Loew's Yonge Street, Toronto, he after Bennett had been paid by the management for the extra work, he was unable to collect his extra money, which he claims was due him. Bennett in reply to the accusation stated Brennan had been dismissed for misconduct and causing general mischief with the act, and that another man had been engaged in his place. Bennett further stated that the manager had received the extra money after working one extra show at this theatre, and that Brennan was supplied with transportation back to New York. The N. V. A. decided that he had no just claim and dismissed the matter.

An overseas entertaining unit is being formed by Eddie Darling, who expects Aleksi, Suratt, Farber Sisters and Claire Rorer to be parts of it. The plan is to have all women. It is to sail around Christmas.

R. R. FARES REDUCED.

Washington, D. C., Nov. 27.

Confirmation of the report last week that the extra charges on sleeper and Pullman transportation would be taken off have been verified and official orders to that effect are expected daily from the Railroad Administration office, to become effective Dec. 1. The charges to be removed are the 1/2 cent per mile charged for riders in Pullman cars and 1/4 cent per mile for tourist travelers.

This elimination from the rates means a saving to the public of around \$50,000,000 yearly, and is of especial interest to professionals. The reputed decrease came as a surprise to railroad men because the administration had but recently completed the printing of special sets of tickets for Pullman travel. That with the cost of printing of special schedules is said to represent an outlay by the government board of \$100,000.

The dropping of the extra Pullman charges has been anticipated several times before and the item was most strongly objected to by theatrical managers, who had been promised a number of concessions. Other reductions are now looked for.

The actual saving to travelers is considerable. The fare to Chicago is reduced \$4.90 each way, that sum representing the 1/2 cent per mile plus the war tax on same. The fare now to Chicago will be \$32.84. A berth (\$5.50) should the extra charges be taken off. The saving in fare to Buffalo will be \$2.30, and the saving on a ticket from New York to the coast will be \$16.75.

ELTINGE SHOW FOR COAST.

Los Angeles, Nov. 27.

Julian Eltinge will head a vaudeville show under the direction of William Morris, the opening date being in this city Dec. 23. The show will be six or eight weeks long. Present plans call for the show playing coast territory only. Mr. Eltinge probably returning to pictures later. Fred Block is due here this week to manage the tour.

The epidemic caused a general laying off of legitimate attractions, and, while most are resuming, several canceled time and turned eastward. This has left a shortage of attractions over the ordinary and made way for bookings of the Eltinge show.

The Harry Lauder tour, which starts at the Lexington Theatre (N. Y.) Dec. 9, will take in Canada and territory as far west as Detroit. The route calls for 12 weeks ending at Washington, D. C., March 1, but there may be additions to the tour. The bill surrounding the Scotchman will be Bert Melrose, "Act Beautiful," Julia Curtis, the Naesses, and the "Children of Confucius." The pipers will be in evidence as formerly. Lester Murray will sing and play the piano. Lauder show, with Martin Wagner his assistant and Willard D. Coxey in advance.

The Rotary Club will tender Mr. Lauder a dinner at the Astor Hotel, New York, Dec. 12.

HOUDINI'S LATEST.

When Houdini returns to the Hippodrome he promises to present the most sensational act he has ever attempted. In full view of the audience, lying flat on the floor of the stage itself, he will allow himself to be covered with three tons of sand—dumped on him out of a big automobile. Lauder show, will dig himself up through the pile in less than 60 seconds.

*To make it more difficult Houdini will be put in a straight jacket. Houdini the sand is dumped on him. The date of his reappearance at the Hippodrome will depend on his complete recovery from a recent accident in which he broke his wrist.

An irretrievable hit. CHAS. ALTHOFF.

GOOD LUCK SAM.

RENEE DIETRICH IS HAPPY.

Extract of letter received by James Forbes of America's Over There Theatre League from Renée Dietrich of the "Yankee Doodle Five" unit overseas.

Y. His brother, John, is a corporal in the tank corps in France.

Lieut. Maurice Revnes, former play broker, graduate of Plattsburg, was one of the members of the "lost battalion" which fought its way through. Revnes was wounded in the foot and is in the German lines. In the action Revnes now at a hospital.

IN SERVICE.
Ted Shawn (dancer) commissioned
a 2d lieutenant and assigned to Co. I,
32d Inf., Camp Kearny, Cal.

Jimmy Hebron, former advance agent, who joined the Army Transport Division and went to France, was mustered out last week in Newport News.

Robert E. Forbes, former treasurer of the Hudson theatre and a brother of James W. Forbes, has gone overseas as a "Y" secretary. He has been assigned to the entertainment section.

Jack Pegler, who handled the advance for the tour of Floyd Gibbons, war correspondent, which was halted owing to the epidemic, holding a naval reserve classification, has been released from service.

Bernard Foyer, once in vaudeville with Foyer and Meyers, will accompany Sergt. Irving Berlin to France to distribute popular music among our soldiers. Sergt. Berlin has been selecting the music while waiting to sail, which may be by next week.

Harry P. Munns the Chicago attorney, who has been in the Gas Instruc-

tional School at Lakehurst, N. J., will be mustered out shortly and return to the office of S. L. & Fred Lowenthal in Chicago. Fred Lowenthal was to have entered the officer's training school at Fort Sheridan, Ill., but was not ordered to report because of the signing of the armistice.

VOLUNTEER SHOWS.

Before an audience of over 5,000 per-

sons, at the big Billy Sunday taberna-
cled in Providence last Friday evening,
sailors from Newport presented a mu-
sical revue with former professionals
now in the service taking part. The
show was a success from start to
finish. In the company were, Knoll
Harris, Bill Long, J. J. Knoll

Johnson, Eisenberg Brothers, Max Friedman, Massie and Archambault, Clarence Coulter, Evans, Gerard and LeClair. A jazz band and the Naval Reserve Band of 62 pieces under direction of Tom Clarke Brown, also made a hit. Mark Levy had charge of the

program and the event was in charge of Lieut. O. D. Munn and Pay Clerk J. H. Miller, jr. Tickets sold at \$1 and a thrift stamp was given with each. The proceeds were divided among the United War Work Fund and the Second Naval District athletic department.

The men of the Motor Transport Reconstruction Camp, under the command of Col. Harry A. Hegeman presented "A Buck On Leave" at the Y. M. C. A. theatre, Verneuil, France, last month. The cast was made up of privates and non-coms of the Corps. Many of the characters were taken by men who had formerly been in the theatrical profession.

"The Better 'Ole" will be given at Camp Upton Dec. 15, with no charge to the men there. Army transports will carry the entire production from and to the Cort theatre to the camp. The company will be the guests of the

The show given by United Booking Offices for the soldiers at Camp Mer-

(Continued on page 39)

Extract of letter received by James Forbes
of America's Over There Theatre League from
Kende Dietrich of the "Yankee Doodle Five"
unit overseas.

We have just returned to Paris for the first time, after nine weeks' continuous work in the field. We, of the League, as well as the other entertainers over here, are doing an enormous amount of good. We are attracting some of the show-brothers, who are in huts, tents, in the fields, or any of the unique and oft time-worn places where we play, and witness the joy and appreciation of the boys and note the effect it has on them, you may say. We are doing a great deal of enthusiastic and so willing to do everything we can for them. The officers tell us a good show raises the morale of the boys 100 per cent. and the added fact of having American girls around who will talk to them in real tones to them. "We are doing more for the boys than the U. S. Army does."

The opening night an accident marred the performance. A woman in the second row, Mrs. E. J. Vanderveil, present, Serg. Edward R. Christman, a volunteer, was the first to be hit. He would illustrate the value of training camp methods by allowing an iron bar to be bent into a shape resembling a woman's head. This iron bar was held by one of the soldiers. As the sergeant placed his right arm against Christman's shoulder, glanced off and appeared to be crumpling to the stage, with all around him shouting "Christman is dead." Christman, partially recovered, Christman, however, was on his feet and with some assistance walked to the front of the stage. With a slight wait full of blood on his face, the performance proceeded. It was a success. The audience was so large that the abrasion on the face and that he had wanted to go through his turn immediately afterward. The audience was so large that he had to leave the stage after the second act. Christman has appeared in vaudeville when he allowed himself to be hit with a bar. He performed the bar trick in practice many times, but never when he did the vaudeville Monday night.

In the same set, the audience was surprised and apparently delighted when Geraldine Farrar, who had the stage box, graciously proceeded to the stage, introduced by one of the characters with a line of dialog. She sang "Mighty Lak A Rose" to her own piano accompaniment. Miss Farrar then returned to her seat, declining an encore and remained until the ending of the show.

The hit of the evening was made by the "chorus girls," many of the 200 boys, more or less, on the stage, dressing as maids, waitresses and students. They made no pretense for the impersonation other than in the dress, although they were exceedingly well drilled for this particular bit of business. Unusually so were the seven boys who became "Isadora Duncan Dancers." They actually did splendidly as the aesthetic poseurs, in their bare feet, but the boys, or rather, the girls, suggested the idea, took it most seriously, and then the audience, the house laughed continually. Had the least bit of travesty been introduced into it, the bit would have been the howl of the season.

That appears the biggest defect in the soldiers' performance, the seriousness of it all. However there was a travesty for the brave third act, a court martial scene. In it Private Sam Easterbrook was tried for having stolen Second Lieutenant Fred Andrews' girl. The girl was Viola Dell (Christopher Hayes). During the trial, General Goff, the judge (John P. Stack) while the testimony and arguments were being made, the court, only and

The opening scene (all the acts were nicely set) was the reception room of Mrs. Mabel Marshall's College For Girls. Lieut. Andrews (Lorenz Gillette) calling on Viola and noticing a picture of a private on the mantle piece was informed it was a photo of Viola's brother. The picture was of Private Sam Esterbrook (Joseph Le Grange Abbott). He also called. Viola introduced him as her brother

but the Lieut. noticed his name in his hat and demanded to see his identification tag, then preferred charges against him. As Privates Esterbrook was led away, the company sang, "Good Luck Sam," the only song sung that evening. The same song was played as the funeral of three boys. When the show was over a soldier band was playing it in the lobby as boys sold the sheet music of that number. No other music was on sale. Mostly all the other numbers were musical comedy love ballads. In the first act two of these were sung with but a short interval

The second act opened before the front of a guard house. Following a solo, the drop was taken up and an act list set. The act list was looking at, after the usual travesties of the past on those things, with page boys waiting on the prisoner-guents, with the customary business and dialog. An entertainment announced for the evening. Was proclaimed, a window of the front of the guard house. A curtain dropped. A jazz orchestra was in the rear around a piano. A three-ring circus effect started with W. H. Veylsteke doing a straight jacket escape, Corporal Antonin Parini giving some fair magic and Ed Dillon and Jack Roseberg doing ring circus. The act was over. The curtain rising there was no one on the stage.

Miss Carlyle and I always make it a point to shake hands and talk to as many boys as we can after each show and believe me, I have had fellows acquainted with me for years and years due to them. On numerous occasions we have played to boys who hadn't seen an American girl for months and months, and their appreciation of our "visiting" with them has been one of our high spots of our experience. I think this whole experience of one week brings out the best in all of us, and when it is all over, I am sure there is a realization that we were able in our small way to help these fine boys right where they need it most, satisfaction and joy that we can have.

We are all having experiences such as we never dreamed of before, but the inconveniences and little hardships were always a part of our life. We are all boys' gratitude is our sweetest reward. The other thing that troubles me, is that after playing on wagon tops, under all sorts of circumstances, and in all sorts of places, and sometimes with a bum little old organ or just the weeble for our orchestra, we won't know how to act under normal conditions. We are a little out of place within a few hundred yards of the lines with the Boche flying over us and on several occasions where we had to have our gas masks in the alert position. I have never been in a trench in an old village we gave our show in a church, using the altar for the stage and the candles as footlights. (Hear!) I saw a fellow soldier suggest that I should do barleques like him, and you can imagine him cutting up on the altar, over the tomb of some saint's grave. Indeed after what we have gone through, I guess I am equal to (Continued on page 38)

the iariats. A couple of acrobats in this section, unprogramed, may have been professionals and imported for the occasion. Buck dancing was done by a quartet. The accident to Christman and Miss Farrar's moment somewhat tangled up the continuity of the performance in this scene.

[illegible]

The several principals gave an even performance as judged between them only. They did well enough probably for a show of this kind, when ginger is thought to be the chief ingredient and that is absent. It sums up as a high grade amateur performance. *Slime*

VAUDEVILLE

9

ENTERTAINING IN ITALY

By EDWARD MARSHALL

Paris, Oct. 30.

Editor VARIETY:

I have just completed a "big journey in vaudeville," and I have covered over 10 thousand miles in a little over one month, and I have given hour and twenty-minute shows from one end of the Italian front to the other. For the most part my performance was given on the tail board of army camions, with my audiences standing around "like at the old medicine shows or Dutch auction" outfits back-home.

After having done just my chalkology act around the Paris area for about ten days I was summoned to the U. B. O. of the Y. M. C. A., the entertainment department at 10 Rue Ellysées, where I was informed I was to go to Italy as soon as possible for the entertainment department. Chas. M. Steele, chief of the Y. M. C. A. entertainment bureau in France, returned to Paris from a flying trip to New York on the ship on which I crossed over, and during the voyage I had told him of the days when I used to be a magician and "escape expert." So when they told me I was to invade Italy they also told me I was also "magical," as Carl Roske would say. It was up to me to put on a whole show by myself, as it was impossible to transport the usual five people units along the mountainous Italian front. Then, too, there were no huts, no pianos and no hotels available at many of the places.

I left Paris a day or two after the Boche's last big air raid, and two days after my arrival at Verona, Italy, I put on my show in the only "hut" I saw on the whole trip. First, though, I had to build my show in Verona. I didn't even have a magician's wand. It would take several pages to describe the trouble I had manufacturing certain magical apparatus and procuring the necessary paraphernalia in this quiet old Italian city. I fashioned a Y. M. C. A. cracker case into a makeshift trunk for the old Hindoo trunk mystery. I was frightfully overcharged by a Veronese merchant for cretonne with which to make a cabinet, and I was pettishly undercharged by the poor peasant woman who sewed the cretonne into the cabinet. I made a wand out of a chair rung and my silk handkerchiefs out of my precious silk shirts. I enlisted the services of little Gwendolyn Follacilli, the 14-year-old daughter of a popular Italian colonel. With but two rehearsals this little miss went on and did the substitution trunk mystery with me as good as ever a girl did. She remembered every detail of her hurried instruction, and she scored a big hit. Gwendolyn has been well educated and speaks English fluently. Later on, when we played to Italian soldiers, she interpreted all my patter and got innumerable laughs. We opened to an audience of 2,500 show hungry, homesick Yanks. First we gave them the trunk mystery, which we kidded through to success. Following, I pulled a few handkerchiefs and wand tricks, winding up this portion with the restored card in the egg stunt. Then a chalk talk, including trick cartooning, evolutions and bits from my vaudeville act at home. We closed the show with a burlesque on Spiritualism, including a black cabinet stunt. The show ran five minutes over the usual 75 minutes, which is the standard running time for the camp shows over here.

The next night we gave the same show in a large army camion. Two ambulances furnished the light with their headlights. From the second night on the show was always given in motor lorries or camions. We didn't

have the same camion twice hardly, so it was impossible to frame up on a permanent basis—we had to pack and unpack continually. Our traps all went into the trunk mystery box. We could rarely get a camion until almost time to give the show, so we had to hustle. More than once we missed our dinners to get the show started on time. On two different occasions we actually showed in the rain. The boys insisted on the show rain or shine.

On another occasion we showed alongside of a gun battery that started out to outbark me until it got orders to lay off until after the show. This night the shells of the Austrians whistled over our heads on their way to the back areas, and our own screamers went on their merry way Austriawards. Returning down the hill to our billets that night we ran the front of our truck into a new shell hole, and we had the devil's own time getting out even with the assistance of an Italian army "Zust."

One of the "Y" huts is situated right next to a battery of big guns. I stepped in this tiny little hut one night, and when the guns would turn loose a salvo you'd think the whole shack was going to tumble in.

Well, we have shown to audiences of French, British, Italian and American soldiers along this front, and all the hardship became pleasure when we could look into their happy faces. I am sure I will always consider this one of the happiest months in my life.

Little Miss Follacilli returned to school, and I have just returned to Paris for a new assignment.

While in Italy I visited Venice, and motorboated from Venice up the Piave to near the front, where we gave a show. Many of the entertainers have suffered with the influenza. Paula Sherman was confined for a week with the malady. Yours truly also had it.

The McFarland Sisters are concerting all over France. The singers are making a great hit with the boys in khaki.

The "Laugh Barrage" unit was divided. Harry Adler is heading another unit. A Miss Nelson was added, and David Leanes became the manager.

Rumor has it that Tommy Gray will put on a show in London for Albert DeCourville following the completion of his enlistment as an entertainer over here. Dave Lerner may go along to "comede" in Tommy's new show.

DeCourville's "Zig-Zag" continues to be the most popular show in Paris so far as the Yanks are concerned. The show was evidently cut down to fit the Follies Bergère with its narrow stage, and it was no doubt roughened up to fit the Follies Bergère. The show takes an awful flop at the start and finish, but aside from Fred Kitchen's outright honktonk snut it's good entertainment for the most part. Pretty Shirley Kellogg leads many very pretentious numbers, and she scored big in her bare knees and Scotch kilts. Little Dauphine Pollard was the unquestioned hit and savior of the show. The audience is 80 per cent. American officers.

The Theatre League entertainers have enjoyed a visit with Riggs and Witche during their month's engagement at the Alhambra, Paris.

A. M. Beatty, associated with D. W. Griffith in producing a "Birth of a Nation," is routing the show for the (Continued on page 18)

TAX PROTEST.

Washington, D. C., Nov. 27.

All managers who are members of the United Managers' Protective Association have written the Senate finance committee asking for a reconsideration of the provisions of the new revenue calling for 20 per cent. admissions, taxes. The matter has been taken up a number of times by the U. M. P. A., but the personal appeal has been added. It is thought that with the Senate having already agreed to remove the luxury taxes, there should be some levity shown to the amusement field.

In some quarters it is thought possible that the revenue bill will not finally be passed until the next Congress convenes on March 4, for it is expected that many of the bill's clauses will be attacked when the short session begins next week.

A meeting at the Biltmore Hotel, New York, Tuesday presumably called and attended by private citizens, considered the matter of admissions taxes, the idea being to organize a movement to protest against admission taxes of any sort. A strong representation is expected from the meeting. The committee will ask the audience with the Senate Finance Committee asking that not only the 20 per cent. clause be stricken out of the revenue bill, but that the present 10 per cent. tax also be eliminated.

IN AND OUT.

The Kilkeny Duo replaced Skelly and Hix the last half, last week at the Harlem opera house. Skelly said he had sprained his ankle and the act withdrew.

Frisco, the dancer, at the Orpheum, Brooklyn, this week, was a management before the show Tuesday night his name would have to be at the top in the lights if he were to remain in the bill. Eddie Leonard's name had the top position in the electric sign and Frisco was informed Leonard's name would remain there. Frisco appeared that evening.

"Perhaps You're Right" out of 125th Street last Monday. One of one of the principals. Replaced by "Some Brides." Billy Reeves could not open at the Nixon, Philadelphia, Monday; illness. Replaced by a local act. The alto replaced "Rule and Rule" at the American, New York, first half. Ralph Cummings and Co. through illness could not open at Springfield, Mass., (Loew) Monday. Cora and Robert Simpson substituted.

MARRIAGES.

June Elvidge (pictures) to Lieut. Frank C. Badgley, M. C. B. E. F., in New York Nov. 20.

John Henry Wheatfield to Grace Patterson (Patterson Sisters) Nov. 14, at Chicago. M. C. Wheatfield was a former theatrical manager and producer on the coast.

Irene Bordoni, co-starring with H. B. Warner in "Sleeping Partners," to E. Ray Goetz, the song writer in Jersey City Oct. 24. Marriage announced this week.

Fred Creighton to Cybil Warren, at San Francisco last week. The husband was of the Australian Creightons, his wife with the Albertina Rasch dancing act. Mr. and Mrs. Creighton leave San Francisco Dec. 3 on the "Ventura" for Australia, where they will do a double act in vaudeville over there.

BIRTHS.

Mr. and Mrs. Marty Semon, at their home in Cleveland, Nov. 22, daughter.

Mr. and Mrs. W. Dixon Peters, at the Habermann Hospital, New York November 25, daughter. (Mrs. Peters is professionally known as Hazel Shelly.)

GIRLS OF THE MOTOR CORPS.

The girls of the Motor Corps of America made a name for themselves around New York for untiring emergency work have decided they can promote and stand a benefit for their beloved organization. Accordingly Corporal Edith (Mrs. Leo) Carrillo and Privates Reine and Ethel Davies have been appointed a committee, acting under the direction of Major Helen Bastedo of the Corps, to arrange a performance at a Broadway theatre Sunday night, Dec. 8. A choice of two proffered houses is before the committee.

While the girls of the Motor Corps have lent their cars and services to participants in all benefit drives, their corps has not been at any time mentioned as a beneficiary. Their supreme work during the Perth Amboy devastation and again at the B. R. T. accident in Brooklyn received unlimited praise, while, which is not so generally known, the girls of the Motor Corps have been on duty almost constantly, running trucks and ambulances from midnight night, to transfer and give comfort to returned American soldiers.

The Misses Davies donated an ambulance to the Corps. Both of the sisters can drive. The ambulance is now in gas. Corporal Carrillo drives her own car for the Corps.

Donations are being received by the Corps for the program (advertisements) and also for the headquarters at 5th avenue and 40th street.

TWO CAMP ROAD SHOWS.

Two vaudeville road shows, direction of William E. Atwell, H. H. Moss, Inc., are to play the camps; the first, headed by Bonita and Lew Hearn, opening Dec. 9 at Camp Devers, with Merritt set for the last half of that week. One of the top bookings will follow. Herman Moss will personally manage this outfit, which also includes Fred and Anna Pelot, Dunn Sisters, Ardie Hall, Dorothy Kenton, Mack and Lee and McKay's Scotch Revue. The other show, managed by John Farrell, opens in Camp Stewart Dec. 15, with the acts comprising Golden's International Dance Revue (eight people), Edith and Douglas Carberry, Ruth Goodwin, Billy Barlow, John and Bertha Gleason, Fred Houlihan, Gilmore and Castle and Flying St. Clara.

CAMPS AND BOOKINGS.

Because of the depletion of men at Camp Upton, L. I., there will be no dramatic shows in the Buffalo theatre there, all attractions going into the Liberty. This switch will give visiting attractions the best "break," for pictures only will be shown in the Buffalo theatre.

The camps at Cody and Fremont (western cantonments) will receive no more attractions; depletion of the complements also the reason.

Four of the camp theatres which have in the past fared but fairly are now playing to capacity. They are at Dodge, Grant, Custer and Sheridan, where the average business is from \$600 to \$900 nightly. Capacity business is also enjoyed at Camps Meade, Lee, Jackson and Gordon.

INVITE EX-KAISER TO BALL.

The enlisted personnel of the Disbursing Office, Pelham Bay Naval Training Camp, will hold a "Ball Triumphant" at the Hotel Astor Dec. 14. This probably will be the last affair given as a unit from this station.

The boys paid \$15.50 to have the following cable sent to ex-Kaiser William Hohenzollern:

Hohenzollern, Berlin.
The bluejackets of Disbursing Office, Pelham Bay Naval Training Camp, wish to be better at "Ball Triumphant," New York, December 14. Can we depend on you being there? Bring the Clown Club with you. We have new, best looking uniforms. Have you four or five hundred dollars left over? The boys would like a few souvenirs.

BURLESQUE

20TH CENTURY MAIDS.

"20th Century Maids" with Jim Barton. He is now featured in the bill and deserves all of it.

The chorus is as sprightly as a yore, with the girls getting a stage vacation when Barton is out there alone either dancing or pulling off some fun. The girls are very strong on the opening, with the show running some length before the "house" made any kind of a flash. The girls didn't seem to exert themselves, with few gestures made and much of the march marching being done from start to finish.

Barton carried the whole show in his palm. The second comedian is Billy Barnes as a capable right hand lower for Barton, both comedians dressed in nondescript attire. Barnes works effectively and is something of a whistler. Joe Opp is the straight. He's a big fellow but always seemed sure of his "yes" and "no" working around him in his scenes with both the women and the comedian. As the keeper of the sanitation, Arthur Young made a Al job of the part and at no time did he attempt to "how" anything.

Ed. Golden fluctuated between several caricatures, appearing first as an old man and later adopting juvenile garb as minute as rough clothes the next.

The "Maids" has practically a brand new personnel from last week, with the topping of the list is Florence Belmont, who appears as a "vampire" under the name of "The Vampire." She is a blonde and a beautiful girl, a queen of some magnitude. She handles herself with ease and does not seem to be becoming stage outfit and she proves herself a valuable acquisition to the show.

Joe is stronger on the stage than anything, efforts to sing being accompanied by hoarseness which mitigated. Miss Barton also seems a little worse.

Marilyn Wirt is the sobriest. She carries herself pretty well but has no voice to speak of and her dancing is of ordinary caliber. She's not a big asset to the show. Some comedians that made them over conspicuous. As they are not bad to look at that helps. Juliette Belmont is a young principal who acts quite a workman, her main forte apparently being her ability, vocal music. She is a blonde and a beautiful girl, a queen of some magnitude. She handles herself with ease and does not seem to be becoming stage outfit and she proves herself a valuable acquisition to the show.

The "Maids" has retained much of the comedy billy that was with the show last season, with Barton presenting some new angles, this being especially true of some of his dancing.

The biggest laugh getters were the ballet dance travesty by Barton, the so-called "bit" by the same comedian, and the scene and the best of the show by Barton and Young. Barton's "skating" on the big show was also more sure.

Essentially the show measures up to standard proportions, the girls pass muster as a whole but their dancing is somewhat apparent when individual singing out was made. The show part is entitled "All For Fun" with book by John G. and lyrics by Leavitt; music and lyrics by Cowen and Strauss. One period became a patriotic character, with men like Washington, and Forsyth impersonated and characters of Uncle Sam, the American Girl, the old fashioned mother being introduced. As patriotism is running higher than 100 per cent this phase was well received, although a gallery god almost disconcerted the Washington impersonation by making a funny verbal crack.

THE RECORD BREAKERS.

This is one of those chummy affairs. A sort of a get-together with a lot of fun and a little more. There are two numbers, a kissing number and a "beach" number. After that that make for a lot of fun and both tend to break down the barriers between those in front and on the stage. It is a mighty good thing the Olympic management has its audience very much interested in the band, otherwise the "boys" would have been not to start something, for the invitation was all to support.

On the whole it was a case of tight and short skirts for the women, with support of a character from the beginning to end. In other words it is an old time burlesque show with legs and a good deal of fun.

The program matter itself the offering is very elaborate and it tends off with Jack Hart and his own famous "company." The Record Breakers' introducing his latest and trickiest success, a satirical burlesque titled and staged by Mr. Jack Hart. Gloriously illuminated with beautiful scenic effects, haunting music and bewitching girls, the fascinating characters, teeming with life, color and animation. "That's going to be a show!"

The show is presented in two acts, having five full stage scenes, the house drop being used for scenes in the first act. Of these there are three in the two acts. Seven principals in the show and 15 girls. The show is very strong to the stars, the fall to the stars, with an intermediate class of plump and medium.

The first act is in "Camden" and it is Redd does Irish with Anna Hart, the character woman, playing opposite him to good effect. Miss Hart was a very good girl, the individual bit honors with a song specialty in "new" doing an Irish dance, with a lot of fun and three numbers. There is a slight attempt at

a story at the opening of the act, but it is discarded about five minutes after the curtain and from that time on it is all up to the numbers to carry the show.

In addition to the three acts there are three principal men. Two, Joe C. Barrett and Barton, both of whom are strong. With the latter came a tramp in the first part and blackface in the interlude. The two straight acts are ordinary, with much much added in style and neither shows anything in a dancing way. But something of a voice but not much about all.

Mildred Howell is an ingenue prima donna type while the sobriest here is handled by Foss Kemp. The number leading is split between them. There isn't much to be made out of the show to be sure, but all the dresses run to the short length number type. Miss Kemp is a rather gingerly worker who gets to the boys, but Miss Howell, while a good-looking blonde, will be some of physical attraction, lacks that animation spoken of early on the program and fails to get over until rather late in the show when she cuts loose in lace tights. This and a bathing number in which the girls do a disrobing act, and then proceed around in their envelopes over full length tights, and a strip tights fashion parade at the close are the big punches.

There is also an avian number, with the girls in the mood that suggests that suggest costume of a flyer, as which the girls look good.

For the novelty punch there is the aeroplane on the crane which swings out over the audience and the girls are the Olympic to this should have been a waste of a number, but Miss Howell latched the pop to the show. There is a lot of excitement in the first act with the sobriest doing "Miss Liberty" atop a pole, and the girls in partial military dressings.

In the second half Redd does his dope character. He is introduced through the medium of a "motion picture" song that brings a Pickett, Charles H. Henshaw, and a young man member of the chorus, while behind three transparencies at the rear the girls go through a license drawing and a very elementary show window. The laughs in this portion are work of Redd and Jensen working together.

The chorus works pretty much as it places, making about 12 scenes during the show. Their dressing needs attention, for the costumes for the greater part show traces of hand wear and a little freshening up will not be amiss.

As a good old fashioned burlesque "The Record Breakers" is there, but some of those undressing bits, and the full-tights dressing come pretty near to being the limit. Fred.

BURLESQUE CHANGES.

The Ed. F. Rush show, "Paris by Night" (American), in bad shape since the company opened its circuit tour, has been taken since the show has been American heads. Owing to Rush's illness, Charles M. Baker took up the work of strengthening. In addition to several changes among the principals, including the withdrawal of Arthur Lanning and the substitution of Raymond Montgomery, Art H. Moeller succeeded Frank Burns as manager. Rush has not been seen around the local burlesque offices since his illness.

Simonds & Lake have changed their show, "Auto Girls" (American), considerably. Jim McCauley, Jewish comedian, and Caprice, ingenue, are now with the show.

Strouse & Franklin also are changing principals next week, with "The Pirates," George M. Banks, comedian, and Joe Argus, straight, having been signed through Redelsheimer, opening Dec. 2.

George Jaffe, operating burlesque stock at the Academy, Pittsburgh, was in New York during the latter part of last week engaging players for his company. Elsie Brandt, sobriest, joined Monday. Also, a new comedian, "The Record Breakers" (dancer) and Ella Tavorolito (sobriest).

New first and all new principals for T. W. Dinkins "Innocent Maidens." The principals are Mitty Devere, Bob Nugent, a comedian, May Walsh, Belle Costello, Kitty Madison.

Gene and Ethel Beaudry in "Hip Hip Hoory" company; Babe Le Vetta in "Girls from the U. S. A.," replacing Anita Clark; and Babe Healy in "Lanning Gerard" "Girls Look," replacing Babe Burnette, booked by Rohm & Richards.

MAY STAR DOUGLAS.

George Douglas, now with Billy Arlington in "The Sign of the Cross," signed a six years' contract with Jacobs & Jermon last week. J. & J. plan to star him season after next.

"ALICE" STILL STIRS 'EM UP.

Syracuse, N. Y., Nov. 27.

Good burlesque shows usually come from a big city and most of the regular organizations on the wheels are formed in New York.

New York has grown so metropolitan that the home address of its best citizens are too plentiful to locate, and as the husbands in New York seldom go home for lunch, there is not that frequent communication between "office and home" found in rural communities like Scranton and Binghamton.

All of which appears to have been unsuspected by the publicity fellow of the "Mischief Makers." Binghamtonians believe him to be unmarried. "The Mischief Makers." Binghamton, the homes were notified of it by postcards, addressed to the addresses of the residences and inviting them to call at the theatre to see "Alice."

While the wives in Binghamton did not admit it, they instantly concluded that the last business trip they were told of with their husbands taking it alone had something to do with "Alice." Some wives inquired of their husbands with the kitchen mop held bawling their eyes and other interestingly expressed their opinion of "Alice," and those who had their "suspensions" anyway made a gala hour of the postcard's advent. Most of the husbands squared themselves at home, then slipped off to the theatre to see if there were really anything in it or if they had never met "Alice" under another name.

The show caused the same domestic excitement in Scranton. It seems to work so well the management will probably keep it up in the smaller cities. It has been a helping draw at matinees, when the women slip around to take a look. Any Alice in the show has changed her name.

AVIATOR AN AGENT.

Charles Croft, at one time head of T. W. Dinkins' "Innocent Maidens," who enlisted in the U. S. Aero Squadron, and was aboard the Tuscania when it was torpedoed, is back in New York, and has returned to burlesque work, going ahead of the Oppenheimer show.

For two months he laid in a hospital in London as the result of an aeroplane accident.

SPECIAL THANKSGIVING SHOW.

Philadelphia, Nov. 27.

The Shuberts are going after the coin in this city Thanksgiving. Last year several speculators rented the Academy of Music for a special Thanksgiving show afternoon and evening and cleaned up several hundred dollars.

The Shuberts are "in" with it this year, and have made up a show of their principals from their shows now playing here. The bill includes John Charles Thomas and John T. Murray (Maytime); Irene and Walter Green, Willie and Eugene Howard, Fred and Adele Astaire, Nancy Fair and Isabel Rodriguez ("The Passing Show"), and 10 other acts. The latter are not listed, but will be "pick-ups." Only one performance is to be given by the Shubert aggregation in the evening.

HOUSE SUEO FOR "BOOK."

Allen Spence Tenney, author, is plaintiff in a suit against Sam Howe, the burlesque producer, claiming \$300 due for services rendered the defendant in writing a "book" for a burlesque show which "allergic" Howe produced and did not pay for. The plaintiff does not mention the name of the show.

Howe, through Leon Laski, his attorney, admits the submission of the scenario to him, by Tenney, but adds he rejected it as unavailable. The trial is scheduled for this week.

LOST "ROLL" IN HIS TRUNK.

Buffalo, N. Y., Nov. 27.

What appeared at first to be a sensational robbery "held through" Monday morning when Detective Sergeants Glor and McDonald went to the apartment of Richard E. Patton, manager of the Gayety, and unearthed his "roll" containing over \$2,000.

Earlier in the day Patton had reported to the police he had been robbed while he slept.

Patton, when he arose for the day, could not find the money in his trouser pocket, where he thought he had put it, and immediately got in touch with the third precinct police station. The case looked big for a while and police headquarters and the detective bureau were rung in on it. Detective Sergeants Glor and McDonald went to the apartment to look for clues. While there they got a notion to make a careful search for the missing money.

The roll, which contained exactly \$2,008, they found, they say, in the top of Patton's trunk. He had evidently placed it there, and forgotten all about it.

Some of Patton's friends are laughing quite loudly at him now and wondering why a man could forget what he did with such a roll. Patton laughs too, but says that he is grand and glorious sensation to see his missing roll again.

MRS. LEW KELLY WINS DECREE.

The divorce action brought by Mrs. Laura Kelly against Lew Kelly was tried last week before Justice Scudder in the Supreme Court at Mineola, L. I. The defendant made no appearance. His brother, Lieut. John Kelly, Aviation Corps, testified in favor of his sister-in-law. He came by aeroplane.

A decree in favor of Mrs. Kelly was granted.

STOCK BURLESQUE AT 10-15.

Chicago, Nov. 27.

Izzie Herk's Gaiety, closed for weeks after it had started on a season of stock burlesque, reopened this week with stock burlesque and pictures at 10-15. Weingarten will run the house and shows.

CHORUS GIRLS OBTAINABLE.

The complaint of the shortage of chorus girls amongst the burlesque managers has stopped in New York, where there seems now to be a bigger supply than during the war.

GERMAN COMIC HAS PASSED.

Little belief exists that erstwhile German burlesque comics will attempt to again do the chin whiskers. Several producing managers declare the day of the German comedian has passed for many seasons to come.

Shenandoah Wants Burlesque.

When M. J. O'Hara, manager of the O'Hara Theatre, which is located in Pa. learned some of the Pennsylvania towns on the American Circuit were unable to play the scheduled shows, owing to a renewal of the influenza ban, he hopped a train last week and hurried to the American offices in the hope of getting some of the shows that might lay off down his way.

O'Hara plays vaudeville, booked via Philadelphia, where he and his wife, Edna, have been touring in the Pennsylvania traveling combinations. American shows tried Shenandoah for a time, but as a circuit stand the town didn't pan out very well.

Bill Roche Moves to Cleveland.

Chicago, Nov. 27.

Bill Roche, veteran manager of the Sitt and Galt (Columbia wheel) has realigned to run the Empire, Cleveland (American). He moved Sunday. His successor has not yet been named.

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The Orpheum, Duluth (Orpheum Circuit) reopened Nov. 25.

Margaret Wycherly and her mother have returned from Australia.

Sam Mott has gone ahead of the Doc Livingston show, "It Pays to Advertise."

Nevins and Erwood open a Loew Circuit tour Dec. 2, booked by Irving Cooper.

The Four Troupers open on the Loew time Nov. 9, booked by Charles Fitzpatrick.

Lee Morrison is associated with the general management of the Century Play Co.

The Grand, Brooklyn, has reverted to its former owners, with a future policy of dramatic stock reported.

"The Triumph of Virtue" is a new show that George Klimt is sending on the road.

Gus Hill's "Katzenjammer Kids" has been retitled "The Captain and the Kids."

Charles Wortman is now treasurer of the Alhambra, succeeding Essie Pollock, who was in charge.

Jake Sternad wound up his camp road show route at Camp Dodge, after making the time contracted.

M. T. Middleton is compiling the new Gus Hill National Theatrical Guide. It is expected to be ready by Jan. 1.

Cortland, N. Y., found out it was Thanksgiving Thursday when Jack Shea's ninth annual Cortland road show landed there.

Dave Rose has given up building ships and gone back to his former and present partner, Jack Mandel (Mandel & Rose).

"The Other Man's Wife" has reopened its tour, with E. J. Carpenter, proprietor of the show, placing Adelaide Thurston as its star.

Dorward Hall Caine has altered the finish of his vaudeville sketch, "The Iron Hand," to conform with peace times.

The new George Roberts show, "Bottled Babies," booked by Chas. A. Burt, had its premiere Monday in Warwick, N. Y. It is headed south.

Keith & Haggerty are arranging to send out a road production of the former Christie MacDonald show, "Sweethearts," opening around the holidays.

Big time vaudeville contracts covering New Year's Eve call for three performances that day, the customary midnight show being included.

O. S. Hathaway, head of the Eastern Managers' Association, passed through New York this week en route to Florida by auto. He will be gone about a month.

Richard Dix, for the past five years leading juvenile in the Morosco Stock in "The Little Brother" with Walker Whiteside. This is Dix's first appearance in New York.

Sing Sing Prison had a show Nov. 23, arranged by Sophie Tucker for the prisoners there. It included Henry Lewis, Polly Moran, Ferns and Howell and Miss Tucker and her band.

Kathleen MacDonald and Charles Waldron, starting together in Australia under the management of J. C. Williamson, have returned to New York after an absence of two years.

Gus Edwards is negotiating for the production of a small review to be presented in the \$2 legitimate houses, employing a chorus of 12 girls, but with a good sized cast of principals. He is not yet ready to reveal the details.

George Miller, manager of A. H. Woods' production of "The Big Chance," was formerly a major league pitcher with the St. Louis Cardinals. It was then that he acquired the nickname of "Lefty."

The Fred Stone show, "Jack O' Lantern," which is now playing the Colonial, Chicago, will wind up its Windy City engagement Dec. 21. The company jumps to Boston, opening there Christmas where it will remain indefinitely.

J. J. Shubert, as president of the Winter Garden Company, has entered a suit for the removal of Dell, the candy man, from the premises 1638 Broadway, which is the store adjoining the garden, on the ground that it is not kept in a sanitary condition. The defendant holds a six-year lease, which does not expire until May, 1920. Julius Levy, president of Dell's, has had trouble a number of times with the health officials concerning the store. David Podell is representing the plaintiff.

The Walters and Powers road production of "The Soldier Who Came Back" is reported as being shelved indefinitely. Business had been good with show until the epidemic cut short its route. No dates have been played since the show stopped in Macon, Ga.

The Empire Amusement Co. of Lowell, Mass., owner of the Owl in that city, has purchased the Marlboro, at Marlboro, Mass. R. S. Averill, manager of the former will manage the new house and John J. Burns will take charge of the Owl.

Bert and Florence Mayo have purchased a farm near Stamford, Conn., on the Boston Post Road, with Bert Mayo immediately contracting with a local painter to adorn the big barn on his land with the words, "The Home of the Flying Mayos."

Caro Miller, managing the "Riviera Girl" up to the time the epidemic closed it, is temporarily managing the "By Pigeon Post" for Flo. Ziegfeld. Miller will resume his former berth when the K. & E. show reopens in December.

The William Morris production of "Potash & Perlmutter," in Yiddish, which recently played several stands on the subway circuit, now playing a return at the Liberty, Brooklyn, may go to Philadelphia for an extended engagement.

Earl Saunders, of the New York office of the Orpheum Circuit, left last Wednesday for Connerville, Ill., where he will spend Thanksgiving. From there he goes to Chicago for a week before returning to New York.

Houses at Williamsport, Pa., and

Poughkeepsie, N. Y. (Collingswood) will receive last half bookings in acts in "The Little Brother" with Walker Whiteside. This is Dix's first appearance in New York.

Eddie Keller, the agent, lives in a New York hotel over the winter and is also of the Theatrical Police Reserves. The Reserve held a drill the other day. Mr. Keller donned his uniform to attend it. As he was leaving his hotel the clerk said, "Eddie, what picture are you working in?"

Helen Davis, an Over There League entertainer who has been to France, was expected to return to open at the Colonial, New York, Nov. 18. Up to Wednesday Miss Davis, though supposedly on the water, homebound, had not been heard from.

Elizabeth Brice has written friends in New York she expects to return before New Year. Miss Brice went to France as an overseas entertainer. It is reported in VARIETY's cables from Paris in this issue that Elizabeth Brice appeared Nov. 16 at the Folies Marigny there in the new production of "Gay Paris."

Mrs. Clara Hesse Sello, prima donna, recently at the Majestic, Chicago, was one of four daughters who gave up skin to be grafted on their mother, thus saving her foot from amputation. Another was Mrs. Felix Adler, wife of the Ethical Culture leader of New York. Dr. Max Thorek performed the operation.

In a recent issue of the "Broadside," published by the Pelham Bay Naval Reserves, was a story about Sergt. Bernard Cummings who was announced as the son of the Brown Brothers. The Brown Brothers, through Fred Brown, now at Pelham, says there is a mistake somewhere as Cummings was never affiliated with them at any time.

Ben S. Moss will be the guest of honor at the annual dinner Thanksgiving night given by the Moss employees in Berger's Lyceum, Bronx. A special program was arranged by Joe Bernardo and Harry Mandel, with vaudeville contributed by acts playing the Moss houses.

The nine and eleven-year-old son and daughter of Jack and Jane Gabberts were placed on a train for Seattle by their parents last week in New York and the kiddies made the transcontinental trip alone. The young ones made a change at Chicago, bought their berths and also sent telegrams to their parents en route.

The reorganized "Hitchy Koo" show, sponsored by the Hitchy Koo Amusement Co., Inc., Joseph Conoly general manager and booker, opened Monday in Easton, Pa. The principals comprise Carrie Reynolds, Sam Collins, Lew Christie, Mlle. Andree Greuve (Parisian), Harry Walker, George Sullivan, Gay DuValle, with Conn Little managing and Henry Pennyacker ahead.

Montague Glass is to sail for France within the next week or so under an assignment from McClure's to report the Peace Conference. He will also be commissioned to write on various topics abroad by "The Saturday Evening Post" and one other publication. He stated this week that for the present at least he will not touch playwrighting in any form.

The lobby of the 44th Street Theatre structure has been remodeled, giving the roof theatre, and the grille downstairs, which is reopening as the "Little Club," more spacious entrance quarters. The extra spacing was not taken from the main lobby but from the rear of the downstairs theatre, the

VOLUNTEERS OVER THERE

VARIETY's list of Artists who are now in France attending the American Expeditionary Forces. The names of professional couples are printed first, followed by individuals in alphabetical order. Recent departures are indicated by * before names.

Will Greasy and Blanche Dwyne
Tony Hunter and Corinne Frances
James P. Kelly and Edna Kelly
Joseph Kelly and Edna Kelly
Horace Wright and Bessie Dwyne
Johnny Cantwell and Bessie Walker
Henry Harwood and Bessie Whitely
Mary McFarland and Marie McFarland
Frank Vanden and Harry Parry
Frederick Livingston and Winifred Williams
Katherine Florence and Fritz Williams
Bessie Koss and Nellie Koss
Annie Abbott
Lucille Adams
Mabelle Adams
*Morris Adkins
Harry Adler
Maudie Allen
Lillian Anselme
Lillian Anselme
Alfred Armand
Edna Ayle
Lucie Babcock
Roy Baker
George Bedford
Evelyn Bewick
Elizabeth Brice
Zelle Calk
Harry Carson
*Annie Capelle
Louise Carver
Bessie Carville
*Vera Rose Coburn
Louise Allen
Howard T. Collins
Margaret Coleman
Jack Condon
*Beulah Crofoot
Terese Dale
*Walter Eaton
Mignon Dena
Helene Davis
Barthel Donnelly
Leo Donnelly
Mildred Evans
*Lola Ewell
*Ernest Farrer
Mrs. Farrer
Harry Ferguson
*Edna Ferguson
Grace Fisher
Carmel Fisher
Frank Gifford
Madeline Gifford
Edna Giff
Rita Gould
William Gould
Thomas J. Gray
Gilbert Gregory
Elizabeth Grigori
Gilbert Haynes
Grace Henry
Amy Horton

RETURNED FROM OVER THERE
Irene Franklin and Burton Green
Robert Taber Wilfred Young

new wall erected necessitating the removal of several of the last seats.

Lieut. M. S. Benham and George O'Brien, both agents and in the Navy, expect to be relieved from further duty within two weeks. Lieutenant Benham contributed his yacht to the Naval Service, though sometime afterward detached from it and assigned to important official duties in the Third Naval District (including New York Harbor).

Moe Schenck expects the Navy will be able to permanently spare him by Dec. 15. So far Mr. Schenck has been in blue for three months and performed something like six full days for Uncle Sam. The remainder of his time has been consumed writing for extensions of leave. Mark Levy, the agent, expects to be back in city just as soon as he and the Government can agree where he received a \$12 salary check since going in.

Max Marcin is working on a new play for A. H. Woods which he describes as a melodramatic farce with "the biggest novelty" the theatre has seen since the first time trap doors were used on the stage. As it will be played by nine people and in one set, Marcin explains the novelty is altogether in the development of the story and not dependent on any mechanical tricks as in the case of "Eyes of Youth" or "On Trial." The new play will not be produced until next season.

LEGITIMATE

EQUITY'S CONTRACT UPHELD IN SHUBERT-DIXEY SQUABBLE

**Initial Case On an A. E. A.-Shubert Agreement Won By
Players' Association—Board of Arbitration Sustains
Actor's Contention—Producers Did Not
Replace Dixey.**

The first case to be decided by means of arbitration between the Shuberts and the Actors' Equity Association since the producers recently settled differences with the A. E. A. by agreeing to use the standard forms of contracts was disposed of Tuesday. The matter was that of Henry E. Dixey, appearing at the 29th Street Theatre in "The Long Dash," who had a verbal agreement with Victor Mapes that he (Dixey) had been engaged for the run of the play while in New York.

The Shuberts planned to withdraw the piece last week and send it to Chicago. Mr. Dixey demurred, saying it was inopportune for him to leave the city, as he was completing a book of reminiscences. The Shuberts thereupon decided to continue the play for this week, replacing Mr. Dixey so that his successor would be primed for the Chicago appearance. The Dixey objected, claiming the right of appearance during the Broadway run.

The arbitrators decided the comedian's claim was just, but that the Shuberts could replace him by paying him salary for the week (the play leaves Saturday). No replacement was announced.

The board of arbitration was Charles Stevenson, Charles Friedenberg and Frank Case, the latter acting as judge.

ACTORS' FUND EXPECTANT.

The Fund for Wounded Actors, through its secretary, Grace Griswold, denies that its purpose has in any way been interrupted through the cessation of hostilities, but that with the announcement of a casualty list with three times the number of actors given out by the war department, the fund will be of greater scope than imagined.

A special peace notice has been sent out, stating that the names of wounded and needy are just beginning to come into the Fund's office at 1400 Broadway. The fund is to help returning soldiers and sailors, who even though not wounded, may need help before resuming their profession. It is stated too that those actors who are wounded and who may be taken care of by the war department, may have dependent in need and the fund will help all such cases.

The fund is being raised by professional subscriptions instead of benefits, the idea being that it should be a personal tribute to actors from actors. Many companies here and on the road are said to be 100 per cent. subscribers to the fund. There has been no definite data on the number of actors in the service, but an idea is obtained from the fact that 200 professionals were present in one cantonment at the same time. Recently added to the fund's committee are Cyril Maude, William H. Crane, Jane Cowl, Arthur Byron and Milton Royce.

SAMUEL F. NIXON'S WILL.

Philadelphia, Nov. 27. Samuel F. Nixon, better known in theatrical world as Samuel F. Nixon, and for many years a member of the Syndicate, left an estate estimated at \$100,000. Mr. Nixon died Nov. 13 in this city. The executors are A. L. Erlanger, Arthur S. Arnold and the Real Estate Title and Trust Co.

The estate was bequeathed principally in trust to the testator's son,

F. G. Nixon-Nirdlinger (who operates a large string of vaudeville houses); Mr. Nixon's adopted daughter, Theresa E. Nirdlinger, formerly the wife of F. G. Nixon; their two sons, and other relatives. Mr. Nixon's son and the adopted daughter each receive 29 per cent., the provision being made that the adopted daughter does not marry. Three per cent. each goes to two sisters of Mr. Nixon and the children of Fred Leopold, now in France, and the remainder to the two sons of the adopted daughter.

The executors of the estate are invested with full power in regard to his theatrical interests, and, as reported in VARIETY last week, A. L. Erlanger is to be general director of the three legitimate theatres in this city. Thomas M. Love is to be the general manager of these theatres in addition to the theatres in Pittsburgh and Baltimore in which Mr. Nixon was interested.

BEN ATWELL AND THE "EP."

Word stepped through to a few of the friends of Ben Atwell that he is married, having taken as his bride Marcella A. Johnson, the vaudeville songstress. The ceremony was performed in Columbus, Ohio, Nov. 9, and came about as a result of the influenza epidemic.

Although the couple had been engaged for some time, the solid quarantining of the Middle West finally brought them together in Columbus with plenty of time on their hands. They dated up a municipal judge, and the knot was tied. Mr. Atwell, who alternates his seasons on Broadway and the road, is high up in the major league of press agents, and he maintained his batting record by having the show "Seven Days' Leave" which he is in advance of mentioned five times in the story which the Columbus papers carried on the marriage.

Recently in Kansas City, when everyone was compelled to wear masks because of the epidemic, two highwaymen, with their faces covered according to regulations, held Ben up at the point of a gun, taking from him \$70 in cash and a diamond studded letter monogram watch fob.

"\$1 SHOWS" NOT DRAWING.

The booking men of the combination attractions seen agreed the \$1 admission show has not been drawing efficiently since or before the epidemic. The condition has been noted from the heyday (as much as it was) of the old International Circuit.

Managers of the \$1 graded class of attraction claim there is no profit on the road at present prices.

A show up New York State on the one-nighters playing \$1 top got between \$30 and \$90 gross to the stands. A smaller company playing a piece less known, but charging \$1.50 top in the same territory, did a very good business.

PRINCESS SHOW "BUY."

"Oh, My Dear," renamed from "Ask Dad," at the Princess, was "bought" by the brokers in advance. The buy is for eight weeks, taking the entire lower floor and boxes, approximately 290 seats (the house seats 290).

The box office price is \$3, as against the former top of \$2.50.

Because of the lift in scale there is no premium on the broker's tickets.

BOSTON BANS BILLING.

Boston, Nov. 27. At a meeting of the local theatre managers here it was decided all billing larger than a three-sheet must go. The reason, say the theatrical men, is that the effectiveness of the larger billing for theatres is nullified because of the preference given commercial paper by the local posting companies. The theatres have been forced to be satisfied with locations for the principal part on side streets, because of the prohibitive price placed on special locations on the main thoroughfares. There will, however, be a special arrangement made to utilize the regular amount of the appropriation that was heretofore spent in billing. The newspapers will for the greater part be the gainers under the new order. The theatres will spend more money in the public prints, and there will also be a greater amount of small stuff distributed.

The revised billing list for the legitimate theatres here now reads as follows: 50 three sheets, 25 one sheets, 50 half sheets, 1,000 half-sheet tack cards, 10,000 heralds.

The first of the attractions to strike the town under the new order of billing will be "Fidelio" at the Tremont. The experiment will be closely watched to ascertain whether it is as feasible in actual operation as it figures out.

MAY TAKE OVER CAHILL SHOW.

Negotiations are said to be in progress for Anderson & Weber to take over the Maria Cahill show, "Just Around the Corner," originally written by Herbert Hall Winslow and George V. Hobart, and rewritten by William Anthony McGuire.

The piece closed in Chicago last August after a 12 weeks' run at the Cort. Since then Miss Cahill has played a few weeks in vaudeville.

ACTOR'S FUND DUES DUE.

The Actor's Fund of America calls the attention of the theatrical profession that its annual dues of membership should have been paid by Thanksgiving. With the heavier demands on the funds of the A. F. A., this financial duty if immediately attended to, will be appreciated.

SULPHUR KING HERE.

Al Davis struck town this week. Al was formerly an advance agent. Several years ago he hit Texas in advance of a show that stranded, and Al went into a sulphur mine and, because of his railroad experience, was made head of their transportation matters.

Since, he has been elected president of the one-horse railroad and head of the mines. Right now his business is on the boom as the Government has taken off the restrictions on sulphur for munitions purposes, and the mine is sold up to its output for the next three years to paper mills.

MISS FREDERICK'S RETURN.

Pauline Frederick is to return to the spoken drama. This event will not occur, however, until December next. However, all of the details are definitely settled and A. H. Woods is to be her manager again. The play is one that has been written by Willard Mack, and the title is "My Tony." Between now and August, Miss Frederick will remain with Goldwyn in picture productions, directed by Hobart Henley.

MILLER ACCEPTS COMEDY.

Henry Miller has accepted a new comedy for presentation at the Miller after the revival-run of "Daddy-Long-legs." The piece is by Avery Hopwood, and deals with circus life. The present plan calls for the co-starring of Mr. Miller and Ruth Chatterton. The new play is as yet uncompleted, the author, however, having one act finished.

ADVANTAGEOUS STRIPPING.

The two stock companies now operating in Manhattan, the 14th Street and Yorkville (86th street) theatres may shift about their play repertoire if there is a recurrence of "The Brat" matter.

Jerome Rosenberg, who runs the 14th Street with Emma Bunting, now starred in the stock there, played "The Brat" last week. Mr. Rosenberg believes in liberally papering an attraction that will draw, and since the 14th Street stock company appears to have been the only success the house has held in many long years Jerome went to the billing thing very hard, three bill posters putting up all styles of paper in the best of locations.

"The Brat" this week is at the Yorkville, played by the stock Charles Blancy has installed there. When Mr. Blancy noticed what Mr. Rosenberg had so plentifully done with the "Brat" paper, Blancy had it all stripped, "At the Orpheum This Week."

Current at the 14th Street is "The Heart of Wexona."

MITTENTHALS PRODUCING.

Rehearsals started Nov. 25 for the Mittenhals' production of a new show, "The Dancing Widow," book and lyrics by Charles H. Brown, and music by George Rosey, the showing opening out of town around Christmas.

Max Scheck is staging the show.

WAR PLAY CLOSES.

William Wood, with William McGraw, produced "The Man They Left Behind." They closed it Saturday in Scranton.

The war play was on the road four weeks.

BOMBING SCENE OUT.

Philadelphia, Nov. 27. During the bombing scene in "The Passing Show of 1918" audiences became fidgety after the signing of the armistice.

J. J. Shubert here last week stated the effect had cost \$10,000, but has ordered it out of the show.

SHIPMAN-HYMER CAST.

The cast has been about completed for the new Samuel Shipman-John B. Hymer play, "East Is West." The authors collaborated on it, and the piece is to be first produced in Baltimore Dec. 9 by William Harris, Jr. It is Mr. Hymer's initial plunge into the ranks of dramatic playwrights, he having previously been very successful with vaudeville sketches, in some of which Mr. Hymer played the leading comedy roles.

The "East Is West" personnel is headed by Fay Bainter, in support are George MacLure, Langham, Forest Winant, Hassard Short, Arthur Foster, Robert Cummings, Misses Mayo and Anthoni.

The piece is expected to appear on Broadway around Christmas.

NEED OF A NAME.

George Broadhurst has a new farce by Mark Swan which he is casting and which will be due for Broadway during the holidays. There have been 22 titles suggested, but no decision on a final name has been made.

The play is said to be the same farce tried out in Washington the summer under the title of "What Could the Poor Girl Do?"

"HELLO ALEXANDER."

The Shuberts' McIntyre & Heath show opening around the holidays will be called "Hello Alexander," and patterned along the lines of "The Ham Tree," in which they starred under the management of Klaw & Erlanger.

REP SHOW UNDER CANVAS.

Charles R. Reno has a rep, show under canvas booked for a Southern tour.

BUSINESS CONTINUES GOOD AS NORMAL CONDITIONS RETURN

**No Slump in Prosperity Which Came With Peace Celebrations
—War Plays in Least Demand—A Number of Shifts
Scheduled With Several Withdrawals.**

Business in Broadway's legitimate houses continues fairly good. Managers had fear that with a resumption of normal conditions after the jubilation attending the peace celebrations, there would be a consequent slump in attendance which failed to wholly materialize. Attractions which prior to the armistice had been looked upon as only fair successes and others which managed to hang on, have in many cases rebounded to the general demand and are turning in satisfactory profits.

The newcomers include several new hits, headed by "Oh My Dear" ("Ask Dad") at the Princess, regarded as sure for a season's run. "The Crowded Hour" at the Biltmore, is doing well as having an excellent chance and the house has been scaled so that no seat is priced less than \$1.50. There are but three prices \$2.50, \$2.00 and \$1.50. "The Little Brother" at the Belmont was awarded five notices and that too is regarded as a money-maker. "By Pigeon Post" the new war play at the Cohan farely baid in the hands of the reviewers and has little chance for success. "Remnant" at the Morosco is also looked on a flivver. "The Riddle: Woman" is to move to the Morosco when the Rev. Thos. Dixon takes over the house. "Morosco is trying "Cappy Ricks" in Boston at the Plymouth before bringing it into New York.

"The Canary" at the Globe has caught on very well—considerably better perhaps than anticipated. "Daddies" and "Tiger, Tiger," both Belasco shows, are doing excellent business, as is "Redemption" at the Plymouth, which sagged during the epidemic but is now hitting a \$9,500 weekly pace. Among the pieces to recover from the pre-armistice days is William Collier in "Nothing But Lies" at the Longacre for a sure run.

Some discussion has arisen over the war plays being on the toboggan with peace a surety. There is little doubt but that those attractions strictly based on war conditions are slipping fast. In one ticket agency Saturday night calls for seats were as usual very strong. When patrons could not secure tickets for a preferred play, the agency men began suggesting shows, but invariably the patrons asked whether the suggested house held a war play and refused to buy. Certain attractions with a war atmosphere but possessed of a punch, do not fall in the class of strictly war plays. Exceptions for instance are "Friendly Enemies" and "The Big Chance." The former had a comedy punch, while the latter is a mystery play. Both continue to big attendance and demand. The latter has taken on a particularly new lease of life with the agency demand strong.

A number of shifts and several withdrawals are scheduled. "Home Again," in spite of heavy advertising is to move out of the Playhouse for the road. "Forever After" moving over from the Central, which may hold "Somebody's Sweetheart" (new). Grace George is due soon in a new play at the 48th Street. "The Big Chance" probably moving down to the Ritzing. The latter move was planned for last week with "Under Orders" due for the road, but W. A. Brady strongly objected to moving "Chance" out of the 48th Street since he had no succeeding attraction ready.

"The Long Dash" also slated to move out of the 39th Street last week, was

held over one week, Henry E. Dixie refusing to leave New York. The piece, however, starts touring Saturday and "Betty At Day" comes in next week. "Ladies First" at Broadhurst posted a going out notice several times but business there has picked up. The show bought from Harry Frazee by Miss Bayes and soon due for the road. "Good Luck Sam" the Camp Merritt soldier play at the Lexington is faring fairly considering the house location. The show's band and men are belly-hoing Broadway and offering tickets for sale.

SHOW GIRL ARRESTED.

Chicago, Nov. 27.

Allison King has been arrested, charged with drugging a wealthy westerner and robbing him of \$3,600 in a room at the Great Northern Hotel. A bellboy and a man found in the room with the girl were also placed under arrest.

The King girl is 17 years of age. She was a show girl with "Doing Our Bit" (production) and later appeared in the Lon. Cantor, vaudeville act, "Cycle of Mirth."

Fisk H. Alvarez, the man arrested, says he met the King girl here when she was named because of the epidemic. He bought her some clothes according to his account, also a wedding ring, and since lived with her, intending to marry the girl. He says he and Miss King were drinking in their room when the bellboy brought in the victim. Afterward the bellboy gave him \$400; which the girl claims Alvarez accepted, intending to return it to its owner.

WANTS WARWICK FOR PLAY.

Robert Warwick, who gave up a big salary in pictures for a captaincy in the army, and who has seen active service in France, may not return to the screen after his discharge from military duty.

It is said that Owen Davis has written a big melodrama especially for Warwick and that William A. Brady, under whose management the star made his Broadway debut two years ago—in George Broadhurst's "The Dollar Mark"—has made an offer to the actor-entertainer.

Considering his record in the trenches, Warwick should be more of an idol than ever with the film fans—and his acceptance of the Brady offer to return to the spoken drama will involve a big financial sacrifice on his part.

COHAN REWRITING "PRINCE" PLAY

William Elliott's production of "A Prince There Was," starring Robert Hilliard, is being rewritten by George M. Cohan and will probably go into the Vanderbilt theatre shortly.

BESSIE MCCOY ON ROOF.

With the announcement of Bessie McCoy for the new Ziegfeld "9 O'Clock Frolic" on the Amsterdam Roof, it was said that Bert Williams would be in the new roof entertainment, notwithstanding reports to the contrary.

"King's Double" Rehearsing.

Cohan & Harris have placed in rehearsal "The King's Double," with Percival Knight and Frances Demarest in the principal roles.

JUDGMENT TIES UP KELLERD.

Syracuse, N. Y., Nov. 27.

Owing to the inability of John E. Kellard, who appeared at the Empire here last week for a week's stand of Shakespeare, to meet a judgment of \$500 all his scenery and stage properties were attached Saturday night by Deputy Sheriff Louis H. Krueger on an execution issued in New York. In view of the fact that Mr. Kellard paid \$100 on the judgment, his creditor, Georgia Wilson, an actress, permitted him to retain possession of the stage effects. Mr. Kellard, it is understood, is given until Thursday to meet his obligations, and if he cannot do it then the property will be taken to satisfy the judgment.

The latter was taken against Mr. Kellard on a promissory note held by Georgia Wilson, and Kellard was ordered to pay so much a week on it. Mr. Kellard played with his company in Canada, but the influenza epidemic closed the theatres and infected some of the troupe. That put him out of business for five weeks and rendered him unable to meet payments on the judgment.

When he came to Syracuse, the execution of the judgment followed him. Kellard and his company are laying over in this city until Thursday when they expect to go to Auburn for two performances.

Kellard has retained Attorney William Rubin of this city.

NORA BAYES BUYS SHOW.

Monday Nora Bayes purchased from H. H. Frazee the show "Ladies First," in which she is appearing at the Broadhurst, taking possession next week and assuming the management personally.

The purchase price is understood to be \$15,000, leaving a loss of about \$2,000 to the original producer, who brought it into New York with an investment up to that time of \$23,000. Since then the attraction has been about breaking even, but has recently taken a spurt for the better. Had the star not purchased the show it would have been moved to the Cort, Chicago, but "The Long Dash" goes in there next Monday.

Miss Bayes was receiving a salary of \$1,500 a week, and her former vaudeville partner, Irving Fisher, \$150.

CHICAGO SCALPERS HUNGRY.

Chicago, Nov. 27.

The ticket scalpers are so hungry for seats, which have been made almost inaccessible by the new council rule that every theatre sign a waiver of its license to become operative if it is found to be dealing with scalpers, that the brokers have been caught reserving seats at the box office for the famous names of prominent citizens, even including dramatic critics.

The City Hall publicly accused Harry Powers and the Klaw & Erlanger houses here of dealing with the ticket men. Mr. Powers is running a page in the program of each house categorically and somewhat sarcastically denying the charge.

SHUBERTS' DEKOVEN OPERA.

The Shuberts will shortly produce a new opera, music by Reginald De Koven, and will put it into rehearsal as soon as the cast has been engaged.

WINNIGER MUSTERED OUT.

Ordered to report at Fortress Monroe, Va., as band master, with the rank of lieutenant, after the armistice had been signed, Charles Winniger, with a week or so of service to his credit, has been mustered out of the army.

When Mr. Winniger left "Friendly Enemies" in Boston to join his command, A. H. Woods closed the show. Lew Fields was the co-star. Since then Mr. Fields has been reported about to produce a musical comedy with himself at the head of it.

FROLIC-GAMBOL ECHOES.

As if enough trouble had not followed the unfortunate breach of Marshall-McCarthy's, which resulted in the daily papers devoting columns to Henry Ford's denunciation of the "outrage" of which he was a victim, it now develops that the combined Friars-Lambs Frolic-Gambol at the Metropolitan Opera House a week ago Sunday night brought with it another storm of hardly less serious proportions. As a result of the benefit performance, which was intended to mark a burying of the hatchet between the Friars and the Lambs and generally to mark the birth of an era of peace and good will—Eugene Walter is said to have resigned from the Friars Club.

Originally the benefit was to have been a Friars Frolic exclusively, and it was not until the announcement of the signing of the armistice that George Cohan suggested to William Collier that now was as good a time as any other for the two organizations to get together. But with this change of plans, it became necessary to modify the bill that had been prepared, when it was supposed the Friars would contribute all the changes.

One of the things decided upon by the benefit committee was the retention of a sketch Walter had written especially for the benefit.

Walter was sore enough before the performance when he discovered the bill included two sketches that George V. Hobart, a Lamb, he went home and wrote a red hot letter, resigning from the club and from his position on the Friars' Board of Governors.

All the sketches involved were "straight dramatic."

About enough other matter resulting from the same benefit has been represented to make a serial story.

"HOME AGAIN" MUST GO OUT.

Despite the special booming given to "Home Again" at the Playhouse that piece has failed to show signs of improvement. Its box-office receipts sufficient to warrant its retention for an indefinite run. It will close there in a fortnight, when Alice Brady in "Forever After" moves from the Central, and be replaced at the Central by Arthur Hammerstein's "Somebody's Sweetheart."

"The Big Chance" concludes its run at the 48th Street, Dec. 21, to be succeeded by Grace George in a new play, "The Canary." "The Big Chance" Woman" will be moved from the Harris Jan. 1, when Rev. Thomas Dixon takes possession of the theatre for six months, and will go into the Morosco.

MANNERS' WRECKAGE.

When A. H. Woods goes to London to make his debut as a producer, it is understood he will include among his first productions a play by J. Hartley Manners entitled "Wreckage."

It was read by Manners to Woods several times in Philadelphia, and at that time a contract for its production was not signed.

Woods counts on the tremendous popularity in London of "Peg o' My Heart," by the same author, to attract audiences to "Wreckage." In the new play Manners is said to go after the drug habit in startling fashion.

P. W. L. BAZAAR DEC. 5-7.

The Professional Woman's League will hold its annual Bazaar Dec. 5-7, at the Waldorf Astoria Hotel, New York. Helen Whitman is president; Mrs. A. M. Palmer, the founder of the P. W. L. is honorary president. Among its officers and members are numerous prominent women of theatricals.

The League has been active in war work, making several donations to various war charities. The primary object of the Bazaar is to enable the League to continue its good work.

sending it to what they have obviously con- sidered the exigencies of the theatre.—*Times*

a wife, who lives in Providence, and one daughter.

Henry Lewis.

"The Laugh Shop" (Comedy).

19 Mins., Three. Colonial.

Looks like Henry Lewis has gone into business. His new act has a cash register and everything. Incidentally, he has an act that also has everything, and the result was that he cleaned up on applause and laughs at the Colonial. Monday night Mr. Lewis walked away with the honors of the show and did it so neatly there wasn't any question as to who was the hit of the bill. He has a new curtain, which, when draped away from the center of the stage, reveals the Laugh Shop, consisting of a counter on which the cash register is placed and a backing which shows the wares that are on sale. In a comedy business suit and wearing a tile, Mr. Lewis steps out and tells the "customers" the store is opened and that he is ready for business. His business is to make them laugh and he is working on a percentage, and the laughs and giggles as they come from the audience are rung up on the register. At the end of the week he will collect from the management according to the total shown on the tape. Then he runs into his regular routine of comedy songs, gags, poems, "squickums," etc. The result is hearty appreciation. The audience has applauded him he pulls a novelty by applauding the audience. This is done with a charming speech of explanation any manner which earns him still further approval. After the close of the act proper he was forced to two encores, and then the audience was asking for more when he finally left the stage. "The Laugh Shop" is a corking act because of the manner in which Henry Lewis puts it over.

Fred.

Fenton and Fields.

Comedy, Singing and Dancing.

14 Mins., One.

Hamilton.

Fred "Hand" Fenton (formerly of Fenton and Green) and Sammie Fields have formed a new comedy two-act along the lines of Fenton's old turn, but have so greatly improved the act it looks altogether different. About the only fault to be found with the turn is that the men work in blackface and do not use the southern twang. They open with some stage "wop" talk and song in harmony and hand the folks a good laugh when entering in blackface. Their song is followed by a double dance in which some clever steps are displayed and then the comedy from the old act is employed. Fields announces he will impersonate some of the leading minstrel men, and starts with Eddie Leonard, but before he can sing a line Fenton crosses the stage with something to attract his attention, which gets a big laugh, and Fields continues, "My next impersonation," etc., but does not do one. They use another song, some music comedy and close with a song and dance. With the talk changed the men should do justice on the big time. They scored a solid applause hit.

Duval and Symonds.

Comedy, Singing, Talking and Dancing.

13 Mins., One.

23d Street.

Duval and Symonds (man and woman) open with a song and dance and follow with a solo by the man which is interrupted by the woman and the couple start cross-fire. The talk is about marriage and life since then. It scored one laugh after another. The talk about her father is even funnier. The duo have some fine talk, look well and have a good style of delivery. Their opening song could stand changing, which would get them a better start, as the rest of their work should land them on the big time.

"Work for Uncle Sam" (4).

Farce-Comedy.

30 Mins., Three (Interior).

Alhambra.

"Work for Uncle Sam" is reported as being originally entitled "Work or Fight." None of the four principals are programed. The act was written by Clara Lipman and Samuel Shipman. The story of the little farce-comedy has to do with the sudden falling in love by the daughter of a household with a young chauffeur. The girl accepts him before father is asked. Mother is easily won over, but dad goes into a fit. Mother is learning French to go abroad, "his explained at the opening. Daughter does some talk kidding with pap when she coolly tells him she is going to marry a plain, ordinary auto driver. A draw is made at the opening for laughter through such dialog exchange as "I had a better father than you had." "He knows every curse word in the English language." "He belongs to a fraternity—a fraternity of chauffeurs." "Why don't you put your foot down." "It wouldn't hurt a fly." "Since when did you begin to think," etc. Driver Dick enters in an army lieutenant's uniform. Father, not knowing him, falls for him on the army layout. Then daughter, a near-sighted ambulance driver, tugged out accordingly. Further amazement when mommer appears in the uniform of a street car conductor. Then dad learns the officer is the chauffeur. Mother, daughter and prospective s-l proceed to put overalls on father and march him off to work for Uncle Sam. Had the war not ended so abruptly, the sketch might have had a chance, although the general acting at the Alhambra was atrocious and was presented more amateurishly than could be imagined. Why the mother was learning a remnant of French, declaring she was going overseas to help our brave boys, appeared up in that outlandish s. c. raiment is beyond conjecture. Already the subway paper, edited by Mr. Shonts, says that the old employees who went away to war will be returned to their old jobs. The sketch seems as late as a last year's Christmas gift. The small time may accept it but the big time is apt to hold up a hand. The theme cannot be denied, but it was delayed.

Mark.

Jolly, Wild and Koler.

Comedy Skit.

17 Mins. (Special Show).

Harlem Opera House.

Ed Jolly, Winifred Wild and Harry Koler (the latter formerly in burlesque) have a snappy act, entitled "Who is Your Tailor?" Have you got a match? It is used as a catch line. The setting shows a street drop with three stores. Miss June Bugg's millinery emporium, I. M. Dippy's music store and A. Nutt's tailoring shop. Jolly is the music man, Koler is the tailor and the tailoring establishment while Miss Wild is the milliner. An opening song, "I'm So Busy," and then cross-fire talk between Jolly and Koler wins a few laughs. Both flirt with the milliner for more laughs. Koler sings a parody on a popular ballad. Miss Wild, dressed in an evening gown, steps out on the street and sings a double comic number with Jolly about some scandalous match. Jolly has a catch line in an eccentric dress suit, again has some chatter with Miss Wild and Jolly enters the scene, dressed in a tuxedo. Some "nut" stuff is here worked in, and then the march tempo song at the finish in which Koler and Miss Wild do a few comedy steps. The act needs a stronger finish to keep up with the swift pace set, as the trio are capable and have an idea for a good comedy vehicle. The act really needs more work before it can be called just right.

"What Girls Can Do" (7).

Girl Specialties.

35 Mins., Full Stage (Special Sets).

Rosalie.

Rosalie Stewart presents an all-girl revue. She has gone to considerable expense in staging the turn. "What Girls Can Do" isn't exactly a revue, but a group of specialists given a vehicle with special numbers by Creamer and Layton, the whole being staged by Bert French. There are two settings with "three" full stage and several costume changes. Two sister turns and two known singles, together with one other, make up the complement of seven girls. Present are: Moris Sisters, the Warren Girls, Queenie Dunne and Cleve and Pauline Chambers. To the latter is given a number of comedy bits written in, but the main idea is the specialties of the others, each having at least two numbers. Miss Cleve and Cleve through a tableaux curtain to say that girls always could do things, and that while they thought they had been doing their bit by knitting they could prove weightier accomplishments. The curtain discloses a parlor setting where the knitting club is in session. "Sweet and Pretty" is the first song number, all the girls chorusing it. Follows a pretty melody with one of the Warrens at the piano leading "Over Across the Sea," with the others also aiding the chorus swing. The act here goes into "one," each girl appearing separately to treat with "Till the War is Over," which also has a catchy air. Each girl has sworn to go across in some useful capacity, such as ambulance driver, Salvation Army worker, cook, munitions worker and the like. Both the Moris girls scored in their singles, the sister girls the double action knees going over especially well. Back to full stage the back drop depicts a Y. M. C. A. hut, and entering from it the girls offer successively portions of their regular vaudeville acts. Miss Cleaves was first with a song and violin. The Warren Girls followed with "Regretful Blues," their harmonizing getting results. Miss Dunne chattered through her wire routine, the dancing finish finding a mark. Closing the specialties was the neat dancing of the Moris, and that, too, brought healthy returns. The finish was a picture with Miss Cleaves in Red Cross costume, also something girls can do. The act is a feminine novelty as billed. It was intended for headlining when planned, and although it is strong enough for that only on some bills, it delivers in a spot. The same applies to its running time. On big bills it is now too long, about 10 minutes so for the first two sections. The small-big houses may not mind a 35-minute drag in the wire. The two sections. With the "Hut" setting reached the turn brightens up. There is speed here through the rapidity of the specialties. The "Hut" scene is really the act.

Idee.

LaMont Trio.

Wire Walkers.

7 Mins., Full.

Fifth Ave. (Last Half).

Just who the younger of the two girls in this trio is not stated in the billing, but she is the act. That girl is simply a spit in the wire. The act is all pep and the pep almost entirely due to the younger member. There are two women and a man in the turn, the work on the wire being handled by the young girl and the other sing a march tempo song. The LaMont Trio is a spectacular finish with a wire that is made to revolve over a set of pulleys. This is done by the girl and brings an applause at the close of the act that is sure-fire. The LaMont Trio is worthy of a better spot than opening the bill on any bill.

Fred.

Barber and Jackson.

Soups and Talk.

12 Mins., One in One.

American Roof.

Barber and Jackson introduce two things, the most impressive of which is the size of Barber. He must be nearly seven feet in height and is eccentrically dressed to make his appearance seem even taller. The other is a motley arrangement of restricted songs, which might be better. At the opening, the woman does straight for the man while they put over some new talk about a wedding anniversary when the man tries to clown about the stage. The talk mostly concerns the height of Barber. He sings some about "cooties," while well pointed, did not get over as there was a majority of the audience in uniform and then again it is not a very polite subject to flaunt. A few eccentric dance steps done by the man showed he was not a dancer. The woman sang a semi-classical number in good voice and he returned and sang a song about "Hoover" with a good punch. It took him just two steps to reach the center of the American Roof stage. He next made a comedy announcement, which had a double meaning, about a song and the act finished with a double song about "knitting," wherein the woman took the chorus straight and he takes the comedy angle. A few bunk dance steps by the man and the act is over. The impression created was the fact that the real fun in the act could be obtained by the man with more kidding about his size and the many opportunities for real comedy lost by the couple. However, their efforts were considered amusing.

Woolf and Stewart.

Comedy Sketch.

15 Mins., Three (Bedroom Set).

23d Street.

Man and woman bill themselves as Wolf and Stewart, but fail to mention the third member of the company, a bell-hop, and funny. The scene is in a Washington hotel, filled with out-of-town visitors, and the management is forced to put two and three in room. The room has been reserved for a major, of fine appearance in uniform, the bell-hop coming up late to ask him to share it with a captain. The major consents and goes out. During his absence a captain in the Woman's Home Defense Motor Corps enters. She changes her uniform to evening gown for a dance which the hotel is holding that night, and the major returns. During their scrap about whose room it is, bell-hop enters with a cot. There is comedy in the talk, and the big laugh comes at the close when the boy returns for the cot and the couple have decided to marry. It's a good sketch and capably handled.

Marlette's Marionettes.

10 Mins., Full Stage (Special Set).

Harlem Opera House.

Marlette's Marionettes are making their eastern bow, presenting the stage upon a stage idea in marionette form, working things up to sure-fire laughs and pretty effects. The dummy orchestra plays an overture as the boxes are being occupied, and a little comedy by those in the stage boxes brings laughs. The tiny curtain is rung up and a marionette clown offers an acrobatic dance, in which he is assisted by a skeleton who interpolates a little "shimmy" dance. A Jap juggler, a blackfaced man and woman singer and dancer, a Hula dancer, a magician, a devil dancer, and a sextet of pretty looking girl marionettes in a "dance bring the turn down to the finale, where an electrically lighted airplane puts the punch over for the finish. It is a corking good dumb act.

NEW ACTS THIS WEEK

"No Sabe."

Dramatic Sketch.
18 Min.; Full Stage.
Majestic, Chicago.

"No Sabe" was written by Eliza Cook, of the Bohemian colony of the University of Chicago, and was first presented under the auspices of the Players' Workshop in a grocery store which had been transformed into a theatre, in the "settlement" in Chicago's south side art colony. Caroline Kohl, daughter of Mrs. Caroline L. Kohl, one of the active partners of the Majestic theatre, is featured in the sketch. It is in fact her vaudeville debut, and for this reason her appearance in the sketch is misguided. It does not offer possibilities for dramatic expression in the part essayed by Miss Kohl. The playlet was written around the character of a Chinese servant. Miss Kohl plays the part of a young girl whose father has been murdered. Of all the characters in the sketch, this one is the least consequential. There are barely a score of lines to the part, and they mostly monosyllabic. The girl's father has been found murdered. An inspector of police and plain clothes assistant are investigating. The sweetheart of the girl, a youth entitled George, is suspected of the murder. To save George, who, the servant, after making a strict "No sabe" attitude, confesses he killed the father, who had been his friend and patron for 25 years. The reason he killed him, it appears, was because he had been set against the marriage of George and the girl. Who loved the girl. The girl loved George. So he killed the old man so that the girl could marry George. Miss Kohl, whose previous stage experience was obtained with Mrs. Fiske in "Madame Sand" and as a member of Russell Janney's stock company in Milwaukee last year, received a huge bouquet of chrysanthemums and friendly applause. John Hendricks performed well as the Chinaman. Montgomery Holland was a loud and typical police inspector, and W. S. Johnson did well with his four lines as a plain clothes dick. George Sherwood played George. The setting was beautiful. *Swing.*

Stever and Lovejoy.

Dances and Songs.
11 Min.; Full Stage (Special Hangings).
Royal.

A new couple of promise with dancing the main idea. They open in "one," using a blue satin tableau curtain, something in the way of a novelty since it is studded with glass brilliants. There is a song or two with a dance number, the girl displaying much gracefulness. She exits for a change, the boy offering another number on rag time in the dance. The act goes to full stage, also hung in blue satin with a song and a very low pedestal in the back, gowned in a frock of beautiful pastel shade. They go into the second dance number, both showing ability. There is a change for the final dance, the girl being in patriotic costume. The number is featured with the fastest of spins, and that took them off to excellent returns. The turn was placed rightly on the Royal bill and should do well, rightly placed elsewhere. *Idee.*

LeMaire, Hayes and Co. (1).

Crossfire Skit.
12 Min.; Full Stage (Special Drop).
Fifth Avenue.

William LeMaire, formerly of "The Battle of What's-the-Use," with a man named Hayes and an unnamed man doing a small bit as a policeman, featured the two principals in blackface. They are supposed to be colored sailors, a couple of no-accounts, with some clever crossfire, but with a very weak finish that will have to be eliminated and a new one substituted before the act can be suitably classified.

Copper and Gordon.

Viola and Piano.
10 Min.; One.
Harlem Opera House.

Go to a cabaret and get the slick-haired pianists who lift his hand high up of the keys as he plays the rags; then ask the violinist, who is a nifty looking fellow with his hair combed straight back, if he can do a few dance steps, and if he can, get them both a pair of patent leather shoes, allow them to wear their street clothes, and arrange a vaudeville act. Open the act with a spot light, set the stage with a grand piano and piano-lamp and let the boys stroll on playing a light classical number, which they swiftly change into a rag selection.

Try to get the pianist to smile at the opening and act natural, instead of being affected. Tell the violinist to rosin his bow so that the violin does not sound so scratchy. After the rag, pull the lights and use an amber spot while the boys play "Mammy's Little Coal Black Rose." The pianist must do a solo next, and let him start off with a "Paddle Kick Toe," then play an imitation of the xylophone, chimes of a ballad, next the chorus of "Rainbows" and finish with "Paddle Addle." The violinist must then come on and have the drummer-in the pit help out with a great deal of noise, so that his attempt to play a jazz number is drowned out. Then take a passe ballad and let them both play it straight, and finish with a rag selection of it, and let the orchestra bang things up and the violinist hops around trying to dance. Then go back to the cabaret and tell them a new act has arrived. Copper and Gordon, who have followed instruction in eliminating a stereotyped melody act in vaudeville where they might pass if they would step out with something different or original.

Johnny Burke.

Comedy and Piano.

17 Min.; One.

Royal.

Johnny Burke (formerly John and Mae Burke) has been out in the present single for several months, but it appears to have been changed about. The changing has been in eliminating some of his rag stuff for other material of similar kind and he is using one piano instead of two. The piano is still at the finish, but the comedy material that precedes it, actually holds the punch. He is talking of the draft and it making his supposed experiences with the draft board sound irresistibly funny. The kidding on the draft is all the funnier now that it's all over. John says that the examining physician told him he had every disease but two. He fainted, but upon coming to he was presented with a Class A-1 card and told to report at Upton. He was advised that when he arrived in France the doctor would join him there and continue the examination. The talk lasted around 12 minutes. Mr. Burke then going into the piano section. The house didn't seem to want him to leave and there were several encore. He appears to be up to his old trick of tickling the audience to the full. *Idee.*

Lillian and Equille Bros.

Aerobatic.

6 Min.; Two and Full Stage.

Harlem Opera House.

Opening with a series of poses by one of the men and the women on a perch, supported by the other member of the trio, in "two," they get off to a good start. Balancing while walking up and down a pair of stairs held up by the woman on her shoulders is done in full stage. Six minutes is long enough for the act, putting it over with plenty of pep.

Emmie and Effie Elliott.

Songs.

14 Min.; One, Two (Special Drop) (One).
American Roof.

Emmie and Effie Elliott have a different act. One of the sisters does her singing in the garb of a male impersonator. They open in "one" with a double song about a "honeymoon" and the male impersonator sings a ditty which has been written since the sister was signed. In this number various dialects are nicely handled. A ballad by the sister, who takes a good top note at the finish. The male impersonator dressed as a naval officer sings about "coming back to poor Buttermilk," announced first by a blackboard placed at the side of the stage, and which is unnecessary. If this is a restricted or special number and the act wants to create atmosphere for the sister, the male impersonator is going to spoil the effort. At the chorus the curtain is raised and, in "two," is shown a ripple effect drop, depicting a house in Japan. The girls harmonize splendidly the extra choruses, and, as an encore, offer a semi-patriotic song about "kisses." The act is a dandy singing turn, put over in showmanlike manner by the sisters. The voices and personality are impressive, and the general work should make this act a feature.

Bayes and England.

Songs, Dance and Talk.

10 Min.; One.

American Roof.

Bayes and England would prove more effective in front of a street drop instead of an olio. Both are dressed in male evening dress. One of the acts is a woman, and the other tells the type of the act when they bump into each other while crossing the stage, with the dialog informing the audience that one "should go where he is looking." The act is a little eccentric comedian, while the woman does the feeding. A double song is nicely handled, and then several old bits and some very familiar kid stuff. The man does a neat solo shoe dance, and the woman has a good comedy song with the lyric rewritten for present conditions. They finish after some more useless talk and a double soft shoe dance which let them off lightly. The act is pleasing in a little way.

Alverna and Laerte.

Vocal and Instrumental.

14 Min.; Two.

Fifth Avenue.

Madame Katherine Alverna, a New Zealand prima donna and Jan Laerte, a Belgian musician, made their initial American appearance at the Fifth Avenue, the early part of this week and were very well received. They open with Gounod's "Serenade" he accompanying her on the oboe. He then renders a Mazurka on the violin, after which a violin imitation of a march past of the bag pipes, while she accompanies him on the piano. The lady retires while he performs Liszt's "Rhapsodie" on the piano, after which he returns and sings the "Ah! force lui" aria from Traviata, accompanied by the gentleman on the piano. For encore Madame Alverna offers a Maori Fol song, which is announced as a favorite form of recreation among the Maori women, with graceful native tricky wrist movements. Their opening number are quite novel and interesting. Their opening with voice and oboe obligato (an instrument not often used on the vaudeville stage), their Maori number and the dignified legitimate vocalization and instrumentalizing command respect and consideration and appreciation even before a small time audience.

Iolo.

Percy Bronson and Dolly Hackett.

Comedy and Songs.

17 Min.; One.

81st Street.

Percy Bronson, until lately with his wife, Winnie Baldwin (who has retired temporarily, expecting an addition to the family) and Dolly Hackett, formerly with Victor Morley (who is a volunteer entertainer now overseas), Miss Hackett first appears in her blonde comeliness to apologize for the illness of her partner, but Bronson edges in from the opposite entrance, "all lighted up," to deny the assertion. Some "bourbon conversation" takes him into a humorous rhyme on the "wet" and "dry" argument. It raises the query of why he always gets drunk in dry towns and stays sober where there is plenty to be bought and finishes up with the prediction that if general prohibition comes in, he'll probably be so intoxicated forever. Bronson follows with song, also of humorous vein, it being "On Robinson Crusoe's Isle." There are several ditted numbers with Bronson's "business," and comedy more depended on for a powder puff is a bit that he should protect. Miss Hackett makes one change, looking better in the second "frock" of worn than at first. Her part is mostly decorated with the turn. With further working out the team should qualify. It is about the same act Bronson and Baldwin did. *Idee.*

Mary Melville.

Songs and Talk.

14 Min.; One.

Fifth Ave. (Last Half).

Mary Melville has a new act. She has discarded her comedy make-up, with which she has been associated for years, and also dropped that most identifying shrill whistle of hers. As a result the Fifth Avenue audience one night last week didn't get Mary all dressed up in tailcoat and suit and picture hat until she had made a dash on her present material. It might be advisable for her to let the audience know who she is early in the act, and that could be easily done through the medium of the whistle when she dashes on the stage and makes her apology for being late. She has several songs, one of a comedy nature with the exception of her losing number. Interpersed between is talk that gets laughs. Her "General Pushing" brings a lot of laughs and it is timely. She made good after the audience once got the drift of her stuff. *Fred.*

Helen Stanley Revue (4).

Dances and Songs.

14 Min.; Full Stage.

Helen Stanley is sponsor for the turn, fashioned along revue lines, though she is not in the act personally. Dances and songs alternate with no dialog. Ora Deane and Steffe Anderson work as a dancing team, duetting the several numbers. Helen Stanley handles the vocal numbers, while Gene Adair is at the piano throughout. The opening has the two girls offering the first dance, with James singing offstage. He enters for "Rainbows," which got returns. The man displays a fairly good voice. The alternating routine is maintained to the finish, one number having James and the dancers together, and Miss Adair having a piano solo. The dancers make four changes. The wardrobe is in good taste with the short-skirted modes for one of a finale perhaps being the best looking. Here, one of the stagers shows something in a kicking way. Closing the show the last half last week the act fared well. It is a flash turn in style, not strong enough for continued entrance into the bigger houses, but good for a spot on the other bills.

Idee.

WITH THE MUSIC MEN.

Joe Devlin (Devlin and Dunn) has joined the professional staff of the McKinley Co.

Ray Adams, McKinley Music Co., New York, is on a long road trip.

Manny Eichner has formed a new music publishing firm.

A new music publishing firm in this city is the (Bob) Sterling Music Co.

Ed Nelson, the composer, has joined the profession staff of the A. J. Stanny Co.

Dick Satchel is now managing the Philadelphia office of Watson, Berlin & Snyder, succeeding Irene McCormack.

Mae Dennis, the only female professional manager in the music business, has left for a short tour for her firm, Howard & Lavar Co.

Ray C. Sawyer, a growman in the Navy, has been given the task of supplying over 25,000 copies of music per month to the Navy. She has also arranged to distribute 500 titles containing choruses of popular songs.

Frank B. Spamer, a musical booking agent of Chicago was sued for \$10,000, breach of promise by Nora Kofke, in response to which Spamer answers doubly—that Mrs. Kofke was married again last January, and that she was never divorced from her first husband, Kofke.

J. Russell Robinson, former Chicagoan, now professional manager for Pace & Handy Music Co., Chicago, has been elected to play exclusively for the Q. R. S. Player Roll Co. Robinson is also to make double records with Pete Wendling (Watson, Berlin & Snyder).

Harry Williams, in his suit against Watson, Berlin & Snyder for the alleged piracy of "Along the Rocky Road to Dublin," which the plaintiff alleges he wrote, received a settlement—the W-B-S. firm turning over one-third of the royalties to him. The settlement copy gives credit of authorship of lyrics to Joe Young and composition to Bert Grant. The song in question was published in 1915 and was one of the season's hits.

The tangled evolution of the collaboration of the plaintiff and the acknowledged authors, the latter assuming full credit of the piece without mentioning Williams' name, who in the meantime was traveling through the west, making pictures. The plaintiff, upon returning from Japan a short while ago, having been in a number of screen productions, instigated suit through his attorney, Robert C. Moore.

Sergeant Jimmie Hanley, of the 320th P. A. B. F. writing his civilian "boss," Louis Bernstein (Shapiro, Bernstein & Co.), later learned the head of the music publishing house that another S-B. soldier over there, Joe Goodwin, and himself (Sergeant Hanley) were engaged to get in touch with one another while both were in the front line trenches. They exchanged ideas for new songs, which the firm will publish, and at the signing of the armistice got together behind the lines to complete the numbers. Sergeant Hanley said he was paroled by the Germans and came across Mike Donaldson, of the old 60th, New York, now with the Rainbow Division. Mr. Donaldson, says Jimmie, has been decorated with a D. R. O. for bravery in action. He also was formerly with the Shapiro-Bernstein establishment. Another celebration the sergeant indulged in was when almost in the front line he met the Younger Gray-Will Morley-Elizabeth Brice-Ray Walker-Margaret Mayo-Lola Meredith units of entertainers. While they were there, besides Sergeant Hanley, he was back on Broadway once again, where he probably will be to remain very shortly now. Among song writers Jimmie Hanley and Joe Goodwin will be immortal for their part-in-France in the war.

The Witmark-Ball-Brennan-Feist tangent is taking on a new angle, with the composer and lyricist serving as the shuttlecock for action by either publisher. When Ernest R. Ball and J. Keira Brennan forewent M. Witmark & Sons for the most recent offering of J. Leo Feist, Inc., the former were able to prove priority contracts and Ball and Brennan returned to the Witmark-Ball-Brennan-Feist using the composer-lyricist due for breach of contract and \$5,000, which the plaintiff, in a complaint, states he advanced them on account of their royalties. The Feist and B-B. contract called for \$1,000 monthly in advance to each and a one-half cent royalty to each per copy of popular music with larger amounts for instrumental, standards, etc. To bind the contract the Feist firm alleges it advanced \$12,000 to the composers. When the suit upon the breaching of the contract showed priority claims be established. When Witmark was out, a \$12,000 due of a standard amount. Estimating their damages at another \$5,000, Feist has instituted suit for a total of \$17,000. Ball and Brennan, through their attorney, David Pohl, have entered a general denial and a counterclaim. They ask \$50,000 each for unpaid royalties on their song "With All My Heart and Soul," which was the first—and last—song Feist published. Brennan, as agent for Ball, signed all papers, stating as the reason the composer was not sent traveling.

FORUM.

Butte, Mont., Nov. 20.

Editor VARIETY:—
VARIETY under the Los Angeles correspondence has a vaudeville artist in Los Angeles say the influenza lay-off gave him the first restful vacation for months, he adding: "We could have been closed in Butte, where the snow is 10 feet deep."

"Butte" seems to be to the West what "Yonkers" is to the East. Artists should stop slamming our town. "It doesn't deserve it. We live a quiet life here even in my music studio, and having established my reputation as a violin and piano teacher, besides officiating as orchestra leader at the Orpheum, you must admit I know Butte—also music—even if Andy Byrne thinks he introduced music into the West. (By the way, I see Andy has again settled down in New York, and we think that's fine for the West.)"

Speaking of snow, Butte never has three feet at one time, which is giving the Los Angeles fellow seven feet the worst of it. Up to date our record is one fall of four inches and another of three (dot twins, you see). Snow has disappeared. We may have enough snow to last a week and bring out a sleigh or two, so why should they spread that stuff, even though lily white, about Butte?

I don't blame your Los Angeles correspondent. I heard he once passed through Butte without looking out of the car window, but the artists should lay off, not for working, but for Butte. Please tell them to, because I don't want to write another letter.

Wm. J. Carter.

Pittsburgh, Nov. 25.

Editor VARIETY:—
In order to dispel any doubt in your mind, or the minds of my friends, as to who is the originator of my style of working, may I not ask you to publish the following?

About seven years ago, while assistant to Bedini and Arthur, I created the character and mannerisms, which I have used since. At that time the Klein Brothers were doing a Dutch act, with the regulation chin-piece, etc., using "the Hell mit vot?" a la Roger Brothers. Need I say more?

I like the boys very much, so much so, in fact, that this past summer, I gave them a bit of material used by Al Lee and myself, when we were in vaudeville. Have also given the boys the address of every Kosher restaurant on the Keith Circuit. Such is appreciation!

Please print this letter so that they may know how I have suffered!

Eddie Cantor.

(The "Ziegfeld Folies").

(It may be noted that Mr. Cantor does not claim the sole right to wear shell-rimmed glasses, which Al Klein also wears.)

MISS DIETRICH HAPPY.

(Continued from page 8)

anything. I just love every minute of it! Aside from our work with the Yankee Doodle Five, Mr. Wright and I got through the wards of the hospitals, singing for the men who are badly wounded. And sometimes in the railroad stations or while we are traveling, I'll get out the little old ukelele and give the boys a few songs to brighten them on their way.

By the way, I have written a song which I have been singing for the boys the past three or four weeks, which is a real hit. The lyric is absolutely true, as it expresses their opinions exactly, and they go wild over it. Have taught it to hundreds of them already, as they like to "adopt it" for their different companies. Sang it over for Salabert, the big publisher here, and he has made me an offer to get it out immediately. (Am enclosing you a copy of the lyrics.)

I do hope every boy is bringing more artists from home, as they are vitally needed now, and in fact until the last

boat load of our boys goes back. Should the war end in the near future, as we are all hopeful it will, the boys will need entertainment more than ever, and believe me, it's just the kind that the league sends over that they like the best. So keep up the good work, as the boys know what America's Over There Theatre League stands for now, and I assure you your efforts are more than appreciated.

NO LET-UP OVERSEAS.

(Continued from page 5)

Januszek, William
Jarmann, Margaret
Johnson, Walter H.
Koppie, Elizabeth
Kuriz, Ada
Lanham, Cora B.
Larkins, Gerda
Lawton, Mary
Lea, Edna
Lyon, Roger
Lyons, Edward R.
McAdams, Mr. (Mr.)
MacCua, Beatrice
Mason, Mary
Maddox, Betty
Main, Lucy
Mayfield, Mary
Mayer, Viola
Moore, Jason
Myles, Edna
Nelson, Florence
Noma, Fawcett
Olip, Lou S.
Osborn, Francis
Pacheco, Richard
Pabel, Norman
Parker, Harry E.
Parmenter, Edward G.
Pierce, Katherine G.
Prosser, Eunice
Quincy, Samuel
Randolph, Mr. H.
Raynolds, Farnum
Reid, Fred
Reynolds, Martin
Roberts, Annie M.
Robertson, John
Rochester, Mary L.
Rosen, Fella Helen (died in service)
Rogers, Jonathan
Rogers, Mabel
Roman, Beth
Ruhl, Edith
Salsburgh, Rose
Sargent, Mamie (Mrs. Gaston)
Scott, Grace L.
Scudder, Jane
Sellers, Mary
Seidman, Camille
Shacklin, Malvina
Shoemaker, Frances (Mrs. Robert)
Smith, Henry C.
Smith, Helen Esther
Smith, Joseph Lindon
Southern, Edward Hugh
Stephenson, Edith
Teale, Agnes
Thordgill, Loh
Townsend, Ivy
Townsend, Ellen
Trotter, Ada
Wallace, Martha (Mrs. Edward)
Wallace, Walter
Weston, Isabel
Weston, Mary
Whittemore, Elmer
Wiederhold, Albert
Willard, Aletha
Williamson, Mary R.
Willmer, Sarah M.
Winters, Margaret
Wood, Elizabeth
Woodward, Margaret
Young, Winifred

RETURNED "Y" ENTERTAINERS.

Ames
Bradley, Frank
Carr, Solomon H.
Collins, Ernest C.
Cudlipp, Chandler
Dodd, Walter
Dore, Howard N.
Eversett, George
Fried, Charles E.
Gemmell, Paul and Charles
Hart, Edna W. C.
Hova, Charles E.
Hoy, Frances
Hoy, George
Hutchinson, E. P.
Johnson, Burgess
Kerns, George M.
Lorraine, Joe
Mason, George
Montgomery, Mary
Nelson, John L.
Niedelhaus, Wallace C.
Proven, John S.
Rutherford, Forrest S.
Rutherford, Althea
Saara, Geraldine
Sang, George
Stanley, James (Mrs.)
Starb, Robert
Stead, John W.
Stevens, Thomas Wood
Taylor, Robert
Thompson, Philip B.
Wynante, Charles
Young, Winifred
Rogers, Frances (Mr. and Mrs.)

ENTERTAINER IN ITALY.

(Continued from page 9)
"Y" at present. Chas. W. Steele, we are told, is assigned to "bigger game."

W. B. Fields, is shortly due at the Alhambra.

The Billy Gould unit is just back in Paris after a tour of the camps.

Johnny Cantwell and Rita Walker are up the line somewhere. This pair need never fear a gas attack. Rita could don her gas mask in five seconds before she left Paris, and we hear that in a recent gas scare-up in the line Johnny got his on in nothing.

I'd like to see a gas mask race between Harry Cooper, Jane Elias, of the W. M. C. A.; Stan Stanley, Al Shayne and Murray Bennett.

I am recently in receipt of a letter from Jean Finerman, pedestal dancer, written on the fire step of a front line trench. He reports "all's well." Also received letters from Flying Johnny Martin and Ed Link, of the Link Brothers, acrobats.

I met a doughboy by the name of McCarty, who formerly shifted scenes at the Globe, Boston. Recently he assisted in a big shift of scenery at Chateaufort. The hand in which he was wounded in the leg. He is well on the road to recovery.

A VARIETY over here is passed around until its worn out. My own copy of VARIETY has more circulation alone than some whole editions of certain trade papers back home.

While in Italy, I encountered a real Jazz band made up of members of a certain Medical Corps. One of their members formerly worked for J. D. Remick, in Chicago, and he sure puts over the popular songs. I succeeded in getting the Y. M. C. A. to furnish the band a big bass fiddle, and I'm trying to get the necessary arrangements made whereby they can make a tour of the French front and the training camps. The band has a whole evening's program routined, and they are an unquestioned hit.

Not a few members of the various Over There Theatre League units are planning to return home at the end of their three months' enlistment, and I look for quite an exodus starting in November. It is to be hoped their places will be filled by other professionals, as it would be a pity to cripple the splendid work. I can truthfully say no man or woman will every regret the bully trip to France and the three months of soldiering de luxe you get over here.

Tom Cushing has just completed the book and lyrics for the Christmas A. E. F. show, and it's in the printer's hands. This show will be produced simultaneously in a thousand different camps. Cushing and a score of professional coaches leave Paris soon to get the rehearsals under way. After the preliminary rehearsals the production will be left in the hands of an enlisted man at each camp. A short minstrel first part and a camp revue are the outstanding features of the book.

The Y. M. C. A. has proved quite a competitor of the local vaudeville bookers. The "Y" has from sixty to a hundred French turns on its books at all times. In retailing some of the local acts have advertised in America for talent. The writer was approached—once in Paris and once in Italy—with offers of variety engagements.

In Vaudeville Theatres
(All houses open for the week with Monday matinee, when not otherwise indicated.)
Agneses booked the houses are noted by single name or initials; such as "Orph." Orpheum Circuit; "W. B. O." United Booking Office; "V. W. V. M. A." Western Vaudeville Managers' Association; "S. M. A." Southern Music Association; "A. H. A." American Vaudeville Association; "S. & M. C." "S. & M. C. Circuit;" "Inters." Intersite Circuit (booking through W. V. M. A.); "Sun," Sun Circuit; "A. H., Ackerman & Harris (San Francisco); "P. H., Pantages and Hopkins (Chicago).
The number in which these bills are placed, denotes the relative importance of acts on their program positions.
Before name indicates act is new, doing new tour, or reappearing after absence from vaude or vaude circuit.
After name indicates act is returning after being listed for the first time.

New York
PALACE (orph)
Bert Williams
Mrs. C. H. Hughes
Adeline & Hughes
C. H. Hughes
Watson Sisters
Mrs. G. H. Hughes Co.
H. Hughes
Mirano Bros
(One to fill)
L. Kavanaugh (ub)
The Eugene Co.
Laura & Beaumont
Martin & Webb
Rose
"Sweeties"
Ted Donner
The Dancers
Olympia Peeral
ALTA BURA (ho)
Joe & Geo
Harlequin Trio
The Four Queens
Heien Eiel
Harry Green Co.
The Four Queens
Geo. Lewis
M. O.
RIVERBIDE (ub)
Lillian Russell
The Four Queens
Nan Halperin
Lockett & Halg
The Four Queens
Frank Crummit
Emily Hooper
Ollie
The Finglings
Hasel Moran
Century 4
"Goodbye Flight"
Chito Sale
Edw. Leonard Co.
H. Zukull
Stan Stanley Co.
Gardner
J. O. H. Co.
2nd half (25-1)
"The Four Queens"
Victoria & Otellie
The Four Queens
Tennessee 10
(Two to fill) (2-4)
"Joe Lee Vaux"
"The Four Queens"
(Three to fill) (2-4)
Arnold & Allman
Reynolds & Doucens
120TH ST (Douga)
The Four Queens
Wheeler Bros
Al Von Tisser
The Four Queens
Reynolds & Doucens
(Two to fill)
1st half (2-4)
Do Face Bros
Al Shayne
The Four Queens
2nd half (6-8)
Toilette
Robert Swan
Polly Moran
The Four Queens
SIST ST (L)
Laird & Lott
Margaret Calvert
Arnold & Allman
120TH ST (Douga)
(One to fill)
2nd half

3 Stars
Chinko
The Heart Co.
Dunbar & Turner
(One to fill)
The Four Queens (ub)
2nd half (23-1)
A. J. Busbelle
Al Tucker
L. Herlein Co.
The Four Queens
"Somewhere in C"
Dunbar & Turner
(One to fill)
1st half (2-4)
The Four Queens
Elizabeth Ott
Leonard & Willard
The Four Queens
Ashley & Skipper
The Four Queens
2nd half (5-8)
The Four Queens
Markie & Schneck
Millard & Marlin
The Four Queens
Travers & Travers
Baraban & Grobe
6TH AVE (ub)

"Sweetie"
John Southern (10)
"Tina"
Ward & Pinner
"The Little Girl"
Dorothy Little
Dorothy Little
John Burke (2-4)
Vivian
Johnny Burke
(Four to fill)
4 Bangers
(Four to fill)
(Four to fill)
2SD ST (ube)
2SD ST (ube)
Robert Swann
Skelly & Helt
Bert
M. Montgomery
Emma Stephens
Al
last half (2-4)
Cotton
Helle Sisters
Royal Dancettes
(Olan)
last half (5-9)
"Cap"
Navias & Gordon
Al Von Tiler
GILLY
AMERICAN (low)
White steppers
Mahoney & Rogers
Al Clifford 2d
"The Little Girl"
1 Meadowbrook
Harris & Morry
GILLY
Chester Kingstun
3 Moriarty Girls
Frank
Frank Farren
Oriental Girls
"Bachelors"
V & C Avery
Walter
Richard Wally Co
VICTORIA (low)
Nelson
Moriarty Sisters
Arthur DeVoy Co
Bachelors
"Wright & Earl"
2d half
The
M & J Dore
Nan Hawkins Co
Bachelors
Ellen Clifford B
LINCOLN (low)
Bachelors
M & J Dore
Nan Hawkins Co
Nan Hawkins Co
Nervell Bros
2d half
Nelson
Webster & Ellie
"The Little Girl"
Webster & Elliott
"Charles the Monk"
Bachelors
Warden Bros
Bachelors
Carlele & Roemer
Lew Wilson
Whitney & Gilmair Co
2d half
Walter
Foster
Foster & Palmer
Geo Randall Co
Bartram & Saxon
Bachelors
DELANCEY (low)
Nelson
Fredericks & Palmer
"The Little Girl"
"Chet White Beaver"
Bachelors
Co
"Barton Healer B
Roy & Arthur
Bachelors
Commodore Tom
"The Little Girl"
Flag & White
Guy Woodward Co
Bachelors
Morillo Sisters
NATIONAL (low)
Bachelors
3 Moriarty Girls
Bachelors
Co
Co Mumford & Thompson
Henry & Moore
Padreus
Scotch & Thibault
"The Little Girl"
Lew Wilson
Bachelors
Belle & Co
Campbell & Crosby
Bachelors
"Doner Thine Children"
Bachelors
The Padres

FRED I
This Week (Nov. 11)
JOS. W. H. I.
"Take"
2d halt
Sterling, Sisters
Jacks & Edwards
"Dance"
J. B. Totten Co
Canfield & Rose
Wagner & Girls
BOULEVARD (H)
Wolgaat & Girls
Gordon & Barber
Guy Woodward C
T. W. Allen & Co
Harvey DeVore I
2d halt
Norton
Wellen & Francis
Anderson & Rose
Wagner & Girls
AVE B (10c)
Russell & DeVita
Francis & Dekard
Galvin Wilson C
T. W. Allen (1)
2d halt
Oxford
Mayd Tiffany
"Sherman Van V"
Charles the Home
(One to fill)
HAMILTON (m)
Two Arlys
Carter & Barton
Walker James
Al
Marzoni Street
(One to fill)
2d halt
Detras Bros
Burns & Foran
Barnes & Foran
(Three to fill)
J. K. L. (10c)
H'ong Kong C
O'Keefe & Havel
J.
Pharmose Ministrel
Hader & Morgan
Dance
(One to fill)
2d halt
Ford & Goodrich
BALD!
Scolfield Matinee
and falling sat. esp.
for the 11th
162 W. 48th St.

Doyle Lester 3
Cory De Trickey
Perhaps Your R
Francis
Belgian Tour
(One to fill)
"Dance"
Burke & Jackson
"Dance"
Cory De Trickey
Willards Jewels
(One to fill)
2d halt
Haverty & Francis
Trotter & Allen
(Tareo to fill)
"Dance"
Piquet Co
Burt & Foran
Dance
2d halt
Wences & Elme
Carl McCullough
(One to fill)
2d halt
Rosa & Elme
B. & E. Keughn
Al Plende Co
J.
Primrose Ministrel
(One to fill)
2d halt
BUSHWICK (at)
Gertrude Hoffmann
Francis
Cuth Roy
Ben Berale
Francis & Irwin
L. & G. Archer
Kenny
The Van Cellas
Allen & Rob
C. H. Baker
Belin Baker
Geo White Co

E. HEMMICK
Jewellers
LIBERTY SQUARE &

[illegible]

Albany, N. Y.
PROCTOR'S (t)
Neddy
O'Connor C
J Davis Co
Brown Bros
Berkley City 4
Avalon
Coca (t) 2d half
Martyn & Florence
Benson
Clara Howard
Hawthorne
Low Dockmaster
Three Editions
Allentown, Pa.
McRay & Clegg
Murray's (t)
Fidelity Co
(Two to all)
2d half
El Cota
Pia & Olla Walt
Barnes
Julian Rose
Flying Kites
Alfonso, Ill.
Haddon & Norman
Eagles Group
2d half
S Melody Girls
Columbia
Altoona, Pa.
ORPHEUM (t)
Storr & Link
Coca (t)
Kikumura Japs
(Two to all)
2d half
Jack Manley
Hudson & Clara
Clayton
(Two to all)
Altoona, Pa.
LYRICO (tub)
(Birmingham)
Kennedy & Neiss
Murray's (t)
Eva Fay
Klass & Terminal
Worrell & Pidge
GRAND (local)
Blair's Crystal
Altoona
Armstrong & Fort
(One to all)
2d half
Melvins Sisters
Altoona
Aide Oswald
Kelly & Varga
Coca (t)
Augusta, G.
MODJESKA (t)
Worrell & Pidge
Roeber & Gold
Altoona
S. J. (t)
Sanson & De Li
(One to all)
Odessa
Allen & Francis
Japs
Four Wallings
(One to all)
Baltimore, Md.
MARYLAND (n)
O Roods Co
J J (t)
Walker Finner Co
Coca (t)
Frisco Co
Toban
Nolan
Prizigiana
Karran
Japs (t) (low)
Frank LaDont Co
Maxon & Morris
E. Gordon
Prescott
Wheeler Morgan
Coca (t)
Garrison Sisters
Wm. Perry R.
"Granny Baby"
Battle Creek, K.
EIJOU (tub)
Tenny
Tenny
Barn Vaz Kautz
Lewins & White
"World Wide Revue"
Hughes Music D
Coca (t)
Bliss
John R. Gordon
Chas. Kenna
Coca (t)
Barn City, Minn.
EIJOU (tub)
Skinner
Nadell & Follett
Geo Lovett Co

[illegible]

TOWERS
2d hall (28-30)
Guy & Old R.
Gonne & Alber
"Cento"
LVCUMH
Charters & Myr
Charters & Myr
"Is The Dark"
Farrell Rayner
Coedar Rassey
MAJESTIC
Mack & Mayne
Mack & Mayne
Vanya
MIDWAY
(One to eight)

2d hall
Juggling Dances
Hal Stephens
Tolly or S.
Pier & On C
Dance
Champs
ORPHUUM
(Selling) -
The Newman
Francer
Ray Elliot
"Hit the Trail"
Calendone
8 Kirkmonth's
Dance

Mephon Co
Waiser & Jyd
Waiser & Jyd
DeWintre & B
(One to all)
ACADEMY
(Columbia
Leonard
Rogers Herson
Johnson Show
Jay Raymond

\$14
Consisting
of
\$167
Consisting
of
REISE
96th Sp

Will J Ward
Charlotte,
ACADEMY
Charmelene
21st hall
Crocomora
Ray Matthews
Strand Sp
Merfield 5
Chanting
FALCOS (C
(Knoxville)
Alexander
Lord & Fuller
Hanson
Francis Kennens
Ned-Norton
MAJESTIC
DEBUTANTE
F Bowser's Rev
Flanagan & Ed
Genard
Chief Gaudpelle
Leighton
Gordon & Ker
"Levitation"
F J Howard's
Roberts & Beck
Robins
Moran & Mack
Genard & Gold
Columbie & Vi
Golding of Meas
Samuel
AMERICAN
Traveltie
Bill Robinson
(Four to all)
Deris Oliver
2d hall
(Four to all)
(Four to all)
KIDGIE (C
Jean Barrios
Martha Hamlin
Wanda
"Flirtation"
The Brittons
Chas & Mad
Raymond

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 "Edifiers"

This Week (Nov. 25)—Alvin, Pittsburgh

308. M. GAITES and
WM. MOORE PATCH'S
"Take It From Me"

[illegible]

Scientific treatment for baldness, itching scalp, dandruff and falling hair—for ladies and gentlemen. Examination free. Also, hairdressing and shampooing. M. SHIELDS, 2 W. 48th St., opp. 48th St. Theatre—Tel. Bryant 25.

Eric Lester 8
 133 Meadowbrook La
 Harris & Mory
 Perhaps Yours Right
 Winifred Gilrain (ow)
 DE KALB (low)
 Bessie (ow)
 Allen & Averitt
 Anderson & Burr
 F. J. Brown
 Anna Chandler 2d half
 Nana
 Mahoney & Rogers
 C. J. Moore
 Harvey De Vora 3
 Anna Chandler
 LALAGE (low)
 Gallagher's Dope
 C. J. Convent
 Perloff & Gray
 "Sherman Was Wro
 C. J. Shepard 2d
 2d half
 Karna (ow)
 "Ruth Moore
 Vincent Kelly (ow)
 "C. J. Convent
 FULTON (low)
 Nat Burns
 William & Elaine
 Cora Simpson Co
 S. J. Saxon
 Morillo Sisters
 2d half
 Bell & Gray
 "Chief White Beaver
 Arthur DeVoy Co
 Du
 "WARWICK (low)
 Du
 Hodges & Lowell
 Palermo Duo
 "C. J. Convent
 "C. J. Convent 2d half
 Russell & DeWitt

"Parlovi & Gray"
"Highest Bidder"
Carpenter & Ward
Gambler's Den
FLATSHOOTER (moss)
Hawkins & Revue
Ladouceur & Frank
Bernard
Ford & Goodrich
(Two to bill)

Cramer, Barton & S
Walker James
Hildner & Revue
Marmion Sisters
(Two to bill)

Albany, N. Y.
Nadle
Joe & "Connor Co."
J Davis Co
Brown's Moss Revue
Hill & Revue
Asahi Troupe
(One to bill)
Martyn & Florence
John & Revue
Clara Howard
Harlan Knight Co
Ford & Revue
Three Eddies

Allentown, Pa.
O'Brien & Revue
McRae & Livingston
McRae & Clingsworth
(Two to bill)
Ford & Revue
(Two to bill)

El Coto
Pico & Olie Walters
Fleming & Co
Julian Rose
Flying Keelors

Altos, Ill.
Haddon & Norman
Bognany Troupe
S Melody Girls
Older Fiddlers

Altos, Pa.
ORPHUUM (pub)
Storts & Link
Clark & Revue
Khanumars Japs
(Two to bill)
Jack Manley
Clark & Revue
Clayton
(Two to bill)

Baltimore, Md.
GA.
LIRIO (pub)
(Birmingham split)

Kennedy & Nelson
Middleton & Spelman
Wells & Revue
Klass & Termini
Harris & Revue
S GRAND (lowy)
Blair & Crystal
Harris & Revue
Armstrong & Ford
(One to bill)
Melva Sisters
Hobson & Revue
Adele Oswald
Kelly & Verna
Harris & Revue

Annapolis, Md.
MODISHKA (lowy)
Hobson & Revue
Reeber & Gold
Adile Oswald
Harris & Revue
LA LITAH
(One to bill)
Odons
(One to bill)
Addison & Francis
Joe & Revue
Four Wellings
(One to bill)

Baltimore, Md.
MARYLAND (nbo)
C Roodo Co
Hobson & Revue
Walker Fenner Co
Berdy & Revue
Frisco Co
Tarran
Smith Frigiana
Koben Japs
Frank LaFont Co
Maxon & Morris
Gordon
Freacott
Whesler & Moran
Hobson & Revue
Garlison Sisters
Will & Mary Rogers
Hobson & Revue

Battle Creek, Mich.
BLUDD (pub)
Thompson
Tony
Thompson Van Kaufman
Lily & White
"World Wide Revue"

Hughes Music Duo
Conover Sisters
John & Revue
Chen Kenna
Hobson & Revue

Bay City, Mich.
BIJOU (pub)
Nadell & Follette
Geo Lovett Co

Bokher's Arabs
(Same place, Flint 1.
half-)
Belleville, Ill.
WASHINGTON (vwa)
Lillian
Davis & Walker
Lillian
Pollard
T. H. Arnold
H & H Savage
Bethlehem, Pa.
T. H. Arnold
Jura & Best
CHRF Chas.
Evangel Co.
Albert
Robert Rogers
Lillian Ort
"Hunting Happiness"
Bloomington, W. I.
STONE (obo)
Arthur & Leon Bell
Bloomington, W. I.
Forn & Howell
Ad
24 half
Ah Lillian
Thyrodine & Curran
Bloomington, W. I.
Blindman, Ala.
LYRIC (obo)
"Jazz"
Monty & McCarthy
Bloomington, W. I.
Ruth Budd
Milton & De Long
S. L. B. J.
BIJOU (low)
G. L. & L. Garden
Beth Challa
William Wilkins
Capt Klidger Co.
24 half
Blair
Annette Dear
Bloomington, W. I.
Ford
(One to fill)
Bloomington, Ill.
Harris & Nolan
Marvellous
Ontonio
Trovato
Van & Belle
"Hit the Trail"
William Wilkins
Willie Bro.
(Two to fill)
KEITH'S (abo)
Roch & Leonard
Nuestle
Leshlie & Cooke
Claude Coleman
Nuestle
Mellinger & Meyers
Bloomington, W. I.
A & M Clark
4 Readings
Bloomington, W. I.
Nuestle (low)
Alvares Duo
Morton
Homer & DuBard
Doe & Neville
Bob
Makaraena Duo
Frawley
Fentel & Nell
Lillian
Jack Kennedy Co.
Anderson & Gohles
Bloomington, W. I.
POLY'S (abo)
Gardneth Bros.
Morton
Westony & Lorraine
Bloomington, W. I.
Hudl Bambo
Fritsch
Largan & Snee
Nuestle
"The Big Band"
Marion Harrie
Buck Bros.
Fleming
Jack Martin Co.
Nuestle
Morton
Murray
D Dean & Sunbams
Joe Daniele
Bloomington, W. I.
Gardneth & Gardneth
Petitcos & Minstrelle
(One to fill)
SHEGA'S (abo)
Fern Bligh & King
Lillian
Grey & Byron
Lillian
William & Wolfus
Morton Worth Co.
Jack
"Colored Gams"
Nuestle
Gilmore Cora
Golden Troupe
Lillian
Name Evans Co.
(One to fill)
"The Mont.
PANTAGES (p)
Bloomington, W. I.
"Some, Mill, Days An
scoods 4, Missoula 5
Belle Orlie
Perry
Hill's Circus
Celestial Duo
Bloomington, W. I.

Culinary
ORPHEUM
Darius W. Rev
Paul Dwyer
Saver & Waver
Krisley Grier
Kirkholts
"BIG BUGS" (D)
Laurie Ordway
Cassidy
Stephens & Brunelli
Jas Grady Co
"GIRL IN MOON"
TOWERS (sbo)
24 half (28-30)
Gordon & Rev
Gonne & Albert
"Patty Baby"
LYCEUM (sbo)
WHITMAN
Charters & Myers
Chadwick Duo
Lyle (sbo)
Farrell Taylor Co
MAJEESTIC (sbo)
Mack & Maybelle
Mills
Valadya
Miller Keough Co
(One all)
2d half
Juggling Calaisie
Hal Stephens Co
Tyler & St Clair
Lyle (sbo)
Polly Cox & Chik
Black & White
Chambers (sbo)
ORPHEUM (sbo)
The Newmans
Frances Dyer
Francis (sbo)
"Hit the Trail"
Lyle (sbo)
0 Kirkenth Bros
2d half
Monash Co
Waizer & Dyer
Olsen & Jenkins
Rosen & Rose
(One to all)
"BIG BUGS"
C. ACADAMY (sbo)
(Columbia split)
Leonardi
Berlie Haron
"BIG BUGS"
Joy Raymond

\$14 PER WEEK
Consisting of
Overlaid
and
"BIG BUGS"

\$16 WEEK
Consisting of
Overlaid
and
"BIG BUGS"

REISEN
58th Street
No. 1

Will J Ward Co
Charlotte, N. C.
ACADAMY (sbo)
Hearst (sbo)
1st half
Crownlocks
Roccato & Savas
Ezra Matthews Co
"BIG BUGS" (sbo)
Marfield 5
Christiano, Te
Dyer (sbo)
(Knuxville split)
"BIG BUGS" (sbo)
1st half
Alexander
Lord & Fuller
Harris & Rev
Francis Kennedy
Ned Norton & Co
MAJEESTIC (sbo)
Darius W. Rev
F Bower's Revue
Finnegan & Edwards
D. F. (sbo)
Chief Caupollan
"BIG BUGS" (sbo)
Gordon & Kern
"Levitator"
MALACAL (sbo)
J B Howard's Revue
Robbery & Bent
Moran & Mack
"BIG BUGS" (sbo)
Columbia & Victor
Gilding O'Mearas
"BIG BUGS" (sbo)
A. O'Meara (sbo)
"BIG BUGS" & M
Bill Robinson
(Four to all)
Doris Oliver
Fors Lewis
(sbo)
KEDZIE (sbo)
"BIG BUGS" (sbo)
Jean Barrios
Martha Hamilton
"BIG BUGS" (sbo)
"Flirtation"
The Brittons
Chas & Mad Dumb
"BIG BUGS" (sbo)
"BIG BUGS" (sbo)

[illegible]

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

WILL J Ward Co
Charlotte, W. C.
ACADEMY (who)
(Roosevelt split)

1st half

Cromwells
Rosenstock & Savage
Barz Matthews Co
Stapoleo & Spies
Marshall S.

Chattanooga, Tenn.

RIALTO (who)
(Roosevelt split)

1st half

Alexander
Lord & Fuller
Harvey Hancy &
C Francis Kennedy
Ned Norton & Ollis

Chicago

MAJESTO (orph)
Perwent H Chas
F. R. R. R. R. R. R.
Leighton Bros
Gordon & Kern
Levinstein

PALAOB (orph)
I E Haward's Revue
Robbery & Beat
Robina
McMonick & Mack
Genaro & Gold
California & Victor
Glenn H O Means
Sammaron
AMERICAN (wa)
Hartley White & M
Bill Robinson
(Four to fill)
20 24 half

Doris Oliver
Ford Lee Family
(Four to fill)

KRODZ (wa)
Saskie Bro Hartley
Lena Barries
Mabel Hamilton Co
Murphy & Lochman
20 24 half

The Brittons
Chas & Mad Dumber
Relief

Schert & Max
Kurt Klime & K
Mary Marshall
Kosmos & Rooney
Columbus, O.
KREITH'S (ubo)
Robert Gordon
J G Nugent Co
Dickens Fay & B
H Tibbers Co
Eckes & Sales
H Duane Co
(One to fill)
BROADWAY (sun)
Lambert & Cross
Jack Dixon
Swor & O'Neill
Bob

Dallas, Tex.

MAJESTO (inter)
Ruill & Roll
Steale & Edson
William E. Co
Bastl & Allen
"No Man's Land"
Franklin
Brangsk's Model Horse
Theater
COLUMBIA (wa)
(Sunday opening)
Wagner & Palmer
"Fullies of Today"
(Two to fill)
20 24 half

Wilston & Van
C. Taylor Fairless
Primrose 4
Crawell Paxton Co
(One to fill)
Dayton, O.
Fairless (ubo)
Marie King Co
M. Harkhard
Ford Lee Family
A & Seymour
Leo Zarrell Co
New York
Decatur, Ill.
EMERSON (we)
Swinton & Rose
DeWand
Leigh Delaney Co
Donald Dunn
Edna Salsda "Fidlers"

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OBITUARY

24 half
Frank Carman
Harrington & Mills
Lella Shaw Co
Pat Barrett
Pavia & Fera
"An Hair for Night"
South Bend, Ind.
ORPHEUM (wrs)
(Sunday opening)
Turner & Grace
Comer & Blum
Hal Johnson Co
Fred Somner
Brown's Highlanders
24 half
Alison
Murphy & Lachmar
Marino & Maloy
Fras Barrett & F
(One to fill)
S. Bethlehem, Pa.
LOEW (wrs)
F. J. Smith
Vincent Kelly
Elite Laboratory Co
(One to fill)
24 half
Goldie & Mack
(Three to fill)
Spartanburg, S. C.
HARRIS (wrs)
Edie Monroe
Shirley Sisters
"Factions & Is Carts"
Force & Williams
Nester & Vincent
24 half
4 Harmony Girls
Daxel & Carroll
Swor & Westbrook
Frank Hollins
Paul LaVary & Bro
Speakers
PANTAGES (p)
International 9
Jack Goldie
Kendrick Barlow & W
5 American Girls
Fields & Wells
Henry & Adelaide
Springfield, Ill.
MAJESTIC (wrs)
(Sunday opening)
Gleat & Jenkins
Walker & Dyer
Joelle Hayward
Bobby Henshaw
(Two to fill)
24 half
The Newmans
Tracy Palmer & Tr
Laird Delaney Co
Malde Delaney
6 Kirkmills dis
Donald Dunn
Springfield, Mass.
PALACE (wrs)
The Stanleys
Ferraro & Tibbo
Miller & Bradford
Kough & Nelson
Kendall & Bernard
Hester Rove
24 half
Bart & Paige Dale
Sammy Duncan
Ray W. Snow Co
"The Tule & Thin"
Anthony & Rogers
La Bernella Co
BROADWAY (wrs)
Dolly & Calma
Dorothy Kora
"Fente & Cecil
Clark & Verdi
(One to fill)
24 half
Nal Tui
Doris Hardy Co
Quigley & Fitzgerald
Veselin Gracie
(One to fill)
Springfield, O.
LUD (wrs)
Carnate & Oles
J. O'Brien & Orlis
Chris Richards
Danny Land Co
24 half
Armstrong & Tyson
Dandy Lund Co
Pittsman & N
Fire Panders
Stockton, Cal.
ORPHEUM
(2-3)
(Same bill plays Free
up 4-5; Sacramento
6-7)
Walter O Kelly
Minnie Campbell
Mr & Mrs O White
Prisco
James C Morton Co
Syracuse, N. Y.
TEMPLE (wrs)
Kraml Mitchell
Gracie & Duffy
Gracie & La Salle
Gracie Bennett Co
Milo
Bryan & Broderick
24 half
Bob Tio Co
Ernie & Ernie
Genes & Albert
Ernie May Co
May Haynes Co
CRESCENT (wrs)
Ah Lung Foo

Joe Begg Co
Joe Martin
Chas Grawins
24 half
Thy Klein
Nolan & Nolan
(Two to fill)
PANTAGES (p)
The Owl
Hester & G Girls
Tom Edwards
The Youngers
Manning Feeney & K
Terre Maute, Ind.
HIPP
(Dressville split)
1st half
Johnson & Baker
Guerra & Carman
Edw Farrell Co
Eyal & Rary
Thalers's Circus
Toledo.
KEITH'S (wrs)
S Gallina Co
Martini
Julia Nash Co
Dw O'Neill
Two Koolcat Co
Sweet & Kelly
Collins & Hart
24 half
SHEA'S (wrs)
B4 Morton
Martini
Sylvia Clark
Frank Adams
Duncan Sisters
(Two to fill)
DOROTHY (wrs)
Curtis Canine
"Ours & Goodwin
Delver & Davison
Reister
Frank Simmons
Martini & Fabin
HIPP (wrs)
Kendrick Barlow & W
L & Lawrence
Pearl Abbott Co
Liberty
"Makers of History"
(One to fill)
Tuesdays, N. J.
TAYLOR (wrs)
24 half (28-30)
Fry's Shields
Diamond & Byrne
Durrell & Edwards
8 Stars
FLYING ST (wrs)
P & P Moulton
Lillian Orlis
Albion & Rogers
Raymond Bond Co
Flying St. Claire
Rome & Cox
Cliff & Edwards
"Rocky Place"
Troy, N. Y.
PROCTOR'S (wrs)
Marty & Powers
Brown & Denant
Marty & Powers
May Haynes Co
Marion Knight Co
Liberty
24 half
Nadje
Quins & Dorer
Bob O'Connor Co
J Davis Co
T. Rogers Mus Rev
Bison City 4
Anaki Troupe
Union, N. J.
LINCOLN (wrs)
24 half (28-30)
Madame Clifford
Lion & Grace Harvey
"Piano Movers"
Ray
Oleaga Japs
Utes, N. Y.
COLONIAL (wrs)
Quins & Dorer
"Reflections"
Weber St
(Two to fill)
24 half
Nils Johnson
Tennessee Ten
Boncyer & Bro
(Four to fill)
Beverly, B. C.
ORPHEUM
"See Wolf"
Bert Fitzgerald
H & G Pillsbury
Hester & G Girls
A & G Falls
Crescent Sisters
PANTAGES (p)
"Here Comes W"
Morton & Shaw
Happy Jack Gardner
Lion & Grace Harvey
Haystack Japs
Victoria, B. C.
PANTAGES (p)
24 half
Helen Merritt
T. Rogers Mus Rev
"Love Race"
H. W. Rogers
Chas LaVier
Washington, D. C.
Kathars (wrs)
National Terry

Kalmer & Brown
Josephs & Brooks
Chas Grawins
Beatrice Herford
Bops & Tutton
The Brights
BORMOS (wrs)
Morton & Shaw
J & T Wolf
Marty & Powers
Marty & Powers
Kenny & Hoile
Morton & Shaw
The Stanleys
Leonard & Sherwood
"Hello Tule"
(Two to fill)
Teakens, N. Y.
PROCTOR'S (wrs)
24 half (28-1)
Morton & Shaw
Ben Baris
Williams & Mitchell
Miller & Reaney
4 Bangards
1st half (24)
Armistice & Elise
Bond Wilson Co
Bily Chesson
(Others to fill)
24 half (6-8)
Chas R Sweet
"Somewhere in Coney"
Russell & Purke
Cyril Brumties
(Others to fill)
York, Pa.
OPERA HOUSE (wrs)
Morton & Shaw
"Some Baby"
Brady & Mahoney
Pianos
(One to fill)
McRae & Clegg
Storia & Lint
Walter Moore Co
O'Brien & Maloney
(One to fill)
New York, O.
HIPP (wrs)
The Randall
B & T Tolson
Sammy Dunn
Kavanaugh Everett Co
Anthony & Rogers
Oleaga Troupe
24 half
Rialto & Le Mont
Miller & Bradford
Kough & Nelson
Harold & Fitzhugh
Millett-Duch
"PLAZA"
Lama Markins
Lamy Meba
Hester & G Girls
Ray W. Snow
Monroe Bros
24 half
The Stanleys
Leonard & Sherwood
"Hello Tule"
(Two to fill)
Russell Crawford, an English player
and author of the "Ramblings of An
Old Mummer," died in the Lenox Hill
Hospital, New York, last week at the
age of 71. The deceased was well
known on the continent and in the
Antipodes. In 1900-1901, he traveled in
America, playing with Robert Mantell

deceased was 46 years of age and
dramatic editor of the Memphis Com-
mercial Appeal.

Oseola A. Whitmore died at the
home of his daughter in Allston,
Mass., Nov. 24. At one time the de-
ceased was known as the foremost
clarinetist in the world.

Frank Parker (of Royal Gothams
quartet) died Oct. 23, after an ac-
tion. Barrow-in-Furness, where he
was appearing with the act at the
Palace.

Charles J. Nevison died in Detroit
Nov. 9 from a goiter operation. He
formerly managed a theatre in that
city and at one time was in vaudeville.

Chester Morris, professionally known

IN FOND REMEMBRANCE
of Our Pal
JOHNNY RUSSELL
Who passed away at the
Palmer Bay Hotel Station
October 25th, 1918
Lovingly
MANOLATA STETSON
and
CHAD. HUBER

for a time. The deceased leaves a
daughter, Nancy Poole Crawford, at
present under management with Chas.
Dillingham. The Actors' Fund of
America lent its moral support to the
funeral arrangements.

James C. Duffield, age 60, died Nov.
23 at his home in London, Ont. He
was president of the Canadian Circuit,
operating several theatres in Canada.
Clark Brown is the general manager.
The deceased was interested in the
Circuit since its formation by the late

IN MEMORY
EDWARD WILLETT AVELING
May his dear soul rest in peace
FLORENZE TEMPEST

as Chetto, died at Binghamton, N. Y.,
Oct. 15, with pneumonia.

Jack Cusick (of Pallas and Cusick)
died Oct. 22, at Bolton, Eng., aged 58
years.

Frances Letty (wife of A. D. Mac-
Farlane), died Oct. 23, at Glasgow,
Scotland, where she was appearing.

Nellie Ecclestone (Walford's Welsh
Maid), aged 16, died of pneumonia,
Oct. 24, at Dartmouth, Eng.

CREDITORS AND FRIENDS.

Louis Mann, in the Friars Club in
the wee small hours Wednesday, apied
a popular, jovial, quick-witted actor,
who has been out of work for several
months, and who has been living on
borrowed money ever since.

"Billy," said Mann, "why don't you
call a meeting of your creditors—in
the Hippodrome?"

"That's a good idea, Louis," replied
the jovial one with a twinkle in his
eyes. But at the same time why don't
you call a meeting of your friends—in
a telephone booth?"

The Friars challenge the Lambs to
beat this bit of repartee, the unident-
ified "Billy" being groomed now to en-
gage in a verbal duel with the Lambs'
acknowledged champion, Wilton Lack-
aye.

CHI. ACCLAIMS "COPPERHEAD."
Chicago, Nov. 27.

Lionel Barrymore in "The Copper-
head" scored a sensational triumph on
his Chicago opening at the Garrick. At
the conclusion the audience stamped,
yelled and whistled for ten minutes
until the star, recalled from his dress-
ing room reappearance and made a
speech.

The critics reviewed the premiere
in words of hyperbolic enthusiasm.
"Bertha Mann, Barrymore's new lead-
ing woman, substantially shared the
triumph.

SUES FOR FALSE ARREST.

Joseph Lilan (Lilan's dog act) has
brought suit against Joseph Reich for
\$2,000 damages for false arrest.

According to Lilan's attorney, Paul
Gross, 302 Broadway, his client formed
a partnership with Reich to enter into
the dog and bird business. Reich as-
serted he advanced Lilan \$500 with
which to rent a store and buy stock
and that he misappropriated the
money. Lilan was arrested on a

IN FOND REMEMBRANCE
of Our Pal
JOHNNY RUSSELL
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Palmer Bay Hotel Station
October 25th, 1918
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The deceased was interested in the
Circuit since its formation by the late

IN FOND REMEMBRANCE
of My Beloved Husband
CHARLES HARDING
Died in New York November 4th.
Buried in Chicago November 4th.
Mrs. CHARLES HARDING

Charles W. Bennett several years ago,
he having financed Mr. Bennett in the
venture. When the circuit incorpo-
rated Mr. Duffield became its first and
only president up to his death. The
deceased died of intestinal hemor-
rhages.

Zelma Wheeler, age 37, died of pneu-
monia Nov. 17 in Pittsburgh. The de-
ceased was in vaudeville and formerly
of Wheeler and Vedder, also Wheeler
and Hewlow and was more recently
known as one of the Laidlaw Sisters.
Burial was at Calvary Cemetery, Pitts-
burgh.

Mrs. Burt Bowers died on the train
from Peru, Ind., while on her way to
Mexico City, where she was being
rushed to secure relief from tubercu-
losis. The deceased was the wife of
one of the owners of the John Robin-
son circus.

Beatrice Bonnie (wife of Wm. Stylo,
hoop juggler) died Oct. 27, age 35,
at her home in Manchester, Eng.

In Fond and Loving Memory of
My Dear Daughter
MARIE DORIS
Who Passed Away Nov. 8, 1918
in Brooklyn, N. Y.
HER MOTHER.

When a child she appeared with her
sister as the Sisters Rymer, but during
the past 20 years had played her own
single act as Beatrice Bonnie.

W. H. Baker, aged 67, owner of the
Baker Theatre, Dover, N. J., and a big
real estate operator in that section,
died Nov. 16 of a complication of dis-
ease. A widow and no survivor. The
theatre will be operated by the Baker
estate.

Hugh H. Hurn, of Memphis, died
Nov. 25 after four months' illness. The

LIBERTY THEATRES OPENING.
The new Liberty, Camp Stewart, Va.,
nearing completion, will open about
Dec. 22. Frank S. Zehring, former
manager Oliver, Lincoln, Neb., has been
appointed manager of the Stewart
house. The Liberty, Camp Fremont,
Neb., which has been closed for four
weeks, reopened last week with "The
Hearts of the World" (film). The Lib-
erty, Camp Bowie, under course of re-
construction, is reopening Dec. 1. The
Liberty, Fort Hancock, also being re-
constructed and having a larger stage
space installed, was expected to be
ready for occupation this week.

The new Frederick W. Bowers show,
"I'm So Happy," sponsored by the
Adeline Amusement Co., New York, drew
the opening date for the new Liberty
theatre, Camp Humphrey, Va., the show
playing there Tuesday.

C. C. Perry, manager of the Liberty,
Camp Cody, N. M., has resigned to
return to civilian activity, succeeded
by W. M. Wright, a former assistant
manager at Cody. C. W. Finney, man-
ager, Liberty, Fort Sill, Okla., has been
relieved permanently by Private
George B. Tack of that camp.

PRINTERS GIVEN INCREASES.
The War Labor Board at Wash-
ington has granted a weekly increase of
\$6 in the salary of the press feeders of
New York. The feeders recently went
on strike for that amount, after a re-
fusal by the boss printers to allow it.
The award sets the feeders' wages at
\$30, \$32 and \$34, according to the work
and the time they do it.

It is expected the War Board will
grant increases to the other unionized
printing forces in the New York shops.
Each placed a claim for adjustment
by the Board with the plants agree-
ing. The pressman asked for an in-
crease of \$1.50 a week, the compositors
\$12, cutters \$3, and the bindery
people said they would leave their
allowance to the Board.

The increase officially asked by the
feeders of the Board was \$12 weekly.
They received one-half that amount.
All allowances are made retroactive
from Oct. 21.

ROSINI

MASTER MAGICIAN

PLAYING EXCLUSIVELY FOR THE U. B. O. IN ALL THE BIG TIME HOUSES ONLY

Direction, M. S. BENTHAM

I LEAD—FOLLOW WHO CAN

ROSINI—MASTER MAGICIAN

BRITISHERS!

Shall We Forget the Men Who Won the Victory?

The wounded in hospital; the convalescent; and the men who will have to endure many grey months of waiting before they are demobilized and returned—at last!—to their homes.

Send Them a Victory Gift—
The Kind They Most Appreciate—"Smokes"



Send a few dollars for your Victory Gift through the Overseas Club Tobacco Fund, Flatiron Building, New York. This Fund is under the control and supervision of Sir Edward Ward, Director-General of Voluntary Organizations, London.



The Fund has worked right through the War, and sent over eight million packages of smoke-happiness to the fighting-men of the British Empire.

Each 25 cents contributed provides a package of 50 excellent cigarettes or 4 oz. of tobacco. A dollar makes four men smoke-happy for a week!

Each package contains a souvenir postal card ready-addressed to the subscriber, on which the grateful soldier can send his thanks.

SEND ON BRITISH DAY—DEC. 7!

"Avalanche" 1-2 Grand Terre Haute 3-7 Majestic Indianapolis 1-2 Gayety Louisville Ky.
"Beatty Revue" 2 Gayety Philadelphia 9-11 B'way Camden N J 12-14 Casino Chester Pa.
"Beatty Trust" 2 Gayety Rochester 9-11 B'way Syracuse 12-14 Lumberg Utica N Y.
Behman Show 2 Gayety Buffalo 9 Gayety Rochester.
"Best Show in Town" 2 Miner's Bronx New York 12-14 Bridgeport.
"Blue Birds" 2 Gayety Louisville Ky 9 Lyceum Columbus O.
"Don Tom" 2 Star Cleveland 9 Empire Toledo.
"Horsemen" 2 Colonial Providence 9 Gayety Boston.
"Bowers" 2 Lyric Dayton 2 Olympic Cincinnati.
"Broadway Belles" 2 Olympic New York 9 Gilmore Springfield Mass.
"Burlesque Review" 2 Olympic Cincinnati 2 Columbia Chicago.

"Burlesque Wonder Show" 2 Columbia Chicago 8-10 Berchel Des Moines Ia.
"Cheer Up America" 1-3 Berchel Des Moines Ia 9 Gayety Omaha Neb.
Dixon's "Big Revue" 2 Englewood Chicago 9 Crown Chicago.
"Follies of Day" 2 Casino Brooklyn 9 L O.
"Follies of Pleasure" 2-4 B'way Camden N J Casino Chester Pa 9-10 Bristol 11-12 Easton 12-14 Majestic Wilkes-Barre Pa.
"French Follies" 2 Star Brooklyn 9 Olympic New York.
"Frolic of Night" 2 Howard Boston 9 Gayety Brooklyn.
"Girls de Louche" 9 Majestic Jersey City 9 Peoples Philadelphia.
"Girls from Follies" 2 Star St Paul 8-10 Gayety Sioux City Ia.
"Girls from Joyland" 2-3 Bristol 4-5 Easton 6-7 Majestic Wilkes-Barre 9 Majestic Scranton Pa.

"Girls of U S A" 2 Gayety St Louis 9 Star & Garter Chicago.
"Golden Crook" 2 Casino Philadelphia 9 Miner's Bronx New York.
"Grown Up Babies" 2-4 Casino Chester Pa 5-7 B'way Camden N J 11 Camp Dix Wrightstown 12-14 Grand Trenton N J.
Hastings Harry 2 Gayety Washington 9 C 9 Gayety Pittsburgh.
"Hello America" 2 Gayety Montreal 9 Empire Albany.
"Hello France" 2 Gayety Baltimore Md 9 Lyceum Washington D C.
"High Flyers" 2 Gayety Milwaukee 9 Gayety Minneapolis.
"Hip Hip Hurrah" 2 Casino Boston 9 Grand Hartford.
Howe Sam 2 L O 9 Orpheum Paterson.
"Innocent Dicks" 2 Garden Buffalo 9 Empire Cleveland.
Irwin's "Big Show" 2-4 Grand Akron 5-7 Park Youngstown 9 Star Cleveland.
"Jolly Girls" 2 Crown Chicago 9 Gayety Milwaukee.
Kelly Lew 2 Hurlst & Seamon's New York 9 Casino Brooklyn.
"Liberty Girls" 2 Peoples Philadelphia 9 Palace Baltimore Md.
"Lid Lifters" 2-3 Wheeling W Va 4 New Casino 5 Bowers Falls Pa 6-7 Canton O 9 Victoria Pittsburgh.
"Maid of America" 2 Gayety Omaha Neb 9 Gayety Kansas City Mo.
"Majestic" 2 Star & Garter Chicago 9 Gayety Detroit.
Marion Dave 2 Palace Baltimore Md 9 Gayety Washington D C.
"Merry Rounders" 2 L O 9 Gayety St Louis.
"Midnight Maidens" 2 Standard St Louis 8-9 Grand Terre Haute 10-14 Majestic Indianapolis Ind.
"Mile a Minute Girls" 2 Cadillac Detroit 9 Englewood Chicago.
"Military Maids" 2 Trocadero Philadelphia 9-11 Casino Pa 12-14 B'way Camden N J.
"Million Dollar Dolls" 2 Gayety Toronto 9 Gayety Buffalo.
"Mischievous Maids" 2 Akron 3-4 Watertown 5 Oswego 6-7 Inter Niagara Falls N Y 9 Star Toronto.
"Monte Carlo Girls" 2-4 Armory Birmingham 5-7 Hudson Schenectady 9 Akron 10-11 Watertown 12 Oswego 13-14 Inter Niagara Falls N Y.
"Oh Girls" 2 Grand Hartford 9 Jacques Waterbury Conn.

"Oriental" 2 Century Kansas City Mo 9 Standard St Louis.
"Face Makers" Worcester Worcester 9 Howard Boston Mass.
"Paris by Night" 2 Lyceum Columbus 9-10 Wheeling W Va 11 New Casino 12 B'way Falls Pa 13-14 Canton O.
"Pacifica Flirts" 2 Star Toronto 9 Garden Buffalo.
"Pennant Winners" 2 Gayety Brooklyn 12-14 Camp Dix Wrightstown N J.
"Pirates" 1-4 Camp Dix Wrightstown 5-7 Grand Trenton 9 Empire Hoboken N J.
"Puss Feet" 2 Gayety Boston 9 Columbia New York.
"Rasini Dances" 1-3 Gayety Sioux City Ia 9 Century Kansas City Mo.
"Record Breakers" 3 Gilmore Springfield 9 Worcester.
Reeves Al 2-4 B'way Syracuse 5-7 Lumberg Utica N Y Gayety Montreal.
"Reveling Girls" 2 Gayety Detroit 9 Gayety Toronto.
"Right Sisters" 2 Empire Albany 9 Casino Boston.
"Social Poller" 2 Empire Cleveland 9 Cadillac Detroit.
"Social Maids" 2 Gayety Kansas City Mo 9 L O.
"Speedway Girls" 2 Victoria Pittsburgh 9 First Circuit.
"Sporting Widows" 2 Empire Toledo 9 Lora Dayton.
"Star & Garter" 2 Orpheum Paterson 9-Majestic Jersey City.
"Step Lively Girls" 2 Jacques Waterbury 1 B'way & Nassau New York.
Sylvia Rose 2 Empire Newark 9 Casino Philadelphia.
"Temple" 2 Penn Circuit 9 Gayety Baltimore Md.
"Trail Hunters" 2 Majestic Scranton Pa 9-11 Armory Birmingham 12-14 Hudson Schenectady N Y.
"20th Century Maids" 2 Empire Brooklyn 9 Empire Newark.
Watson Billy 6-7 Park Bridgeport 9 Colonial Providence R I.
Welch Ben 2 Columbia New York Empire Brooklyn.
White Pat 2 Lyceum Washington D C 9 Gayety Philadelphia.
Williams Mollie 2 Gayety Pittsburgh 9-11 Grand Akron 12-14 Park Youngstown O.
"World Masters" 2 Empory Hoboken 9 Star Brooklyn.

CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

The Delft Theatre, Inc. has taken over the Strand, Escanaba, Mich., giving them both houses in that town.

Julian Anhalt, business manager of the Woods Theatre, replaced James L. Buford, who has gone to New York with no definite plans announced. Anhalt came here as manager of "The-Crowded Hour."

Irene Dubuque, wife of the superintendent of the Fairbanks, has opened the Hazel Rens clothes shop at 145 North Clark street, in association with Hazel Ransau, who was Editha Strickland's chief coverer. They specialize in stage apparel.

Mort H. Singer rectifies a slight inaccuracy in the report of the Western Vaudeville Managers' Association's inability to furnish an entertainment for the crippled returned soldiers at Ft. Sheridan, he mentioned in this department last week. Charles White,

the boxer, arranged for the benefit and made the request to the W. V. M. A. Mr. Singer informed Mr. White the evening he had accepted for Ft. Sheridan was the same night the Association staged weekly its performance at the Great Lakes Naval Station and there was not enough available talent immediately at hand, said Mr. Singer, to supply both shows.

GRAND (Harry J. Hildings, mgr.)—Chauncey Oleott in "The Voice of McConnell." There are still a goodly number of people who like to see and hear Oleott in anything Oleott appears in and sings in. (Second week).

"COLLEGE" (John "Thumper" Kane)—Fred Stone in "Jack O' Lantern." Holding well. (14th week). "The Follies" will open Dec. 22. CHRY (U. J. Herman, mgr.)—"Lombard Ltd." with Leo Carrillo and Grace Valentine. Closed after a prosperous run of thirteen weeks. (No show announced to follow).

SHAPIRO, BERNSTE

We announce with pleasure the removal of our establishment to
Street, just next door to our former office, and invite

We open our new building with an assortment of the greatest

Halsey Mohr, the composer of "Liberty Bell," has written another one that will sweep this country greater than ever did his "Liberty Bell":

"THE STATUE OF LIBERTY IS SMILING"

Lyric by JACK MAHONEY—Music by HALSEY K. MOHR

This is not a war song nor a peace song, but just a pure and simple patriotic song that can be sung to-day or ten years from to-day.

The biggest thing in the country to-day—a novelty waltz song with an extra rag chorus:

"DON'T CRY, LITTLE GIRL, DON'T CRY"

By MACEO PINKARD

This song is not a war or peace song

Macdonald and Carroll's great rag number:

"AT THE DIXIE MILITARY BALL"

SHAPIRO, BERNSTE

CHICAGO—Grand Opera House Bldg.

MINNEAPOLIS—Suite 3, Lyric Theatre Bldg.

WEIN & CO. MUSIC PUBLISHERS

LOUIS BERNSTEIN, President

Our beautiful new building, corner Broadway and Forty-Seventh
every artist in the neighborhood to come in and see us.
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ILLINOIS (Rolle Timpon, mgr.).—"Flo-
Plo," holding. (Fourth week).
IMPERIAL (Frank A. P. Genello, mgr.).—"Seven Days Leave."
LA SALLE (Nat. Rogers, mgr.).—"Rock & White Revue, getting business. (Third week).
NATIONAL (Frank A. P. Genello, mgr.).—"Hearts of the World." (Picture).
OLYMPIC (Abe Jacobs, mgr.).—"Three Fosse East" fair. (Fourth week).
PLAYHOUSE (Guy Harvy, mgr.).—"The Rotters" closed after unsuccessful run of three weeks. War pictures U. S. Government fol-
lows. (Fourth week).
PRINCESS (Wm. Singer, mgr.).—"The Ideal Husband" opened. (First week).
POWERS (Harry J. Powers, mgr.).—"Lau-
rette Taylor, in the hit of the town, entitled
"Hispanics." (Fourth week).
STAR & GARTER (William Roche, mgr.).—"Cheer Up America."
STUDEBAKER (Nat. Smith, mgr.).—"Melt-
ing of Molly," fair. (Second week).

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Music by
HARRY D. SQUIRES

Tempo di Valse Moderato



Voice

Sweet-heart I feel so sor-ry, That I have made you so blue,
It seems that time has changed me, I know I'll nev-er for-get.

And while your heart is break ing, My heart is ach-ing too.
For ev-ry, tear I've caused you, I al-ways will re-gret.

Chorus

I made you sigh, I made you cry, I've brought you sor-row and

care. But I will try, dear bye and bye, To share all the

sor-rows you bear. I'll bring you cheer for ev-ry tear,

For ev-ry year you've been sad. Love has a way, let me learn to re-

pay, Some-day I'll make you glad. glad.

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VICTORIA (J. Bernero, mgr.)—"Oh, Boy!"
WOODS (Julian Abbott, mgr.)—"All Woods, mgr."—"The Crowded Hour"; good.
(Fourth week).
MAJESTIC (William G. Tiedale, mgr. agent, Orpheum)—"A peculiar bill. A monologist stopped the show. A dancing act opened. A cabaret musical comedy closed. There were two sketches. One is the best seen here in many a month. The other (New Act) "Of the best" is the new Hyams and McIntyre vehicle, entitled "Maybloom." It is as fragrant and delightful as the film. It affords the irrepressible and urbane John and the sweet Lella the best opportunities they are ever had to display and put over their prodigious talents. "Maybloom" is an instantly superior sketch to the one which had been used by John and Lella for the past few years. The author is not programmed. Possibly John and Lella wrote their own stuff. It's funny. It's clean. It gets over big. Lella is as young as ever, and John is younger.

The show opened with Stuart and Keesley in smart costume dances. Collins and Hart land of the show, and the wares and wiles of the genus scabrous. Harris and Manion, the former in a rube caricature, followed. The rube caricature has the merit of originality, inasmuch as Harris comes out in evening dress and, seated, but correct. The routine which follows is light, the sage like-warm and the songs so-so.
The sketch "The New Act" followed, and made way for Charles Irwin, who stopped the show with his bibulous monolog. Irwin has manner and magnetism. His material is witty and inoffensive, and he has a couple of fine songs. The audience really and truly wanted him to come back when he was through, and he did with the story of the Illinois Scotchman on West Front who had the sturgeon blown from his hand by a shell.
Dolly Connolly followed Hyams and McIntyre, with the Rule at the Radio, where once Percy Weirich used to sit. Despite a bad cold and an atrocious war song, Miss Connolly won out with some new songs written for her by Percy. The one about the navy is not so good, but Dolly got so much pep into it that it sounded good.

The show closed with Henry Bell's presentation of the tabloid version of "The Only Girl." The act is well costumed, melodiously realized and satisfactory, but hardly fits in closing position. This may be remedied during the course of the week.
GRAND LUXURY AUDITORIUM (Ben Hill, mgr.)—"The time is drawing near when the professional work done in the profession will make camp life pleasant for soldiers and sailors will come to an end. However, the master was handled at other cautions, there will always be a soft spot in the hearts of a hundred thousand gobs who mutilated at Great Lakes, for Chief Ben Flax—the kept them out of the blue.

The uncertain muttering out of the sailors, makes it possible that the show given at the Auditorium Thursday night was the last one. Perhaps the sailors realized this. Their appreciation of the efforts of the entertainers was something the vaudeville will never forget. It was inspiring and soul-stirring, and urged the entertainers to do their best.
The bill was composed of the Wieman Sisters, Arthur Sanguine, Will Armstrong and Maude Smith, Fred Thursday and the Pulton, Gus Friedman, Col. Patten's Old Soldier and De la Cruz, Merry Dancers. They all got over wonderfully, particularly the De la Cruz outfit, who finished the show with a caricature which was a masterpiece of knowledge of the routine in vogue at the Great Lakes Naval Training Station.
Fall Out!

RIALTO (Norman Field, mgr.)—"Loew's L. & S."—"The Little Burglar," a neat musical act with a prepossessing maiden, a little girl, a straight man and a chorus of eight, headlines and scores of songs, and some good singing. Harry Lared and Co., a hobo and a pretty girl, a variant of the familiar comedy vehicle act, went pretty in a special set and with some fifty props. Harry Sterling, Hawaiian gong act, especially comes in instrumentalism and specialities across handily. Donovan and Lee, Irish gags, got something on broad comedy. It is an Irish comedian of the old school, with very word and gesture inspired for laudatory results. She is a comely child, with a special impishness, an attractive rather than hurtful. The Muro, novelty sketching.
PALACE (Earl Stewart, mgr.)—"Orpheum." This theatre closed "An American Ace" this week. Lincoln J. C. Chicago product. Chicago has passed him by, ages ago, however. In "An American Ace" trimmed down to bulky dramatic lab proportions, topchop

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Royal Theatre, Next Week (Dec. 2), New York City

entertainment has nothing to gain except that with it comes again Taylor Granville and Laura Pierpont. The piece is the doggone shoot-out! Great great shows, and miles are pointed by Pal's Fireworks Co. Its story is grotesque and childishly incredible. It is the smaller parts in rich in the ridiculous, and its superiors here are the box of the age. Most of them wear black abominable costumes, a style followed by several principals, one of whom raises the degree by wearing patent leathers, but fought with cloth tops. The girls are of all sizes and degrees of human vagaries. A super in a super—most there are super-super. Miles Pierpont is a joy, all animation, fire and hair-trigger stage intelligence. Granville is a showman rather than an actor, but adds to that gift a penchant for light comedy which smacks all over of big time. Thomas V. Morrison is a colored man distinguished for quiet delivery and staunch character delineation. The rest of the troupe is beyond said. Carter himself couldn't have asked worse acting.

The Wilson Aubrey Trio, a slap-bang wrestling burlesque and comedy gymnastics melange, opened with ginger. For a quartet group of good old-fashioned pants, they were working, however, on new ideas, this rude act is a model of its kind, and as sweet an opening as so can be tried in vaudeville as long as openers must be dumb. It could stand up in mid-hill. Comedy and May, but comedians who seemed puzzled as to just what to do next, followed. They tried dance, French, Chinese, folk, dance, song, monolog, variety, plot and changes. Number 2 fit the line, and they're lucky to fit it. Both groups are good. They need material, variety, and they must chop out the meaningless gobs of pseudo French, which are uninteresting and not amusing. Clean cut work would put them across; they should be funny instead of silly, for they can be. Max Ford and Hetty Urna came on as a couple of boys. Of course everyone knew Hetty was a girl, but until the third number did anyone suspect what a girl she was. When she whittled down, garment by garment, to Hettie, the rest of the boys, she was some chick. Ford, of course, hard-shoe dancer in various guises and figures. Anybody named Ford can tickle the floor with tappy soles—except, maybe, Henry. But Max danced and played and played and played, and a smart hand with Miss Urna at the curtain. Frank Stillwell, officiated at the piano, and a song, singing the poor old chortle. When he got a light send-off he seemed surprised. Danbury and Danbury made the room quiver with waistband laughs in their dainty tragedy in a trench, with some interlarded between the numbers.

Cervo entered with a piano accordion strapped on and played and played and played. This instrument is to a vaudeville audience what stick candy is to a kid. The first stint he played was a waltz, and he played a round. Then Cervo began backing out tunes and tunes. The man is destitute of personality. He gives nothing to the playing except the sound of the instrument, and, although he is a skillful mechanic, he is not a musician. He is not anything that could be named "Cervo" he looks and acts as though his name might be Smith. He paid no attention to what he was doing, there was nothing in it, in fact, to find fault with it. It drew the customary applause reserved for piano accordion work.
Ocell Cunningham was to closed. Cecil is a whole lot of A I comedienne, with a perky, Lincoln J. C. Chicago product. And she always makes good. She can't very well be resisted. But she can be improved, and she should look after that. For one thing,

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ENOS FRIZERE

"In Wonders and Surprises"

SACRAMENTO "BEE"

Sacramento, Cal.

You generally expect the best act in a vaudeville show to be along toward the last of the bill. That's where the Hippodrome is footing its petrona the latter part of this week, because the first number is doubtless the best thing seen in vaudeville for weeks on any price circuit. The curtain raises on the old familiar swinging trapeze and life is set. A slender, smiling blonde jumps steps out on the stage, takes a couple of easy hand-over-hand lifts up a tree and swings out onto the trapeze. Then his ventures in equilibrium, skill and daring make the usual wonderful circus performances seem like mere kids' play. Standing upright on the bar when it is swinging (both horizontal, he drops over backward, catching by his heels. And that is just one of his stunts. The boy's name is Enos Frizere, and his act is billed as "An Unsurpassable Sensation."

Voltaire and Lloyd—and unusually pretty girl at the piano, and a cellist—entertain

Direction, BEEHLER & JACOBS

she should not sing straight ballads—she doesn't know how. She did "Good Bye France" with gestures that never were intended for it, and just for kind applause on surrealist lyrics she should not sacrifice her own excellent style. She bills herself in exclusive songs. That song wasn't, and "The Worst is Yet to Come" was done ahead of her by Conrad and Mayo, on the same bill. She should do exclusive numbers, and if they are put for her she can defy almost anyone else to attempt them. The rest of her act, more compatible with her personality, stood up well and banged merrily across.

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Constance Crawley entertained a party of twelve, mostly professionals.

Carl Ray, lessee and director of the Miller, has recovered from pneumonia.

Mr. and Mrs. Marie Williams gave a house-warming the other night.

The Broadway Amusement Co., which controls the Superba, has taken over the Langhin at Long Beach.

Paul C. Mooney of Cleveland has arrived to take charge of the local Fox exchange.

Concert bookings this season will be slight, according to L. E. Belymer.

William A. Sheer of New York announces he will remain in California.

Eddie Polo has returned from the east.

The Morocco force attended the funeral of John Collette, scenic artist, in a body.

SAN FRANCISCO

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ORPHEUM (Fred Henderson, western mgr.; agent direct.)—Pleasing bill. Ford Sisters, headlined; attractively costumed, well presented; won hit. Henry Gria and Sister scored nicely. Bart Barie and Co., big ap-

pluses. Sylvia Royal and Pierrot, closing position, good. Mr. and Mrs. Gordon Wilde, opening, did well. Martin and Martin, as well as Al Herman (last week), were out of bill, with Dickinson and Deagon, registering lessening hit of show and Walter Kelly repeating success of last week.

PANTAGES (Burton Myers, mgr.; agent, direct.)—Show selected here disappointing. Spanish Dancers, return date, had smaller chorus, but new costumes; scored. Sandy Donahoe, fair. Aleko Mind Reading Trio, lacked smoothness. Mr. and Mrs. Fisher, pleased. Philatella opened good.

CASINO (Lester Fountain, mgr.; agent, Ackerman & Harris)—Ordinary bill. "The Allied Man-Haters," closing spot, satisfactory. Hallet and Howe, did well. Mendel, Rose and LaDae, won big laughs. Kai Chow Duo, opening spot, did fairly. McCree and Swinton, out; Billy Galt, in; latter pleased. Du-Rocher and Lee, did well.

ALCAZAR (E. D. Fries, mgr.)—"Upstairs and Down." (Stock) (2d week).

CURRAN (Homer F. Curran, gen. mgr.)—"Business Before Pleasure." (2d week).

COLUMBIA (Gottlieb & Marx, mgrs.)—"The Very Idea." (1st week).

HIPPODROME (Edwin A. Morris, mgr.)—WIN King Co. (stock) and A. & H. Vandeville.

A PRINCESS (Bert Levy, lessee and mgr.)—Best Levy Vandeville.

WIPAC (Joe F. Baser, mgr.)—A-H and W. V. A. Vandeville.

17. The wearing of masks did not offend the attendance at the Hippodrome to any great extent, and by Wednesday night the house was again doing capacity business, as it did before the epidemic closed the theatres. The bill was an exceptionally good one, having been selected from the many acts that were available, and were here waiting for the reopening of the theatres. Adolph, with his accordion and an abundance of up-to-date songs, played a refresh date, carried off the honors. The Patricks, a muscular woman and a man, opened the show with a good routine of hand-to-hand balancing and perch work, the woman doing the ground work. The one with which she landed her main partner won unusual applause for an act of this kind. Ted Healy, a new comer to the black-face routine, was second. Healy possesses a pleasing voice and a good personality, and has a likable way of putting over talk. The talk used here was borrowed from other blackface performers—bearsuits—revealing the backstage secret, and the success of the act with these Al Herman is using at the Orpheum this week across the street, won big laughs. With talk of his own, Healy will make good anywhere. Jack Levy and his new Sumpy Gria presented an excellent classical and popular musical act. The out-

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standing number in "Home Sweet Home" as it would be played by different nationalities. The impressions won big applause. Raymond and Vincent, a mixed team, with engaging personalities, offered an excellent routine of talk and songs, which scored nicely. Adolph closed the vaudeville bill. The Will King Co. show this week is called "What's Doing." Introduced the new leading woman, Mera Ransdale, who succeeded Ethel Davis, and from the way Miss Ransdale handled her speaking part and song numbers, it is certain she will remain one of the fixtures with the King Co.

A. L. Bernstein, former manager of the Hippodrome, Los Angeles, during his visit here last week was engaged by Sam Harris to represent the Tour B interests in the Southern City.

Anbrey Levy, a Seattle attorney, who has been identified with some theatrical deals there, was here last week. According to a story given to the papers by Mr. Levy his visit was in the interest of a combination of theatrical capital for the purpose of establishing a chain of musical comedy houses in seven Pacific Coast cities. Mr. Levy stated that the plans have been ready for more than a year, and the organization that he represented was ready to invest in suitable houses could not be leased. The cities mentioned for the chain are San Francisco, Los Angeles, Oakland, Portland, Seattle, Tacoma, Spokane and Sacramento. The general plan calls for musical comedy companies to place a week at each theatre, and then move on, returning at the end of the circuit with a new program. In the past few years several attempts to organize a musical comedy circuit on this Coast have been made by various theatrical promoters, but nothing has so far materialized, and the prospects for the success of such an enterprise, at this time, are very remote.

Rudy Selger, conductor of the Fairmont orchestra, was appointed amusement manager and musical director of the five hotels now under the management of D. M. Linnard.

The Liberty at Camp Fremont reopened last week. The fact that the theatre was reopened is looked upon as an indication that the camp is to be permanent.

A new musical comedy company has been installed in the Bungalow, Oakland, by Manager Kovars. The principal comedians are George X. White and Solly Carter, with the former also producing the shows.

Richard Walton Tully arrived here last

FOUR SENSATIONAL SONG HITS

IN ONE CATALOGUE

WHO CAN BEAT THEM?

That's What God Made Mothers For

By LEO WOOD

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That's what God made mothers for
To love and care for their little ones
To give them food and shelter and love
To give them all the good things of life

CHORUS

That's what God made mothers for
To love and care for their little ones
To give them food and shelter and love
To give them all the good things of life

VERSE

That's what God made mothers for
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To give them all the good things of life

CHORUS

That's what God made mothers for
To love and care for their little ones
To give them food and shelter and love
To give them all the good things of life

My Syncopated Melody Man

By LEO WOOD

VERSE

My syncopated melody man
You're the only one who can
Give me the rhythm that I need
To make my music sound so sweet

CHORUS

My syncopated melody man
You're the only one who can
Give me the rhythm that I need
To make my music sound so sweet

VERSE

My syncopated melody man
You're the only one who can
Give me the rhythm that I need
To make my music sound so sweet

CHORUS

My syncopated melody man
You're the only one who can
Give me the rhythm that I need
To make my music sound so sweet

My Mary's Eyes

By LEO WOOD

VERSE

My Mary's eyes are like the stars
That shine so bright in the night sky
And when I look into those eyes
I see the love that's in my life

CHORUS

My Mary's eyes are like the stars
That shine so bright in the night sky
And when I look into those eyes
I see the love that's in my life

VERSE

My Mary's eyes are like the stars
That shine so bright in the night sky
And when I look into those eyes
I see the love that's in my life

CHORUS

My Mary's eyes are like the stars
That shine so bright in the night sky
And when I look into those eyes
I see the love that's in my life

Somebody Stole My Gal

By LEO WOOD

VERSE

Somebody stole my gal
And left me here all alone
I'm sitting here by the window
Waiting for her to come home

CHORUS

Somebody stole my gal
And left me here all alone
I'm sitting here by the window
Waiting for her to come home

VERSE

Somebody stole my gal
And left me here all alone
I'm sitting here by the window
Waiting for her to come home

CHORUS

Somebody stole my gal
And left me here all alone
I'm sitting here by the window
Waiting for her to come home

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By CLARENCE A. STOUT

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week on his way to Del Monte, where he will write another typical California play. Truly stated that from now on he will write his own plays and produce them.

The Garden, Birmingham, opened last Sunday with a picture policy. The Garden seats 1,400 and will play three acts of vaudeville from the A-II offices Sundays.

Eva Tanguay declined an offer of \$10,000 for a four weeks' engagement at the Portola House.

Homer F. Carran, of the Curran Theatre, left for New York last week. Mr. Carran expects to be gone about six weeks.

WASHINGTON, D. C.

By HAROLD MEAKIN.

KEITH'S (Roland S. Robbins, mgr.).—Fritz Scheff, ace; Morton and Giam, great; Beatrice Hersford, hit; Bowman and Shea, real soldiers, immense; Lester Rhebas and Pearl Regay, good; Harry Breen, as usual; "Tarzan," a question.

NATIONAL (William Fowler, mgr.).—Charles Dillingham's "Back to Earth," with Ruth Shipley, Charles Cherry, Missa Gombel and Wallace Ridinger. Monday night opening and received good notices.

SHUBERT-BELASCO (L. Stoddard Taylor, mgr.).—"Oh! Boy!" with Daisy Marie Carroll heading the cast. Miss Carroll is a Washington girl who made her first appearance with the Poli Stock in this city. She was given a rousing reception. The supporting cast is excellent, including many of the original cast.

POLIT'S (C. J. Harris, mgr.).—"The Man Who Came Back" is back again with Laura Walker playing the lead. Started the week with an excellent house Sunday night.

COOMO'S (R. Brylawski, mgr.).—Vanderbilt and pictures.

LOEW'S PALACE (Lawrence Beates, mgr.).—Pina.

LOEW'S COLUMBIA (Fred Klein, mgr.).—Pina.

GAYETY (Fred Jarboe, mgr.).—Mollie Williams' show.

LYCEUM (F. Thomasheky, mgr.).—"Mill-tary Maids."

Margaret McCambridge, another Washington girl, is also appearing in "Oh! Boy!" at the Shubert-Belasco this week. She, too, had her early experience with the Poli Stock here.

BOSTON.

By LION LIBBY.

KEITH'S—Lucile Cavanaugh was heavily featured as the headline act on a bill that turned out to be one of the best at this house this season. Miss Cavanaugh was given a close rub for first honors by Al and Fanny Steadman. Bert and Lottie Walton opened. Evening and Marks went over with customary

smartness, followed by Harry Langdon and Co. His trick stunts, including anything of the kind which has yet been shown in Boston. Mary Melville in a single went fairly well, followed by Miss. Dine and Van Rubin, who got the house with a repertoire of almost exclusively classical numbers. It is as ideal musical act for Boston. Moss and Frye repeated their previous hit. The ideal closed the show in a conventional driving act. The official Red Cross picture, "Rebuilding Broken Lives," closed the show, which was late.

BOSTON (Charles Harris, mgr.; agent, U. B. O.).—War picture feature, "Auderville, Payntin, Howard and Lisette, Hatter and Hunter, Ben Hilbert, Tivoli Girls, McLaughlin and Evans.

BLUET (Ralph Gilman, mgr.; agent, U. B. O.).—Picture.

BOWDOIN (Al Somerby, mgr.; agent, U. B. O.).—Picture and vaudeville.

ORPHEUM (Victor J. Morris, mgr.; agent, Low).—Ramon Blanchard, grand opera baritone, with the Boston Opera Co., and company give a condensed "Carmen," well received. Quigley and Fitzgerald, Sam J. Harris, Mike Marie and John Meahan, McManis Sisters, Flying Henry.

FARE (Theodore D. Saffery, mgr.).—Picture. SCOLLAY OLYMPIA (Ralph Ripley, mgr.).—"Tally's Fighting Front," leading film.

Vanderbilt, Ruth Jeannette, Mabel and Johnny Dove, Hil Howard and Co., Ara Sisters, Charles Martin.

GORDON'S OLYMPIA (Frank Hookkalo, mgr.).—"France and Fortune," film.

LA MASSE (D. Smith, mgr.).—"Crowing week of 'Cha Chin Chow.'" The show has other parts to make according to the publicity man and the engagement here must end, although it was doing fair business. 1918 Winter Garden show is booked for this house.

PLYMOUTH (R. D. Smith, mgr.).—"Seventeen," expected to go through the holiday season, but the engagement here must end, although it was doing fair business. 1918 Winter Garden show is booked for this house.

MAJESTIC (R. D. Smith, mgr.).—"A surprise, 'Martime,' fourth month, and the box office receipts do not show any lessening. It opened at the Shubert and stood a transfer to the Majestic. Only show in town now that was here when it opened, closed a shut-down.

WILBUR (R. D. Smith, mgr.).—"Good business for 'Business Before Pleasure.'" Stay here indefinitely.

PAIN SQUARE (Fred E. Wright, mgr.).—"Comedy hit in 'Up in Mabel's Room.'" This is ending.

TREMONT (Charles J. Rich, mgr.).—"Closing week of 'Tiger Rose.'" This is ending.

BOLLEAS (Charles J. Rich, mgr.).—"Response to the return of Ethel Barrymore has been so great it has been decided to extend her engagement in 'The Off Chances' for two weeks longer than was planned."

COLONIAL (Charles J. Rich, mgr.).—"Popular show, 'Ging Up,' closed capacity business."

COPLEY (H. W. Patton, mgr.).—"Henry Jew-

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et Co. in giving "Hattie Walter" for the second week. Evidently announced plan to move company to Providence for six weeks has been abandoned.

CASLE SQUARE (George Clark, mgr.).—"Reviving 'David Harnum,' not here in ten years. The new stock company finding things very comfortable and doing a good business."

GAYETY (Thomas Henry, mgr.).—"Don Welch company."

CASINO (Charles Waldron, mgr.).—"Peter S. Clark's burlesques."

HOWARD (George E. Lothrop, mgr.).—"Pantomime 'Winners.'" Vanderbilt, Red and Blondy, Dale and Thompson, Neil and Elsie Gilbert, Egan and De Mar, Leahy Brothers, Arthur Manson.

TREMONT TEMPLE.—This house finished

Col. Pattee's Original "Old Soldier Fiddlers"

Having escaped the draft. Now that the war is ended with Liberty to the world, they are still on the boards, better than ever, playing over the W. V. M. A. and U. B. O. time.

All the old and new war stories used by Col. Pattee in the act are mostly original with him, covered by Copyrights and protected by VARIETY'S Protected Material Dept. Therefore let all pirates lay off.

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THE BEAUTIFUL EQUESTRIENNE

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and her marvelous well-trained horses and dogs.

ALHAMBRA, NEW YORK, THIS WEEK (Nov. 25)

COLONIAL, NEW YORK, NEXT WEEK (Dec. 2)

Booked Solid, U. B. O.

Direction, H. B. MARINELLI

NAN HALPERIN

presents her

SECOND SONG CYCLE

Music and Lyrics by WM. B. FRIEDLANDER

RIVERSIDE, NEW YORK, THIS WEEK (Nov. 25)

AND NEXT WEEK (Dec. 2)

up suddenly with a war film, and the attraction now is "Les Misérables." Sixth consecutive season that this film has been seen at this house.

The members of the Harvard 47 Workshop gave a performance at the Copley Sunday afternoon to which only men in the service were admitted. Admission was free and the tickets were obtained through the canteen. "The Middle Window" was the title of the vehicle used by the company.

The tunnel connecting with the Plymouth and Majestic theatres, two of the Shubert houses, with the subway so that patrons need not emerge to the surface after leaving their cars, is completed and will be opened Friday night. It is a work of art. Plans are completed for the continuation of the tunnel to take in the other Shubert houses, Wilbur and Shubert, and when this is done it is said a general ticket office will be installed for the sale of tickets for all four houses.

This was one of the few weeks of the season when the "first nighters" were all dressed up and had no place to go. There wasn't a new show in the town and things were rather dull in this respect. Several shows booked for opening here Dec. 2, the Shubert, Tremont and Plymouth theatres all changing their bills on

that night. Two of the offerings will be musical.

A movement has been started to change the name of Castle square to Arlington square, and this action is being fought by several of the property owners. It is in this square that the new Castle Square stock company is housed.

Despite the fact that at several of the downtown houses prices are boosted on that night managers of theatres here never remember better Saturday night audiences. The houses are sold out in advance quite frequently, and 8 o'clock finds the "B. R. O." sign displayed. Business at the first of the week is not so good, but Saturday night equalizes things, and then some more.

Leo Malloy and John C. Reynolds, both of Lowell, were discharged in the Municipal Criminal Court last week after Asst. Dist. Atty. Fielding announced the Government did not wish to press the charge against the men. They were arrested as a result of complaints made to the police by Joan Smith and Betty Thompson, playing a split week at downtown film houses, who charged the men with assault. The girls had left the city when two cases were called and the officer stated they had told varying stories of the affair. The girls

had made a claim that the men met them at the theatre and took them to Lowell in a machine after visiting several places. It was alleged by the girls that the assault was committed in Lowell, but both defendants entered vigorous protests of their innocence and claimed they were being "framed."

BUFFALO.

By L. B. SHEPPINGTON.
SHUBERT-TECK (John R. Oehl, mgr.).—"The Victory Girl."
MAJESTIC (Peter C. Cornell, mgr.).—"A Tailor-Made Man."
SHEBA (Henry Carr, mgr.).—"The Sirens," Cartmell and Harris, Sylvia Clark, Duncan Sisters, McNally, Dinus and DeWolf, Ed. Morton, Wall and West.
STAR (Peter C. Cornell, mgr.).—"Katie's-Becker Players in 'The Old Homestead.'"
GAYETY (H. E. Patton, mgr.).—"The Beauty Trust."
GARDEN (William F. Graham, mgr.).—"Social Follies."
ACADEMY (James H. Michaels, mgr.).—"Academy Players in 'The Roadman.'"
PALACE (I. L. Mosher, mgr.).—"Crashing Through to Berlin," film.
OLYMPIC (Bruce Fowler, mgr.).—"McKay's Scotch Rusin, Guy Baldwin Trio, Saxen, Wood and Lawson, Fritoli, Donadoni and Geraldine."

LYRIC (Charles Bows, mgr.).—"Lottie May and Diving Nymphs, Russel and O'Neil, Mr. and Mrs. Sidney Furse, Barlow and Hurs, West and Edwards, Emmette Haighe."
SHEBA'S HIPPODROME (Harold B. Frank, mgr.).—"Film."
STRAND (Earl L. Crabb, mgr.).—"Film."

Frank Hopkins, manager of the Universal Film Exchange, has received word that Mr. and Mrs. Charles Chaplin may be in Buffalo next week, en route to Niagara Falls.

Marguerite Fontrose will make her local debut before the Orpheus Club Dec. 2.

BUTTE, MONT.

BY DAVE TREPP.

Local theatre men were considerably agitated when, after the health officials gave orders permitting a resumption of operations, the influenza situation grew worse, as an aftermath of the victory celebration, and inconsiderate pointed to clamping down the lid again. The managers protested that if the decision is reached to again close down the theatres should not be shipped out, but that it should be a case of "all or none." Some even proposed that the mines close, as men there congregate in the change rooms. Only

THIS WEEK (Nov. 24) PALACE THEATRE, CHICAGO

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CHAS. POTTER at the Piano

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CHÉRI!

JOf especial interest to those soon to play Philadelphia is the opening of the new *Chert 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*.

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124 South 13th St. (Now Open)

"Hands Across the Sea" had the best of the billing, but fell far shy of scoring the biggest hit. As a matter of fact the new Lovelands production was the only one to be mentioned before it comes up to expectations. The title is misleading, especially at this time, for it has a war atmosphere which is not carried into the place. "Hands Across the Sea" is a love story, and the title is misleading. Following somewhat the idea of "Around the Compass," but laid out differently, with the two Lovelands girls and Simon Neary, who were the "Six American Dancers" principals, leading the way. The production is a trio stands out alone for honors in the new production. There are others in support, but the three and Neary in particular carry it off. Were it not for Neary the production would not be so good. One of the girls, very well sung, won some applause but had no

some comedy is injected into it. It was really surprising how well Lew Herkowitz did with the musical and the couple of songs. Lew is one of the real old school and made them laugh long and often with his stuff. He is still using a lot of the chatter he pulled when the Bijou was in its heyday. Lew is still a good actor. Lew is a Chestnut street as they did on Eighth. The Vau. Collon, opened nicely, with a prettily staged juggling turn. The man does some good juggling. The woman has three good reasons for being on the back stage. There are changes of costumes and nature gave her the other two. The Lachmann Sisters just missed getting over through poor timing. The first girl did a good act and the act should be framed with them.

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RESTAURANT

**A LA CARTE
AT
ALL HOURS**

Fleur, who does a ladder act, evidently didn't take his ladder to the hotel with him, for he failed to "get up" in time to do his bit. He was, however, a good deal of fun, laughing bit with their chatter and cooing as they went by. Mabel Bergline and Co. in a new act carries five people and is a corking good sketch for the pop houses. The Welch, a new act, is a very good one, and the comedy of "Bream Welch with his catch line," "Makes a feller cove" hitting them hard. A bit of class was contributed by the musical act of "The Four Seasons," who sang songs and furnished some good music. The last half has H. Bart McElwain's new girl act, "The Girl of the Year," which is a very good one; and Ely; Billy Kinkaid, Delva Cooper and Co. and Olsen and Johnson. "The Iron Horse" is a very good picture, and the show run straight with a picture between it and it about the best evening's performance seen in

ALLEGHENY (Joseph Cohen, mgr.).—White's Comedy Circus; Fields & Connors; Bronson & Hackett; Moran & Wisler; Green & DeLier and the film feature Douglas Fairbanks in "He Comes Up Smiling."

KEYSTONE (M. W. Taylor, mgr.).—"The Tick Tock Girls," Strand Trio; Dora Deane & Seven Sunbeams; three other acts and pictures.

NIXON (H. A. Smith, mgr.).—First half—The Brads; Philna and Co.; Billy Reeves;

COLONIAL (W. D. Wegfarth, mgr.).—First half—Mene. Adolphus and Co.; Smith and Austin; Smith and Kaufman; Cooper and Ricardo; Robert Dement Trio and pictures. Last half—Split with Nixon.

CROSS KEYS (Sabbokoy & McGuirk, mgs.).—First half—"Bonfire of Old Empires"; "The Wandering Tourist"; Ben Harty and Co.; Reynolds and White; Four Norton; Burton and O'Neill, and pictures. Last half—"The Wandering Tourist"; a new sketch heads a bill of five acts and pictures.

WILLIAM PENN (G. W. Metzger, mgr.).—First half—Kellar Mack and Anna Earl; Harry Holman and Co.; Billy Gleason; Mangan Troupe; Harry Timney and Co., and comedie pictures. Last half—Stanley and Co. and pictures.

BROADWAY (Chas. Miller, mgr.).—First half—Bobby Heath and Girls; Carl and LeClaire; Stan Stanley and Daisy; Elsie LeBorgere and Co., and pictures. Last half—"The Wandering Tourist" with four other acts and pictures.

PITTSBURGH.

BY CHARLES A. COOK

DAVIS (Eugene Connelly, mgr.; agent, U. B. O.).—Keebol Ruselan, ballet and Mme. Chlson Orhman's singing highly appreciated. Marconi and Fitzgibbon, musical, got over. Walter Fenner and Co., received applause. Ben and Hazel Mann, on third, laugh hit of bill. Tilyou and Ward, dances, fair. Al Lydell and Carleton Macy in "Two Old Cronies," liked. Lamont Trio, wire walkers, closed.

HARRIS (C. H. Preston, mgr.; agent, U. B. O.).—Fair bill. Tiny Kline, gymnastics, fair. Hartz and Evans, dancers, passed. Seymour's animals, entertained. Nichols and Wood, hit. Florence Henry and Co., good. Frank Monte, ordinary. Meyers and Charters, applause. Myrtle and Jimmie Dundedin, cyclists, closed strong.

SHIERIDAN SQUARE (J. A. Howland, mgr.: agent, U. B. O.)—First half, Townsend Wilbur and Co., King and Brown; Peterson, Kennedy and Murray; Adams and Boatty; Rod Cross war film. Last half, Denton and Hackett, Ronair and Ward, Padula and Denon, Delano and Pike, Kitamura Japs, Eagle's Eye film.

KENYON (T. T. Kenyon, Jr., mgr.: agent, McLaughlin)—Nellie Booth Players, Jack

MAY B. BRILLIANT

"THE GIRL FROM OVER THERE"

(Copyrighted)

NEW YORK OPENING SOON

and Rose Lyke, Three Van Cooks, Ben Landers, Tim and Timmy, Harry Graham, comedy line.

NIXON (Harry Brown, mgr.)—Elegiac "Follies." Dec. 2—Going Up.

ALVIN (J. B. Reynolds, mgr.)—"Take It From Me." Dec. 2—"The Victory Girl."

LYCEUM (Chif Wilson, mgr.)—"Man Who Cane Back" (Gird and final week).

PITT (Tom Rodin, mgr.)—"Eyes of Youth" (24 week). Dec. 2—"The Long Dash."

DIQUESNE (Bob Evans, mgr.)—"Polyanna." (Final week).

GAYETY (Henry Kurtzman, mgr.)—burlesque, Columbia—Irish's "Big Show."

VICTORIA (Jack Jones, mgr.; burlesque, American)—"The Tempest."

ACADEMY (Geo. Jaffe, mgr.)—stock burlesque—"Twenty Girls."

R. & K. (Michaels, mgr.)—"Mamie Weir Players and Film."

GRAND (W. Mason, mgr.)—Films.

OLYMPIC (Bastien and Antonopol, mgrs.)—Films.

Engene Connolly, manager of the Davis, and his wife are on the road to recovery from an attack of influenza.

The Jesters Club will hold their Victory Jubilee Dec. 2 at Kramer's Atlantic Garden.

Sam Reed and Nakoma Phillips have replaced Mr. and Mrs. J. C. Blar with the Nellie Boga Players at the Keyway.

PORTLAND, ORE.

By JOSEPH GRANT KELLY, JR.

ORPHEUM (Frank Modellman, mgr.)—18, Helen Tris and her trickier sister, Josephine, audience in apt interest, and "All for Democracy" occasioned sincere applause. Frisco, Durt Earle and Co., Ford Sisters and Mr. and Mrs. Gerda Wilde completed an irretrievably alluring program.

PANTAGES (J. A. Johnson, mgr.)—18, well gotten up bill. Hill Brothers and Tivoli girls opened good. Green and Pugh took audience by storm.

"The Champion," presented by William Fleming and Co., caused a few laughs. Dorothy Lyle, pleased. Harry Holmes and Florida De Vere were applauded to two encores.

"A Revere Boogie" closed the show and seemed to get over.

HIPPODROME (Bill Ely, mgr.)—18, first bill, to much mauling and not enough variety caused a poorly attended bill, not appreciated as much as it should have been. Ross and Porter in "Whippers" were the distinct bit of the show.

The Rialto Quartet showed ability in the singing of operatic songs. Hamlin and Mack, well received. King and King are real artists.

The Pearson Trio won favorable comment, and Wichman pleased. Mail shirking race and some were introduced by the male members of the acts, all having worked at the Columbia Shipbuilding Corporation here during the flu ban.

STAND (Walter Armstrong, mgr.)—Pop vaudeville and pictures.

HEILIG (W. Fangle, mgr.)—"You're in Love," starring Oscar Pagan, four days.

BAKER (Milton Seamon, mgr.)—Baker Players in "Rich Man Poor Man."

ALCAZAR (C. V. Everett, mgr.)—Alcazar Players in "Allegiance."

LYRIC (Larry Keating, mgr.)—Musical comedy stock.

Daily decrease in the epidemic casualty list. Prior it seemed new cases were gaining in leaps and bounds and theaters were crowded. Theaters would not open. However, they did, and all the theatres played to capacity houses.

Eva Tansey was slated to have opened at the Orpheum, but for some reason went to San Francisco. This is the third or fourth time Eva Tansey played Portland.

Jack Lewis, Harlam Thomson and Duke Collins, prominent shirking songsters and comedy of the Lyric Theatre, have left this city to join Lewis and Lake Musical Comedy Co. at Seattle.

Stephen Fox, scenario and magazine writer of the Lyric, will double his return to Los Angeles upon the demobilization of the Spruce Protection Division which he is to take place.

Mr. Fox is at Vancouver Barracks, an army post situated twelve miles from this city.

EVERY SUNDAY HOLYOKE

MASS.

7 Big Acts

See WALTER PLIMMER

Strand Theatre Building, New York City

The Alcazar Players are the first stock organization in this country to present "Allegiance," the war play, now running at the Maxine Elliott Theatre in New York City. It was only after several negotiations that Manager Everett of the Alcazar was able to secure the necessary right.

PROVIDENCE.

By KARL K. KILKRIK.

SHUBERT MAJESTIC (Col. Felix R. Wendelschefer, mgr.)—"Parlor, Bedroom and Bath" promises to live up to its reputation here. Advance sale large.

OPERA HOUSE (Col. Felix R. Wendelschefer, mgr.)—Bignola Blair, favorite with Providence theatregoers, returned after a long absence, bringing a fair company in "East Lynne."

KEITH'S (Charles Lovenberg, mgr.)—Trinia Frigiana, entirely new sketch, and "Bridging" Billy Watson shared about equal honors.

Miss Frigiana's new act is "Camp" by Jean Haves, with special music. The act describes the adventures of the consulship on a trip to a continent at which she gave an entertainment for American soldiers. It is amusing and laughable. Others, Melinger

and Myer, Everett's Circus, Stephens and Holmer, Muriel Window, Dan Bruce, Margie Duffett and Co. the Bandys, Jess O'Meara.

EMERY (Martin R. Tokey, mgr.)—Anne Chandler, George Dury Hart, Weber and Elliot, Naima, Pandion Sisters, first bill.

Second half, "Sherman Was Wrong," Walton and Francis, Flagg and White, Harry Fisher and Co. Pictures.

FAY'S (Edward M. Fay, mgr.)—Evelyn Nesbit film feature, Romance Quinlet, Four Saleros, William Donovan and Co. North and Marion, Hart Jones, Reeves, Gordon and Piper.

COLONIAL (Robert J. MacDonald, mgr.)—"Hio Hio, Hoover Girls."

RIJOU (U. B. O.) Woenschoot—First half, "The Decorators," Will Smith, Lay Toy and Doris.

Col. Felix R. Wendelschefer, manager of the Shubert Majestic and the Providence opera house, has announced that beginning Dec. 9 a new policy is to be adopted at the latter house, when high class legitimate will take the place of the trashy melodrama, etc., that has been playing there so far during the season.

"Seventeen" will be the first. The Shubert Majestic will continue with musical comedies and spectacles. "Chu Chin Chew" next week.

C. C. Collins has been named as business manager of the opera house. Last winter when Shubert took over the Emery Majestic, then playing vaudeville, the opera house went in for films. It was not believed Col. Wendelschefer would renew the opera house lease when it expired during the summer. However, after rumors of all kinds, and at the last minute Col. Wendelschefer announced that he would again renew and offer big productions (legitimate).

mate) there as well as at the Shubert Majestic. This was not followed out, however, for the house opened this fall with pictures, melodramas corresponding to the old 10, 20, 30, and the houses suffered for want of patronage.

The Children's Theatre opened its third season at the Strand Saturday morning. The Children's Theatre is conducted under the auspices of the Rhode Island Congress of Mothers and has proved very successful during the two years it has been in vogue.

Andromeda in the various theatres of the city are being led in the singing of various "victory songs" this week is honor of the work of the Y.M.C.A. troops overseas and the end of the great war year. The Four Minute Men are the leaders. Donald Jackson had charge of the singing of the singing song.

Newport theatres as well as theatres in this city are likely to suffer because of the end of the war and the order issued by Secretary Devlin last Sunday authorizing the discharge of 50 per cent. of the enlisted personnel of men in the Navy and the Naval Reserve Force, who enlisted for the duration of the war, in the Second Naval District which includes Newport, the submarine base at New London, the Com., sub-bases at New Bedford, Mass., the Rumford Hills Range just outside this city, etc.

The sailors have nationalized theatres in this city and in Newport. While it may not be felt to a great extent it is sure to be noticed some at least when it is considered there have been more than 10,000 men stationed at Newport. Discharge will be granted as rapidly as possible and it is expected a large number of men will be released before Christmas. Every man will have a chance to re-enlist for the four-year period if he so desires.

The reorganized, Americanized Boston Symphony Orchestra was given the greatest ovation it ever received here when it opened its Providence season Tuesday evening last week. With Henri Baubert as his debut here as the successor of Dr. Karl Muck the organization showed it has not suffered by the removal of its Teutonic savor.

Jessie Taylor of "Oh Girl" (burlesque), at the Colonial last week rejoined the company here Sunday. She had been ill in New York.

Billy Barlow, who has been doing an specialty and working in bits with the "Oh Girl," quit the show last Friday. He has been replaced by Eddie Hill and Anna Rose.

Four members of the "East Lynne" company at the Opera House this week—Robert Lynde, Benedict Brown and Mr. and Mrs. Lodge—had a narrow escape from suffocation by smoke during a fire at the latter's boarding house at 144-146 Fountain street, at which they were stopping, caught fire. They escaped only by the aid of a fireman who cut the door open and they escaped by the stairs between the first and second floors.

The big Billy Sunday tabernacle, which housed the Sunday meetings here the eight weeks, has been sold and is to be razed.

ROCHESTER, N. Y.

By L. B. SKEFFINGTON.

LYCEUM (M. E. Wolf, mgr.)—"Chu Chin Chew."

TEMPLE (J. H. Pina, mgr.)—Sophie Tucker and Co., James and Bonnie Thornton, Gordon and Crawford and Broderick, Robbie Gordon, William Elba, Ben Berger and Alberta, Jones and Arthur Kellar.

GAYETY (Charles H. Yale, mgr.)—"Big Beauty Show."

FAY'S (Fred J. Barr, mgr.)—Roslita, Varodon and Curran and Dey, George Marlon and Co., Fred Harvey and Louie; "The Frisian Cur." and seven features.

FAMILY (John H. H. Fennegreny, mgr.)—Friend and Southern Stars, Harry Lee, Dorothy Gordon and trio, Ailma and Wright, Brandy and Taylor.

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

FLORIDA (William A. Callahan, mgr.)—Film.

GORDON.—"The Woman the Germans Shot." Film.

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VICTORIA (John J. Farren, mgr.)—Vaudeville and pictures.

Chester Miller, formerly manager of the Pullman Theatre in this city writes from France saying that he has seen some rough action over there.

Fred Webster and his company, playing a repertoire of musical comedy at the Family, is not on the bill this week. The company will return to the Family next week and for three weeks beginning Dec. 16.

A dramatic incident not on the program took place Saturday night at the Lyceum, where the Sun Carlo Opera Company was presenting "Il Trovatore." Between the first and second acts a member of the company came before the curtain and announced the change that had been made in the cast for the evening. As he finished a man sitting in the fourth row of orchestra seats arose and said:

"I wish to protest against a man sitting here in front of me. After this country had entered the war and become a friend and ally of Italy, this fellow refused to stand during the playing of our national anthem."

Immediately the house was in an uproar and there were cries of "Put him out." The representative of the company, still in front of the curtain, asked that nothing be done to disturb the performance, but asked the young man to go out quietly of his own accord, assuring him that the management would be more than willing to hand him back his money. Evidently the young man realized that the suggestion was a good one, for he left the house amid cat calls, boos and other demonstrations of contempt. He was very well dressed and as he passed up the aisle

one man asked him where he would be able to get the good clothes and money to attend opera if it were not for "The Star Spangled Banner." This question was taken up by many in the audience, but the young man did not stop to argue the point. After a few moments quiet reigned again and the show went on.

ST. PAUL.

By KENNETH L. BAGON.
The great northwest, emerging from an unprecedented period of apathy and retrenchment theatrically, is on the brink of an era of prosperity unequalled since the advent of the film craze.

Cut to the bone by the war, then stricken by the epidemic of influenza that closed virtually the entire country, but did not get around to St. Paul and Minneapolis until the quarantine had been lifted nearly everywhere else, business, first only fair, has increased with a whirl, and now we learn that at least three new picture palaces and one first-class legitimate theatre will go up in St. Louis before flowers bloom again.

Three widely-known New York theatrical magazines and one as equally well known from Chicago passed the week here, looking for a site for a theatre to house first-class attractions. It is believed that the house, which will cost half a million dollars, will rise in the heart of the downtown district, on a corner where a low row of ill-kempt shops have long been an eyesore. Work already has begun on one of the three film houses.

This week will see St. Paul back on the theatrical map. The Bu, as a culmination to the poor war business, completely crushed the

stock company which had been struggling against odds since it opened in September. F. C. Priest, promoter and owner of the company, is said to have owed several hundred dollars in salaries when, finally, Frances McGrath, leading woman, and Forrest Orr, both New York stock stars who came all the way to St. Paul for the premiere, returned to Broadway. There still are a few disgruntled members of the stock company to be found in St. Paul who say that the management owes them several weeks' back salary.

St. Paul has always had its stock. And the city wants more stock, like they had last year and the year before.

Nov. 23 there was to be a meeting of representative Twin Cityans and theatrical men to decide whether or not to renew stock in St. Paul and whether or not to open a new stock house in Minneapolis. From an authentic source that both vestures would be approved and adopted and that both St. Paul and Minneapolis will have stock in full share before Dec. 9.

Since the influenza ban was lifted St. Paul has not had a first-class attraction. But the advance sale for "Sunshine", Booth Tarkenton's successful play, which reopened the Metropolitan Nov. 26, augured well for the future of that veteran playhouse. Nov. 23 the Russian Symphony Orchestra gave an extraordinary concert. The next sale has been large. Concert orchestras always go over big in the Twin Cities.

The Minneapolis Symphony Orchestra opened the concert Nov. 21. It played to capacity houses three days.

There is some talk of opening a Columbia wheel burlesque house here. St. Paul has always had an American wheel house, but St. Paulites, chisly women, have been agitating for better, cleaner burlesque, and there is a good chance for a first wheel home in the city of Saints.

Taking all in all, it looks like the calm of plenty, after the great storm of hard luck and disaster. Most of the motion picture managers say they have recouped their losses already, and others are certain that now the Germans have surrendered, things are going to pick up about St. Paul.

SYRACUSE, N. Y.

EMPIRE (Fraule P. Martin, rep.; M. E. Wolf, mgr.)—First half, "Twin Beds," recurring with Lole Bolton leading. Frored Monday night it had not outworn its welcome. Fourth visit here. "Frosted production adequate. Last half, "Chin Chin." Next week, first half, "Listen, Letter."

WESTING (James Barnes, mgr.)—First half, dark. Last half, "The Man Who Stayed at Home." Good advance.

BASTABLE (Stephen Bastable, mgr.)—First half, "Hello America," burlesque. Sam Lowe and Sam Dody featured, come mighty near capturing the prize as the season's premier burlesque attraction. It's burlesque of a different sort than the Bastable emetimes. Offers, and closes approaches a \$150 musical revue. Billie Hill has the prima donna role, and in addition to singing knows how to wear an extensive and expensive wardrobe. Kitty Blasco is one of the best comedienne here in

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RIVERSIDE, NEW YORK, THIS WEEK (Nov. 25)

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months, and Margaret White is a dainty coquette. The chorus, minus brothers, incline to the stately type, can sing and is well drilled. There is not a weak point in the entire production, unless the joke the members of the company were apparently enjoying among themselves Monday night could be so criticized. Some one of the cast had been eating garlic, or maybe it was herring, and there were not a few added lines regarding this. Last night, "Why Girls Marry." Next week, "The Girl's Love."

TEMPLE (Albert A. Van Auker, mgr.)—Vanderbilt. First half. Another good bill Monday warmly greeted by the night first audience. Alexander, O'Neill and Saxton captured first applause honors. A female impersonator is responsible for much of the act's success. Musical numbers, return visit, again scored, as did Chirpy Sam and Co., offering a stirring still. Lou and Jean Archer have a clever song and dance number. Mike, Neds, "That Girl," opens, and the Three Edies closes. The latter keeps in their seats until the final curtain.

CRESCENT (William Brown, mgr.)—Vanderbilt. First half. Bohos of Erin. Headlined, doesn't echo. Back punch. But otherwise is a fair pop number. Hall and Brown scores real hit with new comedy edition. Wains and Cook, billed as eccentric comedians, would do well to stick to dancing. Holt and Rosencow, vocalist, get over well. George Jessup has a good line of chatter, but his songs were used in the same house last week by Billy Glasgow. The Freeman, wire act, completes the bill.

The Russian Grand Opera Co. is booked for one night, Dec. 10, at the Bantable.

Bunt Ellison Cohn, native of Oakland, Cal., actor and traveltre from the trenches in France, and (An Irishman) to escape from a German prison camp, is going to marry and settle down. Cohn has been receiving treatment at General Hospital No. 5, Fort Ontario, Oswego, N. Y., for injuries received "over there." It is shortly to be changed for disability. While at Oswego Cohn has won

the heart and hand of Roscoe Henderson, 19, of that city. The marriage license was secured Monday. At the same time Morris A. Binstadt, of Montreal, pal of Cohn, secured a license to wed Mrs. Marguerite A. Chango, of Oswego. A double wedding is slated this week.

The Maybelle Estelle Stock opened at Elmira (Moor) Monday in "The First." Excellent business reported. Heavy advance sale last week. Miss Estelle is leading woman, with Mitchell Harris playing opposite. Other members include Ashton Newton, Edith Potter, Marie Dow, Orville E. Landon, Marjorie Charles Schofield, stage manager, and Jay Packard, business manager. The company is above the average, and should have a long run in Elmira. A silk souvenir program is being used this week.

"The condition of Franklin H. Chase, of the 'Journal,' during the last dramatic effort, who underwent an operation last week for a perforated intestine, is rapidly improving.

Reports current in Binghamton that the Chamber of Commerce there will establish a cabaret in connection with its new grill are branded as unfounded by James C. Brownlow, the Chamber secretary.

The Kerr, treasurer of the Bantable here until he entered the Navy several months ago, spent the week in Syracuse on furlough. He has gained weight and is strong for the navy game.

"Shoulder Arms," the Chaplin film, was held over for the first three days of the week at the Strand here. From a box office standpoint the film was one of the biggest successes of the year at the Strand.

The Richardson, Oswego, had these bookings for the current week: Monday, "Four Husbands"; Tuesday, Oscar Seagle-Barbara Maurer concert; Thursday, "Parisian Flirt"; "Bringing Up Father at Home" at Richardson next Monday.

Pickett Sisters Stock Company held away at the City Opera House, Watertown, on Monday and Friday. "The Girl's Love," "Parisian Flirt" Tuesday and Wednesday.

Changed to the name of "Victory Minstrels," the War Chest Minstrels given at the Strand here as a benefit for the War Chest several months ago by professional and amateur talent, will be repeated at the Lyceum there in December. The funds will be used for anti-tuberculosis work.

Owing to inability to make railroad connections so as to reach Oswego the following day, "The Naughty Wife" company, which was to have appeared at Ogdensburg on Monday night, cancelled its engagement.

The Appellate Division has handed down a decision reversing Supreme Court Justice William M. Ross in the action brought in June, 1916, by John A. Tollhouse to recover money paid on an automobile policy to the Rudolph Warlicker Company. Tollhouse, who was in the lower court, is now serving 18 months in Maryland state penitentiary for sedition. In a foreclosure action in 1915, Tol-

lhouse acquired possession of the Lyceum Company theatre in Syracuse among the chattels was the piano. Tollhouse failed to pay the balance due and the company took it away. Tollhouse then sued. In the new decision the court holds that there is failure of proof that Tollhouse ever became the possessor in interest of the Lyceum Amusement Company.

When it comes to a family doing its bit during the late war, the pain in Auburn goes to the household Mr. and Mrs. John Johnson. Of the family, five sons are in service, the father serves in Red Cross work in Scotland, and the one daughter, Peggy Johnson, vaudeville, has sold thousands of dollars worth of war bonds in the United States and Canada. Miss Johnson is head of the Glasgow Field troops, which will meet the present tour Dec. 9. Miss Johnson is then slated to join Harry Lauder for a Pacific coast tour. Robert Johnson is with the A. R. F., has been badly wounded. Charles Johnson, with the Black Watch, has been decorated three times. Robert Johnson is with the A. R. F., as is James Johnson, while Andrew Johnson is with the C. R. F.

After four years of litigation a settlement has been reached in the case of William B. Sager and Gustav A. Nelson against the Renwick Park and Traffic Association of Ithaca. The former firm has had pending a suit against the Renwick Amusement company for the sum of \$3,883.67, the cost of repairs made during the summer of 1916. The settlement of the suit is in the form of a mortgage on the Renwick property. The Renwick Park and Traffic Association own about 40 acres on the south shore of Cayuga Lake. In May, 1914, property was leased to Paul R. Clymer under the name of the Renwick Park Amusement company and an open air theatre erected, the work being done by Sager & Nelson. The traffic association claimed that the amusement company was liable for the expenses, although the former corporation had agreed in the lease to expend a specified sum in the construction of the theatre.

TORONTO.

PRINCESS (A. R. London, mgr.)—Lady Bonaparte Minstrels. Next, "Bring Up." ROYAL ALEXANDER (L. Benson, mgr.)—"The Very Idea." Next, "Take It From Me." GRAND (A. A. T. mgr.)—"The Man They Left Behind." Next, "In Old Kentucky." SHEAR (J. Shear, mgr.)—Blanche Ring, Josephine and Brooks, Jimmie Lucas and Co. James and Grenville, Fagan and Geneva, Dave Riley, and the Three Lancers.

LOEW'S (J. Bernstein, mgr.)—Zehn and Dreis, Carrie Thatcher and Co. Geo. Barbier, Harry Pearce, David and Eva, Two Lancers. Special (M. P.) Theda Bara in "Under the Yoke."

SHEAR'S HIPPODROME (W. Erskine, mgr.)—Leo Boggs and Co., Rourke, Thomson and Maria Pearce, David and Eva, Two Lancers. Special, M. P., Theda Bara in The Rose of Blood.

MASSEY HALL (N. Whitrow, mgr.)—Martha Johnson's Cambrille of the South Sea (M. P.). GAYETY (F. Busby, mgr.)—The Great Bohemian Show. Next, Million Dollar Dolls.

STAR (D. Piaron, mgr.)—Innocent Maids. Next, "Parisian Flirt." ALLIEN (H. Cronk, mgr.)—The Better 'Ole (M. P.).

VANCOUVER, B. C.

By H. P. NEWBERRY. EXPRESS (Geo. B. Howard, mgr.)—J. H. Brown Stock and Co. "The Girl's Love" 6th week. Byron Alden is new juvenile. Brood-

not production playing to capacity houses. AVENUE (Vic. Scott, mgr.)—Dark. Regular season's bookings resumed shortly.

ROYAL (Chas. E. Soral, mgr.)—1918, the A. B. Bacon Musical Comedy Co. of 20 people in "A Boastful Roman."

IMPERIAL (L. J. Rostin, mgr.)—Dark. ORPHEUM (James Filling, mgr.)—Vanderbilt.

FANTASIES (Geo. B. Fantages, mgr.)—Vanderbilt.

COLUMBIA (P. McQueen, mgr.)—Films. Hippodrome Shows soon.

REX (W. P. DeWitt, mgr.)—Films. COLONIAL (H. Quagliotti, mgr.)—Films.

GLOBE (W. F. Nichols, mgr.)—Films. MAPLE LEAF (W. F. Nichols, mgr.)—Films.

DOMINION (J. Muir, mgr.)—Griffith's "Hearts of the World," at \$1.50 top.

BROADWAY (H. Gow, mgr.)—Films. NATIONAL THEATRE (J. Kittellano, mgr.)—Fairview.

Robert Jamieson, an old resident of Victoria, B. C., has been appointed manager of Fantages, that city, to succeed the late Frank Steinfeld, a victim of influenza.

The Arena is open with ice skating.

The bill 15 at the Orpheum, headed by the travesty "For Fity's Sale," was sent to this city direct from the seat to take up the route over the Orpheum Circuit.

The National Theatre, which several seasons ago played pop vaudeville and which is now playing pictures, has undergone some alterations.

It has been announced a big benefit performance will be held at a local theatre in aid of the theatrical employees of the city, some of whom are said to be in a bad way financially. When this was first proposed some of the theatrical men did not favor it. Details have not yet been announced.

During the time the ban was on in this city the theatrical people protested, but at one time it was announced positively that theatre would reopen, and when this fell through and it appeared as though there would be further delay, they immediately took matters into their own hands and appealed to the Mayor. The result was that a special meeting of the City Council was held and it was decided to ask the Provincial Government to lift the ban. This the government refused to do until the provincial health commissioner had reported that the reported conditions were favorable, and the ban was lifted, although there was Jack J. McHenry due to the provincial authorities not granting the request when the city asked to have the ban lifted. The theatrical people in order to make their protest, organized what was known as the "Acting Good Luck" strike. The Mayor, however, said to represent 15,000 people, and included actors and all other employees. The strikers, which included the Mayor, were composed of Robert Athos, Sherman Bainbridge, Byron Alden, all of the Empress company, and Jack J. McHenry, on the Fantages bill. They claimed that the theatres were being discriminated against and demanded that the theatres be allowed to open or else that all stores and industries be closed, excepting food and drug stores. In their request they used a number of the arguments which were used in the case of the strike of the issue of VARIETY. Dr. Young, the provincial health commissioner, said that the theatrical men had been worse than they had borne the greatest burden of the closing order and he did not think that they "relied" any more than they had right to rely.

MINERS MAKE UP

BY HENRY A. MURPHY

NEWS OF THE FILM WORLD

NEW HOUSE WITHOUT STAGE.

Chicago, Nov. 27.—Jones, Linick & Schaefer's new 1099 film house, the Randolph, adjoining the Colonial, is again on its way now that building restrictions are off and will open Jan. 1, with Louis J. Jones as manager.

It has 1,500 capacity and will place the best at 25 cents. The house will have no stage. Arnon Jones says there is unlimited faith in the future of moving pictures.

STRAND BROKE ITS RECORD.

The management of the Strand says that it broke its record for Sunday business last Sunday. The picture there this wee kis a Goldwyn. The management states the former house record was eclipsed by seven hundred dollars, but were not given exact amount of gross.

The Rivoli with Caruso as the attraction did a little in excess of \$3,100 last Sunday. That was about \$200 less than they did the Sunday before with "Four Flags." The business on the week with "Under Four Flags" was about \$16,000 with the Rivoli with the same attraction being about \$14,000 at least \$2,000. The week prior the Rivoli played to \$14,000.

The Rivoli with Caruso may play to \$12,000 gross. In opposition the Rivoli with Pauline Frederick cost almost \$3,300 Sunday and the outlook for the week at that house is about \$14,000.

U. B. O.'S FIRST RUN SERIAL.

There was a possibility Wednesday the United Booking Office theatres would have the first run on the Houdini serial in New York state at least. The New York state rights have been taken over by Fischer and Oliver. The former had \$35,000 in the production and before advancing \$15,000 for the completion took over the New York State and City rights. Carey Wilson, with temporary offices at the United M. P. Theatres offices, to handle the territory for the backers.

PRODUCTION ENGAGEMENTS.

Bird Millman, Ziegfeld's new "Frolic."

Mat Keefe with "Hello Alexander" (McIntyre and Heath).

Louise Mink with "The Kiss Burglar."

Henrietta Byron (Fagan and Byron), McIntyre and Heath show.

Ned Norworth with Margaret Illington's show, "The Chance."

Bessie McCoy-Davis, Flo Ziegfeld's new "9 O'Clock Midnight Frolic."

Julia Curtiss, Harry Lauder show.

Ada May Weeks joined "Lipstick Linter" in Detroit Theatre, replacing Pan Trevor.

Joseph Letora and Alexander Clarke will retire from the cast of "Gloriana" Saturday night. Herbert Cortell goes in Monday.

Elmer Ballard brought east from the Morosco Stock and Exchange "The Walk Offs," is rehearsing with "Cappy Ricks," another Morosco production.

Lucy Cotton has joined "Up in Mabel's Room" in Boston, after several artists had been tried out in the role.

Halle Norcross succeeding Franklin Ardell in the Chicago company of "The Crowded Hour." Mr. Norcross had rehearsed with the Jane Curn New York company, but Ardell claimed a verbal understanding to open with the show in New York, and the Selwyns acquiesced.

CAMP CIRCUUS WILL PLAY.

After a conference with officials of the War Department, Capt. A. M. Perry, of the firm of Perry & Gorman, circus producers, has decided that his Government circus, under contract to tour all the Liberty theatres of the country, will keep the engagement. It opens Dec. 15 at either Camp Upton or Camp Dix.

Ernest C. Ward, the son of the tragedian, Frederick Ward, is directing with United.

Famous Players-Lasky have signed Louise Huff to play the leading female roles opposite Ernest Truax.

George Lorne Tucker has been engaged as director for a year by the Mayflower Photoplay Corporation.

Sam Cunningham has gone to Chicago to assume the management of one of "The Hearts of the World" exhibitions.

Harry Dull is now acting as a general salesman for the Red Cross film division which has offices in the Godfrey building.

Jane Lee (Lee children) is working in a new picture called "Smiles," under the direction of Arvid B. Gilström.

The next Naskovna picture, following "Eyes for Eyes" will be "Captive Souls," originally written by Play Law by Austin Adams.

Claire De Brae is a recent addition to the company of Dustin Farnum in "A Man in the Open."

Robert Henley, one of the oldest of Goldwyn directors, has signed a long term renewal of his contract with the studio.

William Faversham is going to star in some new film subjects if certain negotiations are consummated. Faversham recently finished a feature, "The Silent Kisser."

Doris Lee has been chosen to support Charles Ray in "The Girl Dodger," new parameter to be produced by Thomas H. Ince. Jerome Storm is directing.

Jeannette Lawrence, long identified with musical comedy, is a recent recruit to the screen, being about to enter a starring engagement at the head of a series of film comedies.

Famous Players-Lasky Corp. has purchased William A. Brady's screen production of "Little Women," and it will be released at a Paramount-Artcraft special in January.

David Mendoza, second concertmaster at the Rivoli the past year, is now first concertmaster at the Rivoli, replacing Arthur Buckman, resigned.

Supporting Dustin Farnum in Roger Poscoe's "A Man in the Open" are Irene Rich, Claire De Brae, Lamar Johnston, Marshall Mayall, Fred Myron write the scenario and Ernest C. Ward is the director.

The Maurice Tourneur Film Corp. has finally overcome all obstacles to the purchase of the screen rights in "The White Heather," and last week closed for the English piece through Sanger & Jordan.

Paramount has acquired the rights to William A. Brady's "Little Women," which was exhibited at the Strand last week. The feature will be released as a Paramount-Artcraft special.

Ruth Roland's latest, Fatshe serial will be called "The Long Arm," written by Arthur B. Reeve and Charles A. Logue. It is in 15 episodes, with the scenario by Gilson Wildlife. Astra will produce.

Ernest Dallet, one of the Dalton brothers, outlaws, now reformed, is to be starred in a feature picture out of the Strand Pine Co. It is a six-reel feature entitled "Beyond the Law."

Albert H. Kelly, assistant director with Viola Dana, is going to California with the impending Metro picture, and will continue his work with Miss Dana's next picture, "Diana Arday."

SALARY RAISE ANNOUNCED.

GERALD B. SPIERO, Formerly a Private in the ranks of Company K, 1st Pioneer Inf.

A. P. O. 716, American Expeditionary Forces, France.

Has to announce that he is friends and countrymen his transfer and promotion on.

Twenty-Sixth Day of October, Nineteen Hundred and Eighteen, CORPORAL GERALD B. SPIERO, Headquarters Department, Army Service Corps.

A. P. O. 716, American Expeditionary Forces, France.

To whom all communications and inquiries should be addressed, by those concerned.

Corporal has been promoted to the fact that his monthly salary will now be increased.

FIVE BUCKS.

(R. S. V. P.)

For the first time since his picture shows were organized as travel agents the D. W. Griffith Co. operating "The Hearts of the World" will be in the company of the week before Christmas.

In the Official War Review, due for release Dec. 1, will show incidents of battle from Persia to the English Channel, including views of all the countries lately participating in the war.

Marguerite Clarke and Milla Farguon, working at Famous Players' 46th street studio are confined to their homes with severe colds. No serious symptoms have manifested themselves, and some are expected.

Constance Talmadge (Select) on the Coast has completed "A Hero's Vow," a five-reel feature, which will be an early January release. This week Miss Talmadge starts on a new comedy which has been specially written for her, entitled "Who Cares?"

Fatshe has signed a contract with Frank Keenan for the distribution and exploitation of eight pictures to be produced within 12 months. The first will be "The Wild Out," from Albert Payson Terhune's story, Mr. Keenan is now producing. Jack Cunningham is the director.

Two former Mutual men, Terry Ramsaye and J. A. Pegler, have obtained new berths. Ramsaye is now press agenting the Rivoli and Pegler is now press agenting the Rivoli.

The Mutual's press bureau, has signed up for a new picture, planning a return west within the near future.

The First National Exhibitors' Circuit officials have requested letters of endorsement from exhibitors congratulating the First National on securing the rights to the Mary Pickford release and the fact they will play them without having to contract for other stars.

Billy West left New York last Friday for the Pacific Coast where he will head his own company in the making of a new series of Billy West comedies. With West went N. H. Spitzer, who is now interested in the new West outposts and who will act as assistant manager. The picture will be cameraman, C. Francis Rowler has been engaged as director and scenario chief.

By its change of title "The Cavell Case," formerly "The Woman the Germans Shot," recently acquired by Select, has been ingeniously changed from a war picture to one with no concerned peace.

It is believed that in the final winding up of peace terms the case of Edith Cavell may play a part, and this new interest in the picture is said to be as great as ever, not only in this country but in England and Belgium as well.

Eve Unsell, who has written many scenarios for Paramount and is now responsible for two new ones on which Miss Farguon and Marguerite Clark are making. The one for Miss Farguon has been temporarily titled "For Sale," and is the second scenario Miss Unsell has done for this star. Her first was "The Parisian Wife," to be released some time in January. "Mrs. Wiggs of the Cabbage Patch" for Miss Clark was whipped into shape for pictures for Miss Unsell.

The first of the U. S. A. Series of two-reelers announced by the Division of Films, Committee on Public Information, is released Dec. 23. This picture will show the treatment of the wounded soldier from the time he is picked up until he has been taken to the base hospital. The picture was made under the supervision of the Surgeon General of the United States.

The second release will be "Wings of Victory" in January.

For Miss Clark was whipped into shape for pictures for Miss Unsell.

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VOLUNTEER SHOWS.

(Continued from page 8)

Nov. 18: Jack Gorman, Peggy Courday, Joe Daniels, Carrie Lillie, A. O. Duncan, Helene Vincent and Harry Crawford. Irwin Dash at the piano.

U. B. O. show for the sailors at Naval Base No. 6, at Bensonhurst, Nov. 22: Nat Vincent, Peggy Courday, Kilian and Moore, Carrie Lillie, Susan Thompsons, Millard and Marlin, Correll and Gillette, Lew Dockstaider, Vera Sabina.

Max Gordon gathered a show for Camp Haridan, N. J., Nov. 25: Helen Vincent, Murray Bennett, Rhoda and Crampton, Millard and Marlin, Correll and Gillette, Lew Dockstaider, Vera Sabina.

At the Grand opera house, Brooklyn Thanksgiving afternoon Marcus Low entertained wounded members of the Rainbow Division. The men were further entertained at a dinner afterward. Those appearing: Sidney Grant, Ray Cox, Locicetti and Haig, Rosalie Asher, Martine and Conrad Miller, Musette, Bee Palmer and Al Hixon and May Murray.

At least two days a week, generally Wednesday or Friday, the Flatbush (B. S. Moss) entertains wounded sailors.

Free performances for men in uniform will be given Sunday evening (Dec. 1) at the 46th Street Theatre "The Big Chance," and Morosco Theatre "Remnant," under the auspices of the Stage Women's War Relief.

Sunday night (Dec. 1), at the Amsterdam Theatre, New York, the Stage Women's War Relief will present the play donated to it by the authors, Harvey O'Higgins and Harriet Ford. The piece, "When a Soldier Needs a Friend," has been cast with volunteer players and staged for the one performance by Arthur Hopkins. The proceeds will go toward the Allied Orphan Fund.

In the playing company are Viola Allen, Florine Arnold, Maclyn Arbuckle, Janet Beecher, Emmett Corrigan, Robert Edeson, Shelly Hull, O. P. Heggie, Tim Murphy, Hamilton Reale, H. B. Warner, Charlotte Walker, Helen Westley, Briggs, who suggested the title, will sketch between the acts.

NEW ACTS.

"The Circus Girl," with Billy Hart and four people, including the DeForest Sisters (Bert Lamont).

Roy K. Moulton, comedy column specialist for the New York Evening Mail, is writing new material for May Boley and John Hall, each planning a monologistic specialty.

"Not Yet, Marie," the new vaudeville production proposed by Charles B. Maddock, will have its lyrics and music written by Leontine Ballard Macdonald and Nat Osborne.

Flossie Campbell (formerly Morris and Campbell, Morris now in the Service) and Hazel Crosby in a singing turn: Eda Whistler & Co. (Epstein & Sofranki).

Dick Knowles (Knowles and White), single, by James Madison, called "Topics of the Day." Mrs. Knowles (Miss White) is convalescing after a serious illness.

Jules Mandel, Jimmy Rose and Teddy La Due (San Francisco). Walter E. Deaver's scenic production "The Destruction of Louvain." Claire Thompson, and Nine Liberty Girls. Dances (San Francisco).

Harry First and five people, in a playlet entitled "The Good for Nothing." By Sam Shipman and Clara Lipman. Being staged and produced by Louis Mann, who formerly played in it.

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MOVING PICTURES

BRANDING BROADWAY.

Robert Sandoz.....William S. Hart
 Mary Lee.....Sessie Owen
 Larry Harrington.....Shirley
 Dick Horn.....Lewis W. Short
 Harrington, Sr., in the scene
 in this new Aftershock at a private
 view, William S. Hart brings his breezy, high-
 handed western methods and sets a new
 with a lot of rough stuff right in New York.
 For the first time in his career does the
 star sit in a dress suit and wear his
 clothes remarkably well. The only thing that
 does not suit him is a "topper" for which he
 seemed to have a particularly unfriendly feel-
 ing.

Mr. Hart directed the picture himself, under
 the supervision of Thomas H. Ince. The story
 was written by C. Garret Sullivan and it is
 one of the best he has done for the star. From
 Bob Sandoz, a hard riding, hard drinking cattle
 puncher; to a guardian and "nurse" to the
 obnoxious son of a New York millionaire,
 Mr. Hart gets a wide scope of action and fills
 the bill to a nicety in both extremes. There
 are four other characters named in the cast,
 with Sessie Owen taking the only female part
 that of Mary Lee, a waitress in an all-night
 lunch room.

Miss Owen besides being young and pretty
 has a fine screen appearance, and at the same
 time is an actress feeling everything out of
 the part she takes. She is most effective in
 the scenes in which she is called upon to play
 a private detective, who has been employed by
 Harrington, Sr., to get from her some money
 letters his son has written. Although finally
 overcome, Miss Owen puts up a splendid fight
 against the gun snapper and is all right
 against him. She is also good in the love scenes
 with Hart, who is quite amusing as the stoop-
 ulated lover.

The only early reels are "western." The
 story opens in Arizona. A bunch of punchers
 with six-month salaried, after being out on the
 range for half a year, strike town and led
 by Bob Sandoz start a "bad" thing. They
 strike a bee line for the Palace cafe.

While the saloon is open they find to their
 dismay that state has gone dry. Then the fun
 starts, with Hart and his comrades working
 the place. He does some "bad" things. They
 strike these scenes. A "peace committee" made
 up of two dozen citizens with shot guns finally
 break up the party. They "cut" out Hart
 from the bunch, turn him up and place him in
 the baggage car of a train on which he
 lands in New York. Scenes of his
 attempts to cross Fifth avenue on his arrival
 until he is rescued by a traffic officer, are very
 amusing. Wonderful locations west and east
 have been chosen and the photography is un-
 usually good.

"Branding Broadway" will undoubtedly be a
 popular feature.

LOVE'S PAY DAY.

Jean Laroque.....Pete Morrison
 Judith.....Rosemary Thobe
 Antonio Braumard.....Billy Dale
 Marie Braumard.....Lillian West
 Marie Braumard.....Alberta Lee
 Village Priest.....John Lane
 Wilton.....Harvey Clarke
 Rosemary Thobe, formerly with D. W. Griffith,
 is featured in this five reel Triangle
 shown privately. Miss Thobe takes the part
 of a young woman born and brought up in a
 Newfoundland fishing village who is discon-
 tented with her surroundings and wants to
 live in the "big city." She is carried away
 by her ambitions and in her efforts to attain
 them at first spurns the love of the man
 who she afterwards marries.

It is a stirring little drama, with plenty of
 action and the story is told convincingly.
 Miss Thobe has a difficult part to play but
 she handles it in a finished manner, and al-
 though hers is not a lovable character one
 feels sorry for her.

Pete Morrison (Jean Laroque) plays op-
 posite and gives a manly characterization of
 the owner of a fish packing plant and in love
 with Judith.

"The Trust" is trying to buy the plant, but
 Laroque will not sell. The representative who
 comes to the village from New York makes
 many flattering offers to Judith, who promises
 him that she will hand the plant over to him
 on her wedding day, when Laroque decides the
 property to her.

This she does and the New Yorker hands
 her a check for the sale. She is placed in
 many compromising positions; in one she is
 found by her husband. It results in the death
 of Wilton. Laroque thinks she has a child
 by the former, but it turns out to be a neigh-
 bor's infant and the two become reconciled.

THE SILENT MYSTERY.

Another Francis Ford serial, featuring
 Ford, Mae Garton and Rosemary Thobe, en-
 titled "The Silent Mystery" is marketed by
 Hillier & Wilk.

It is replete with mystery and suspense.
 Love and romance are interwoven, not to men-
 tion adventure, but the compelling thing is
 mystery.

It is understood there are to be 15 episodes
 and a view of one-third that number seems
 convincing proof that there will be no cessation
 of interest.

A number of "wise" exhibitors and review-

picture patrons to follow the serial through
 to its conclusion.

Mrs. John Graham, an extravagant woman
 while in Egypt is notified by her husband that
 he has sustained heavy financial losses. She
 steals a mummy containing a jewel known as
 "The Eye of the World." Mrs. Graham dares
 not dispose of it, feeling she is being watched.
 She persuades her daughter to make an at-
 tractively attractive man to be an unscrupulous
 fortune-hunter.

Phil Kelly, a mysterious U. S. Government
 official, rebukes the husband and is knocked
 down. Phil says he will repay the blow. As
 husband is left alone in the room a revolver
 slowly protrudes through the portiere—a shot,
 and he falls dead. Suicide is suggested, but
 Kelly disproves this by the absence of powder
 marks on the shirt.

Von Berg, a German spy, hears about. The
 appearance of a ghoulish hand with frightful
 claws is projected. All are facing the fact
 that every one is under suspicion, when it
 is discovered the murdered man's body has dis-
 appeared—and with it the Egyptian jewel,
 which Mrs. Graham has left with him as se-
 curity for a loan. It now resolves itself into
 who killed the man, and why.

From then on the action is not only fast
 but furious. The scenes are cut so close that
 to appear choppy, the titles are hectic but sen-
 sational. Every known and many new melo-
 dramatic situations are revealed in rapid suc-
 cession.

MY FLAG.

Now that the war is over the title may be
 changed. It is a western of a Texas ranger,
 Shorty Hamilton, starred, with Bob Gray di-
 recting. The Elks Co. is the maker.

In the western tale there is a desperado,
 whom the ranger ultimately learns is his
 father. The picture has a couple of "bad
 fathers." The girl who kisses the flag as her
 flag which her father, a German editor in
 Silver City, Ark., is exposing the German
 cause through publishing propaganda, gives
 the title to the film, but it's not strong enough
 for a "My Flag" name just now, besides
 which their patriotic outburst on an ordinary
 film might serve to keep business away in-
 stead of drawing it. Small town exhibitors
 may be accused of misreading.

The faith is the desperado being hung by a
 vigilante committee through his son, who makes
 the arrest, promises him he will be hanged, but
 son does not know about his father at this

time. He only finds that out after the hang-
 ing, shown in the film by a shadow on the
 side of a hill. The father knows the ranger
 is his son. His former wife writes him from
 Maine, also tells him her troubles, including
 a \$2,000 mortgage on the old home. Then it
 comes to the end of the film, to collect
 the \$5,000 on his head, dead or alive.

A little much creeps in but Shorty seems
 strong enough in his personal actions to
 stand that off. Whoever out the film must
 have been carrying on a conversation near the
 final reel. In the scenes of the committee
 breaking into the jail, they are in the jail
 first and breaking in afterward, or were at
 the New York, when the feature was part
 of the double bill.

Horse riding, gun play and rough stuff are
 the component parts, with the ranger finally
 marrying the daughter of the editor. When
 the daughter finds Shorty's father is a criminal
 she says it is about 60-50 with both their
 fathers, so suggests they should stick together.
 Shorty doesn't care enough about his old man
 to cleanse his bad reputation of the charge of
 murder which he could easily do. For does
 the film assert whether his mother back in
 Maine gets the \$2,000, or even whether Shorty
 gets the \$5,000. Shorty could have placed the
 \$5,000 to good purpose in spreading it among
 the members of the vigilante for a haircut,
 each.

Not a bad western if there's a demand left
 for any kind of a western.

VERDICT AGAINST PARAMOUNT.

Lowell, Mass., Nov. 27.
 Samuel Orbach, of this city, former
 owner of the Owl Theatre, received a
 verdict of \$6,427 against Paramount
 last week. The trial was in the Civil
 Dept. of the Superior Court before
 Judge Hitchcock.

Prior to the opening of the Owl, Mr.
 Orbach contracted with the defendant
 corporation for certain pictures, which
 they failed to deliver. Mr. Orbach testi-
 fied that because of this breach of con-
 tract he was forced to dispose of the
 theatre and seek another line of busi-
 ness, and that his monetary losses had
 been considerable.

The case is likely to be appealed and
 taken to the Superior Court on points
 of law.

PICTURE DEATHS.

C. H. Metier, Southern representa-
 tive of General Films, died at Atlanta,
 Ga., Nov. 25. The deceased was 40
 years of age.

Stonehouse-Guinan Co-stars.

Ruth Stonehouse, the young picture
 star, now finishing a six months' en-
 gagement with B. A. Rolfe as leading
 woman in the new Hindini serial, may
 be seen next as a co-star with Texas
 Guinan, who has signed a contract
 with the World.

Grace Morse, a Boston society deba-
 tante who quit exclusive Back Bay
 circles to go on the stage, is now play-
 ing an important role in "The Bally-
 hoo," a new play which had its pre-
 miere at Atlantic City a week ago and
 which presently is to be brought into
 New York.

Miss Morse, never on the stage be-
 fore, started in "The Ballyhoo" in a
 very small bit, but when the play was
 partially re-cast just before the out-
 of-town opening, she was given one
 of the two principal women's roles.

Pete Mack walked into the sixth
 floor rooms of the Palace Building
 Monday decorated with a suit that
 shrieked newness. Pete seemed wor-
 ried over his possession and counted
 the buttons on the sleeves. Pete will
 never trust anyone any more after his
 suburban experience, which is, how-
 ever, all inside stuff. There were four
 buttons on each sleeve, the same four
 the suit leaked out of the tailor shop
 with. Some one asked Pete what the
 buttons were there for. Jule Delmar
 replied they were substituting as ser-
 vice stripes for "four years with Gus
 Sun."

Announcing the international favorite, the
 superbly beautiful and talented artiste

GABY DESLYS

in the six-reel special feature

INFATIGATION

Directed by Louis Mercanton

Produced by Eclipse Film Co.

Written by Marcel L'Herbier

A most satisfying and artistic produc-
 tion, enacted by the ablest players, with
 Harry Pilcer in the cast. A picture to
 advertise and make big money with!

Released December 1

PATHE

Distributors

MOVING PICTURES

AMONG THE WOMEN

By PATSY SMITH

You have got to be some Pauline Frederick fan to sit through this latest picture of hers—"A Daughter of the South." It looks as if Emile Cautaud may have gallantly stepped aside and allowed Miss Frederick to direct most of the scenes. The picture may be resented by well brought up southern girls, as that type in it starts a flirtation in church and carries on clandestine meetings with the first good-looking stranger who comes to town. Rex McDougal played Ferris, the author, in search of "inspiration." He sure worked fast and was some kisser. A long flowing, robe de nuit was so thin it looked every minute as though the wanton night winds would carry it away. The negligees were too mature for a young girl, but her frocks were youthful and pretty. One was ofingham worn with a big poke bonnet. She affected mostly large becoming hats with flowers and streamers.

Hale Hamilton's lead, Lucille Lee Stewart, in "3500 an Hour," is pretty and stylish. A net of champagne evening gown had a wide lace flounce draped in the folds of the shining material. A slender silhouette was obtained with a velvet morning dress. Panels back and front fell from a high neckline quite to the knee. An extra wide girdle of luminous brocade showed between the panels, and large sunburst designs of wool or cotton were applied or embroidered on panels and sleeves. The latter were split and finished just below elbow over a full puff of silk muslin. A small round hat with turned-up brim of the velvet had a light brocade crown.

The program at the Fifth Avenue the last half last week held acts with their names in vaudeville for a score of years. This does not apply to the "Baby Doll" of the LaMont Trio. In fluffy orange georgette skirts, edged with white marabout and tiny bib bodice of brilliant cloth, piped with orange, she worked like a grown-up. The woman in the act was in flesh satin. The young woman with Bobby O'Neil made a dainty picture in pink georgette, the skirt hem turned up oddly over a lace drop skirt, and wearing a blue hat bedecked with pink roses. An apple green frock and hat—both girded with a wide pink sash, breathed of springtime. However, the charm of youth dies even in springtime, when it starts picking on other people's material. With her screaming absurdity, but it is essentially a McIntyre and Heath style of act. I have never seen a bigger laughing hit at the Fifth Avenue. When Rose Werner pulled off her wig at finale and showed herself a woman, and white, it was some surprise. Miss Melville worked throughout her act in a warm looking terra cotta suit, the collar and bottom of three-quarter coat heavy with opposum. A small hat with turned-up brim was of garnet velvet.

Janette Martine and Con Conrad don't seem to blend together in their vaudeville offering with the screaming and less consciousness on Conrad's part would improve matters. Miss Martine opened in a black velvet suit and small hat. Removing her coat she disclosed ugly high heels, but not soon, forgot it for the wonderful impression of the "Tiger Rose" which soon followed. A rose satin striped costume was quaintly pretty with its blue velvet lacing and heavy white silver poke bonnet was gay with the narrow

blue ribbons and faced with same shade of blue. A crotone room with oyster white silk draped ceiling made an unusual background for the act, and, as a purple, dark blue and dark green, had two large paradises pencilled over great circles of blue and gold embroidery. Mlle. Bianca and Adolph Blonne should turn their act around, it seems; there is such a long wait. They might open with the Egyptian set. A white shawl partially covered a black and gold Spanish dress, an orange pinnote costume had purple lapels, and a black velvet skating costume was profusely trimmed with gray fur. For the Egyptian character, Mlle. Bianca was in an iridescent gown split at sides and girdled with purple velvet. A velvet top effect is flashed on the back drop by the picture machine.

The first half of the Palace show this week sent everyone out at intermission with the satisfied feeling that they had had their money's worth. "What Girls Can Do With This All Star Cast" is the pretentious program description of a new vaudeville act. It's a little late in arriving and doubtless lyrics will be re-written. Bad make-ups! It depends entirely upon the individual work of girls. Pauline Chambers, the prettiest to look at, wore the best frock at the opening. It was lilac georgette with French blue insertings outlined with steel beads. The Morin Sisters wore sombre black dresses for their specialty. There are many managers who will not allow solid black on their stages, at any time. Bright petticoats would greatly enhance the black lace. For Miss Cleave's specialty she was in blue and gold brocade draped on gold lace. A net cape heavy with jet hung loosely over one shoulder and back. The most decorative outfit was worn by Queenie Dundek, whose act has been cut down to just the wire. The scalloped skirt of pink silk was edged with a narrow net frill, faced with nine green ruffles and trimmed with shaped bandings of delicate blue and bunches of shaded roses at intervals around bottom. The girldie bodice was of ivory sequins with a design of green leaves and a big rose running through it. Bloomers treated in the same dainty manner as the skirt were an added attraction and a large hat had a crown of roses. The act finished with them all in Greek draperies which opened up and showed the Allie's flags and Miss Cleave in the center as a Red Cross nurse.

The Adelaide and Hughes wardrobe improves on acquaintance. Their "Nanette and Raucous" remain the novelty costume of the season.

Mary Davis (De Leon and Davis) was attractive in an orchid slip over a turquoise georgette foundation. Narrow brown fur lounge and blue metallic lace, trimmed tunic and long, wide sleeves.

Christie MacDonald charmed in the old, sweet way with her pretty offering and Irene Rowan, who is one of the lovely "china figures" on Cupid's Mirror, has accumulated a lot of finesse since appearing with this daintiest of musical comedy stars.

At the Colonial this week Gertrude Hoffman's smart costumes and splendid sets came in for due appreciation from those present. The Bessie McCoy costume is a beauty. Another "show" in the program is Emily Francis Hooper. Miss Hooper has a gold and black metallic cloth curtain against a yellow silk drop that Miss Hoffman might well envy. Her wardrobe is so full of color and profuse with trimmings it defies lush descrip-

tion. An Oriental costume of old china blue satin had an odd gold cloth tunic. A scalloped cape of numerous layers of green, rose, blue and orchid georgette was trimmed with insertings of green and silver. A pink velvet overskirt had a broad lace flounce at bottom and two gold lace hands let in. This fell over a petticoat of lettuce green embroidered chiffon flounce. A wide orchid metallic cloth girldie had a wreath of shaded roses at waist line and finished in a big bow at back. A leghorn hat was all wrong with this combination. Liberty blue and scarlet net composed the skirt of another costume which was topped with a royal blue sequin bodice. Miss Hooper's dark neck and chest without a vestige of make-up were a gruesome sight, displaying extreme carelessness, and were criticised loudly by many who didn't give it such a kind name. Miss Florence (of Martyn and Florence) appeared in a couple of frocks with big home-made looking hats, the large crones taking away every chance of style.

Eae Eleanor Ball was conspicuous in the last half by reason of being the only woman. Gold lace with broad saxe blue chiffon insertings, outlined with tiny net frill, fell over a violet foundation skirt. Her corsage was of gold sequins and white net satin slippers gave a dash to the dainty combination. Her thick braids are now wound about her head.

Five persons claim credit, according to the program for the "Twentieth Century Maids" offering this season, "All for Fun." Perhaps the title explains it, for Jim Barton is the whole show. Everyone got ready for not a giggle but an all-over laugh everytime he came on the stage of the Columbia Tuesday night, and they were never disappointed.

The chorus is costumed nicely throughout and is a first-looking group. Of the women principals, Florence Belmont is the only one who appears to place the slightest value on the reading of lines. They race through their cut and dialog with perfect nonchalance. Miss Juliette Belmont's specialty dress of metallic cloth, the skirt appliqued with bow knot designs in jet and brilliants, was denuded of its charm by way of a group of large black ostrich feathers—she turned toward the face, framing a sort of helmet head-dress. Her prettiest frock was worn at opening; it was pink and pearl gray. Gray ostrich tips, hung from ends of pink ribbons all around the georgette overskirt and bands of the feathery trimming finished hem and skirt and long sleeves. A woman hat of same colors had large embroidered bows under chin and crown. Barton a pretty sunny-haired girl, showed a particularly pretty combination of white net embroidered in brilliants and silver cloth. It had a slight hip drapery, and a long, wide sleeve. The large becoming white hat sparkled with iridescents. A golden rod velvet cape just matched her fair locks. Madlyn Worth wore a couple of cheeky little sobres affairs. One was an iridescent body dress ending in deep metallic fringe. Bands of white marabout embellished the outfit at hips, formed deep cuffs on arms and trimmed white velvet tam.

Florence Belmont was delightful throughout in perfect harmony with her clothes. She affected wide scarfs or capes of georgette as a background for most of her costumes. An orchid skirt with dainty with bandings of violet outlined with iridescents was worn with a handsomely embroidered bodice, which ran quite down to the hem of skirt; in tabs or panels; front, back and sides—the skirt being of the orchid georgette with violet insertings. A laurel pin, embroidered in self-tone silk, a white satin and georgette heavy

USELESS TAX WIRES.

Last Saturday William Fox sent out about 500 telegrams to people in the film industry, as follows:

"Permit me to invite your attention and consideration to the reduction recommended by Secretary of Treasury in the Government budget for next year of two billion dollars stop. When the original budget was proposed and discussed before the Congressional committee, it was for that viewpoint that we would continue at war. Now that war is practically over and the budget has been decreased, is it not fitting and proper that all persons, and companies interested in the amusement business should enjoy a united plan of laying our case before the proper Washington authorities as a united body to maintain the year's schedule of footage tax instead of the proposed substitute of ten per cent of film rentals. I have sent telegrams to several hundred interested persons, and will be pleased to hear from you by return wire."

(Signed) WM. FOX.

At the time he sent the wire, Fox was undoubtedly unaware of the fact that the Government budget respecting the proposed ten per cent tax on film rentals for next year was cut to one-half that amount last Friday, instead of the present quarter of a cent footage tax.

with white fur, and a black velvet train costume, the front cut out and filled in with long heavy fringe, were all attractive. However, a cherry velvet wrap, showy with white brilliant embroidered insertings and broad bands of a good substitute for blue fox, covered her most becoming gown. It was a white Spanish shawl dress, with its irregular fringe, at least twenty inches deep on one side. Something will have to be substituted for the finale of the first act—it is hopelessly "public school dialogue," as it is, and even the principals must feel foolish pulling it.

A most entertaining bill was offered at the American the first half. With the exception of one individual, every man made a good clean legitimate showing and every woman was capable in her particular work. The Yaltos opened before a circular silk drop stencilled with gray futuristic medallions. Daintily costumed throughout their graceful ballroom numbers, one cannot but feel keenly sorry such real dancing is passing for frivolous hopping about. Lemon silk bodice with attached overskirt inserted with lace fell over a lace petticoat decorated with bands of strawberry satin. Pink chiffon festooned with tiny garlands, and liberty blue net and saxe blue and silver other frocks. There are two women who "look what they ain't" in the show. The littlest end of Bayes and England shows a mop of black hair beneath her top of white finale, to prove she is not a perfect gentleman, but one of the Elliott girls (who wears male attire throughout) leaves the audience guessing. Miss Romer (Carlisle and Romer) was the third woman to wear blue net and sequins. Hers, however, possessed more dignity than the others by way of a fitted bodice of embroidered net and had red georgette embroidered side panels to give it a touch of color.

The woman of Anderson and Burt should wear a brighter or lighter-looking dress.

JACK CUNNINGHAM

Staff Writer Robert Branton Studios, Los Angeles

Recent Releases for Barricade, Keanan, Glan and Kerrigan

COAST PICTURE NEWS.

By GUY PRICE.

C. H. Christie has returned from the East. Anna Q. Nilsson will support Julian Eltinge in his next picture.

James Young is now directing Earle Williams for Vitagraph.

The National has added John B. Clymer to its steadily growing scenario staff.

The William Duncan company has resumed work.

Joseph Montrose, of the Brunton executive staff, is laid up with the flu—or was.

The Club girls have recovered from their recent attacks of influenza.

Clarence Badger, the Goldwyn director, has started gridding at Culver City.

Sunshine Mary Anderson's mother, the character woman, will come west to pass the winter with her celebrated cinema daughter.

Douglas Fairbanks supplied the U. S. Balloon School at Arcadia with a projection machine and film during the epidemic quarantine.

Julian Eltinge went up in an aeroplane while making scenes for "Over the Hills." Try to induce him to go again!

Fred Niblo has returned from the desert whither he went, caravan-like, to make scenes for Euid Bennett's current release.

Berttram Bracken is now a director for the National. He will handle the first Henry Walthall picture.

Ashton Dearholt is back on his film job once again after a month's (enforced) vacation.

Scott Sidney is disconsolate. He lost his pet gun while seeking the elusive duck at Ellsworth Lake.

George McDaniel walks from his home to Griffith Park, a distance of four miles, each Sunday morning before his coffee and slinkers.

Senne Hayakawa was compelled to quit work last week owing to an attack of influenza.

Charlie Murray was "pinched" at the beach for speeding or something. He knew the judge, the bailiff and the reporters, but not the cops.

Mabel Normand has arrived in the town at her early triumph. She will begin work shortly at The Goldwyn studio.

Frank Keenan has arrived and will begin work on his new series of False pictures at the Brunton studios within a few days. Elliott Howe will direct him, as before.

Shawn (H. L.) Baker, the Australian promoter, is making a picture at the Morocco studio. It is for Australian consumption. Walter Edwards, assisted by Mrs. Ivers, is in charge of the production.

Kitty Gordon and Fannie Ward are running a race to see who entertains the most. Every day is "open house day" at the respective establishments of these youthful stars.

The new Metro studios are being built by the unit system, that is, certain workmen are assigned to each building and a bonus awarded to the gang competing its work the quickest.

Earl Williams, in a statement issued to a local paper, characterizes Miss Roma Raymond, who is suing him for \$100,000 damages for alleged breach of promise, as "a pocket-book vampire." He denies in toto all the charges made by the girl, who at one time was in the chorus in New York, he says.

INCORPORATIONS.

Wilkes Amusement Construction Co., Brooklyn, \$10,000; F. A. Schaefer, J. D. Errico, F. F. Wilson, 246 Clinton street, Brooklyn.

Bull's Eye Film Corp., Manhattan, 100 shares common stock, no par value, active capital \$1,000; M. L. Cohen, W. A. Moore, J. Sklar, 729 Seventh avenue, New York.

American Cinema Corp., Manhattan, \$100,000; F. W. Ritter, S. P. Blackman, T. F. Dwyer, 50 West 120 street.

Kitchy-Kee Amusement Co., Manhattan, \$5,000; D. D. Vincent, M. H. Weiss, L. E. Blankenbeker, 610 West 114th street, New York.

Lynn Film Co., Manhattan, \$10,000; J. Greenberg, M. Seltzer, A. Goldberg, 6517 Eighth avenue, New York.

The Riverway Amusement Co., Buffalo, \$10,000; W. H. Maloney, J. J. and H. Dennison, Buffalo, N. Y.

DELAWARE CHARTERS.

Cardinal Films, Inc., \$25,000; Ferris Oles, L. M. Lacey, Wilmington, Del.

DELAWARE CHARTERS.

Woodward Amusement Co., \$200,000; F. R. Hansell, J. Vernon Plim, E. M. McFarland, of Philadelphia.

ROSE MULLANEY LANDS.

Los Angeles, Nov. 27.

Rose Mullaney is now associated with the "personal representation" department of Hamilton & Kern, the agents who have offices in the Markham Building here.

As soon as the members of the firm learned Miss Mullaney was coming to the coast, they immediately took steps to secure her services.

JAS. T. TURNER LEFT \$250,000.

San Francisco, Nov. 27.

The late James T. Turner left an estate of \$250,000, of which the widow receives one half and his four daughters the remainder.

The deceased was of the Coast picture firm of Turner & Dahnen.

Ruby DeRome is on the Coast, to be co-featured in the new Salvation Army picture Paramount (Lasky) will make.

Edna Goodrich and Rolfe. Edna Goodrich, ill for some time, is about to re-enter pictures, arrangements now being made between the star's manager and B. A. Rolfe, under which Miss Goodrich will be seen in a series of pictures of strong dramatic quality.

Dennis F. O'Brien, the attorney, left Sunday for the Coast to consult with his clients, Mary Pickford and Douglas Fairbanks, relative to some legal matters.

Paramount-Artcraft Specials

"The Hun Within"

With Dorothy Gish, George Fawcett and a special star cast.

"Private Peat"

In which Private Peat, himself, shows why the Kaiser quit.

Maurice Tourneur's "Sporting Life"

The great Drury Lane melodrama, produced by a directing genius.

"Little Women"

Wm. A. Brady's production of Louisa M. Alcott's famous novel.

A Thomas H. Ince Special

Henry Walthall in "The False Faces," the famous *Saturday Evening Post* story.

William Faversham in "The Silver King"

A wonderful actor in a world-famous drama.

A John Emerson-Anita Loos Production

"When the Boys Come Home," a title that tells the theme.

A Story of the Salvation Army

Commander Evangeline Booth in a dramatic tale of her wonderful soldiers.

And five more, each up to the high standard the word "Special" demands.

ONE Paramount-Artcraft special is released each Month.

For those weeks on your schedule that you have reserved for "something unusually big."



MOVING PICTURES

JEWEL CARMEN'S SUITS.

Judge Knox of the United States Supreme Court of the Southern District of New York is expected to hand down a decision this week on a motion made by Nathan Burkan on behalf of his client, Jewel Carmen, asking that William Fox be enjoined from interfering with the activities of the efforts of Miss Carmen to secure employment. Miss Carmen is also suing Fox for \$25,000 alleging she has been damaged to that amount through the machinations of the producer which caused Frank A. Keeney to withdraw the contract which he held with her after he had paid Miss Carmen three weeks' salary.

In her complaint Miss Carmen alleges there is in existence a contract between Fox and Keeney, under which she has been placed under contract by the latter, under which Fox agreed to indemnify Keeney in the event that there should be a law suit on the part of Miss Carmen over the breaking of the Keeney contract. This contract is to be one of the important features of the Carmen vs. Fox action.

The story dates back to the signing of a contract by Miss Carmen with the Fox Vaudeville Co. in July, 1917. Under its provisions she was to receive \$100 weekly for a period of six months as a picture actress, and was to receive \$25 weekly as an option fee for her services for the following six months, there being a repetition of this clause in the contract for each succeeding period of six months until April of 1919, with an advance in salary, which would finally net her \$200 weekly. At the same time another contract was signed by her with the Fox Film Corporation, under which her services were to be employed from Oct. 1919, until Oct. 1921, under which she was finally to receive a salary of \$250 weekly.

In March last Miss Carmen made a contract with Keeney to come under his managerial direction after July 15, 1918. This was two days after she became of legal age. Her contention is the Fox contracts were obtained from her while she was still a "legal infant", and therefore invalid.

The Keeney contract was 46 consecutive weeks at \$450 weekly, continuing from that time on with annual options up to July, 1923, with an advance of \$50 each six months until her salary was to have been \$850 weekly. From July, 1923, on Keeney was to have her services for one year at \$1,000 weekly.

In her complaint in the damage suit Miss Carmen states Keeney had a studio rented, story selected and director named to produce a picture with her as the star, when Fox threatened to make it impossible for Keeney to release the picture. Because of this, she states, Keeney refused to risk the \$40,000 which the production would have cost and after three weeks discontinued paying her her salary. In addition, she alleges, that because of pressure brought to bear through the N. A. M. P. I. Fox was instrumental in having other producing managers refuse to give her employment.

Immediately after the decision is handed down by Judge Knox in the event of his granting the injunction requested, Miss Carmen will be in readiness to continue with her contract with the Keeney office. What the attitude of Keeney will be under those conditions could not be learned.

Kathryn Calvert, before leaving for the Coast, stated she was not returning to the Keeney management and that she was going to spend the next six months in Los Angeles under contract to the Paramount. Last week the Keeney office gave out the information that Miss Calvert was only appearing with the Paramount for one picture under an agreement with Keeney. It is said Paramount has taken over Keeney's contract with Miss Calvert, paying Keeney around \$15,000 for it.

KILLING WAR ADVERTISING.

A number of the picture releasing concerns are killing all reference to the war in a number of pictures completed just before the declaration of peace, and while they are retaining the war scenes in the films they are crossing lining all the reference to the war in the paper. A report from several of the releasing agencies on the sales value of war pictures at this time shows that all burlesque material is in high demand while the serious war material is a drug.

Charles Chaplin in "Shoulder Arms" has gone up tremendously in demand and at the Universal "The Geizer of Berlin" bookings are nearly achieving a record for the company since Monday a week ago.

The Mutual Distributors Corporation is obtaining a complete new line of small printed matter and press stuff for their feature, "Lafayette We Come" and all the references to the war is being omitted, with the mystery end of the story played up. A line that is being displayed most prominently is "Not a War Film."

The feature was booked last week by Moe Kridel at the Goodwin, Newark, N. J., and after the first day he wanted to cancel because the public would not fall for the war stuff. The Mutual Distributors press agent, Allan Rock, got on the job Monday with an advertising campaign featuring the mystery put the picture over to such an extent Kridel rebuked for a second week and has been playing to capacity.

Several of the other concerns with war pictures are working away from the strife angle and getting a new advertising matter. One firm stated it would cost about \$15,000 to re-edit and retitile their prints and turn out a new paper and small stuff. In this amount is figured the advertising appropriation expended in originally advertising the picture.

EASTMAN'S OWN MATERIALS.

Rochester, N. Y., Nov. 27. That the Eastman Kodak Co. is now making all of the raw materials formerly imported from Germany and that the film industry in this country will not only hold its own, but see big developments, is the message from George Eastman.

This information was given out by Mr. Eastman in response to a question regarding business and financial conditions following the war.

ABRAMS COVERED EVERYTHING.

Hiram Abrams, vice-president of Famous Players-Lasky, returned to New York Monday after a month's absence, during which time he visited every one of the 30 Paramount exchanges and some of its branches.

DENIES CHARGES.

The W. H. Productions Company has issued a statement regarding the proceedings started against them by the Federal Trade Commission, charging it with stifling and suppressing competition in the Hart pictures.

The company denies the charges and claims its handling of the Hart pictures is a stimulation of business.

Norma Talmadge's "Probation Wife," Norma Talmadge, at her studio in West 48th street, started Tuesday upon the next Talmadge release, "The Probation Wife," adapted from a magazine story.

Thomas Meighan is Miss Talmadge's leading man in the picture.

Saenger Hearing Develops Nothing. New Orleans, Nov. 27.

The investigation of the Saenger Amusement company by the Federal Trade Commissioner here has developed nothing that would tend to imply competitive restraint as charged.

The case has been continued.

BOX OFFICE THIEVES.

Cincinnati, Nov. 27. Picture theatre managers have issued a warning to their ticket sellers to be on their guard against a band of thieves who are thought to have come here to rob box offices. Marian Davis, cashier at Gift's Theatre, reported that a man tendered her a ten-dollar bill, but did not let go of it while she was counting his change. Instead he grabbed 19 one dollar bills from her hand and escaped.

Admitting his guilt, John Vedder, 1206 Walnut street, night policeman at the Orpheum picture theatre, was fined \$25 and costs and sentenced to the Workhouse for a month, for stealing money from the ticket office of theatre. After small sums were missed, private detectives bored a hole in the wall of the office, where they could see who entered. They declare Vedder went in and took marked bills.

"RETRIBUTION" FILM.

George Edward Hall has just finished a spectacular feature picture entitled "Retribution." The cast includes Peggy Shaw, John Mason, Victor Sutherland, Donald Hall, Telf Johnson, Stanley Walpole, Eunice Woodward and over 80 other principals, including members of Sarah Bernhardt's company.

N. G. CHECK, ARREST.

Cincinnati, Nov. 27. Bernard Kotzin, manager of picture show, and his wife, Adele, of 3405 Burnet avenue, were arrested in this city on a warrant charging that they passed a worthless check for \$250 on H. M. Goodwin, proprietor of a theatre at Hamilton, O.

According to the plaintiff, the check was signed by the wife and endorsed by Kotzin.

UPTOWN FILM HOUSE, NEW.

Plans will probably be filed late this week for the Fort Washington Realty Co., Max Kramer and Edward Margolies, for the erection of a theatre on the west side of Broadway occupying the plot 159th to 160th streets.

The front will be occupied by stores and the auditorium will be 80 feet wide by 120 feet deep, with a stage 32 feet deep, capable of housing any sort of attractions.

The estimated cost is over \$300,000. As all government restrictions have been removed, work will be commenced promptly in the spring with the expectation the house will be ready by next fall.

It will be a one balcony house, intended for pictures and will seat 2,500. Herbert Krapp is the architect.

FOX-JOHNSON CASE SETTLED.

The suit of Telf Johnson, the director, against the Fox Vaudeville Co. for the recovery of over \$2,500 as balance due on a breached contract was settled last week, after an extended litigation in which the Fox Company appealed a couple or three times. The plaintiff received \$2,150 in settlement.

The litigation arose of the six months' contract whereby the plaintiff was engaged by Fox to direct all the Joan Sawyer pictures. When the first of Sawyer's films was completed Fox let the star, director, cameraman and the whole staff go. The suit followed. Arthur Butler Graham is Johnson's counsel.

Killed in Scaffold Crash.

Los Angeles, Nov. 27. Three persons were killed when a scaffold crashed at Hartville during the production of a picture. All the victims were carpenters in the employ of the Hartville Co.

Several others were injured.

Sure it's that Bonnie Lass

PAULINE STARKE

presented by Triangle

in

"Irish Eyes"

The Tender Romance of a Fisherman's Daughter.

Shimmering vistas of happiness remain unseen to the eyes that are blinded by fear and jealousy. But felicity is rewarded by romance to Peegen, when she realizes the honor of her benefactor.

Directed by WILLIAM DOWLAN

Scheduled for early release

Triangle Distributing Corporation

1457 BROADWAY

NEW YORK

FEDERAL FILM SUPERVISION OF SUBJECTS TO HELP LABOR

Industry Asked By Head of Motion Picture Section, U. S. Department of Labor, to Use Care in Selection of Themes Tending to Violate Policies of Government—Urges "Constructive Education."

With the belief in mind that the picture director can instill destructive thoughts into the minds of the I. W. W. and Bolsheviki of this country, and also that with the war now past and that the labor theme will be the next big thought in the making of picture productions, David K. Niles, chief of the motion picture section of the U. S. Department of Labor, has issued the following letter:

New York, Nov. 25, 1918.

Gentlemen:

The Motion Picture industry has been in the opinion of officers in the army who are in a position to know. The Motion Picture can do more to stabilize labor and help bring about normal conditions than any other agency. An individual use of Motion Pictures on the other hand, can do our country incalculable harm.

Constructive education will do infinitely more good than destructive propaganda. To portray the villain of a play as a member of the I. W. W. or the Bolsheviki is positively harmful; while, portraying the hero as a strong, virile, and a defender of American institutions and ideals, will do much good.

Motion Picture producers and scenario writers will undoubtedly be using labor themes in their productions for some time to come. The Motion Picture Section of the Department of Labor is anxious and willing to advise with any members of the industry who, being American citizens, are unwilling to produce anything for the screen that violates the policies of the Government as represented by the Department of Labor.

This Department is both appreciative of what you have done during the war and conscious of what you are willing to do, that all may enjoy the fruits of victory.

We do not want to exercise any censorship over the screen at this time; we do not think it necessary. We do want to help you help your Government.

Cordially yours,
(Signed) David K. Niles,
Chief, Motion Picture Section
U. S. Dept. of Labor.

Mr. Niles' office is at 6 West 48th street, in conjunction with those of the Division of Films of the Committee on Public Information. He stated this week that while neither he nor the department wished to exercise censorship over the making of films and their subsequent projections, he desired that the directors and producers would confer with him prior to starting productions based on Socialism, labor problems, etc.

At this time there are several pictures, just completed or in the course of making, dealing with these subjects. The Mayfair Film Corp. is completing under the direction of Harley Knowles a picture based on the activities of the Socialists in this country. Another firm has completed a series of ten one-act episodes, to be shown in a series of which was "The Bolsheviki of the U. S. A.," and the Brotherhood of Railway Trainmen has projected a propaganda feature which is to be financed by them, made from a scenario prepared by Upton Sinclair, which is to advocate the continuation of the Government control of the railroad systems of the country. The latter is to be the first of a series of pictures by Sinclair on socialistic and kindred subjects.

All of these films are being noted by the Department, and there may be some sort of Government supervision exercised before they are marketed.

JACK PICKFORD ALSO JUMPS.

Jack Pickford is to be a First National star. His contract was signed Saturday by Mrs. Pickford before she left for the Coast. Under the terms of

the contract Jack is to be starred in his own productions, to be released through the First National channels.

Pickford was mustered out of the Navy last week. Both he and his wife, Olive Thomas, are at present in New York. Miss Thomas' future pictures has not been definitely settled as yet, but she will in all probability also be with the First National. Miss Thomas is reported asking \$25,000 weekly for a future film contract. She has been offered \$1,500 a week and refused it.

It is understood the First National is to pay Jack Pickford \$3,000 a week, but in some quarters this is claimed to be very much exaggerated, inasmuch as his Paramount salary was less than \$500.

Mr. Pickford, before leaving, also closed all of the details of the contract under which the productions starring Mary Pickford are to be handled by the First National. The terms of that contract are such that the little star will receive over \$250,000 for each production that she turns in to them.

The contract calls for her to deliver two negatives and one print of each picture. She is guaranteed \$250,000, and on a sharing basis will receive more than that on her productions, according to the figures that the First National have based their possible return revenue on. They figure that in the United States and Canada the Mary Pickford productions will earn at least \$500,000, and that the foreign rights will net them approximately \$75,000 a production.

It is understood there is a discussion on among the directorate of the First National as to the price that is to be charged for the three Pickford pictures that are to be made. The rentals to the exhibitor is the question now before them. The contention is by doing only three pictures a year Miss Pickford will turn out much better productions. It is possible that there may be a slight increase in the rental cost to the exhibitors, although there are a number of the directors who hold that the price for the First National Pickfords should not be in excess of the price charged for the Paramount-Artcraft pictures with her as the star.

The first picture to be released by the First National with Miss Pickford as the star will be "Daddy Long-Legs."

Mrs. Gladys Mary Moore (Mary Pickford) has filed \$110,000 cash with the City Chamberlain, in lieu of the bond required by the court in the \$108,000 judgment Cora C. Wilkenning, a picture agent, secured against her, pending the picture star's appeal from the judgment. The judgment in question was awarded the plaintiff for services rendered the star in securing a one-year's contract with the Famous Players, two years ago.

MRS. C. C. PULLS BOOKINGS.

On the strength of the "Mrs. Charles Chaplin" billing that the Jewel turned out on the latest Mildred Harris picture, "Borrowed Clothes," the production has a record booking on Broadway.

Between Times square and 110th street there are 25 theatres that play pictures. Of these 18 have contracted for the picture. This is a record for an individual production outside of a Chaplin or a Fairbanks.

GOVT. FILM ORGANIZATION.

Washington, Nov. 27.

In order to bring together all the various branches of the Government film work, especially in preparing a re-adjustment after the war, an organization known as the Joint Committee on Motion Picture Activities of the United States Government and Allied Organizations has been formed.

The purposes set forth in the following resolutions of organization:

WHEREAS, The various branches of the United States Government and allied organizations are engaged in motion picture activities for educational purposes without in many cases co-ordination of effort;

WHEREAS, It is recognized that by co-ordination the most efficient results can be obtained with the least waste and duplication;

THEREFORE, It is resolved that a joint committee on motion picture activities be formed of the representatives of the various branches of the Government and allied organizations having to do with motion pictures, and that the purpose of this joint committee shall be to place the various Governmental and allied film activities on a basis of co-ordination and unanimity of action be established in the production and distribution of motion pictures and in the production and distribution of slides and trailers for use in motion picture theatres.

Representation on this committee is as follows:

Department of Labor, David K. Niles; General Staff of the Army, Captain C. R. Dickinson; Branch of Ordnance, War Department, C. H. Moore; Surgeon General's Office, Major Thomas Evans; Department of Interior, Morton T. Leopold; Reclamation Service, Clarence J. Blanchard; National Park Service, Robert S. Yerd; Naval Reserve Flying Corps, Lieutenant J. H. Richardson; Department of Agriculture, Don Carlos Ellis; Treasury Department, Frank Wilson; Food Administration, R. W. Madison; Fuel Administration, T. M. Alexander; Railroad Administration, Safety Section, Austin F. Duffy and Charles W. Gregg; Committee of Public Information, Rufus Steele and G. W. Wood; American Red Cross, Dr. Thomas Quinn Beckley.

The following officers and executive committee have been selected: Mr. Niles, chairman; Mr. Ellis, secretary; Mr. Alexander, Captain Dickinson, Mr. Steele.

EXPO'S DEFICIT STANDING.

No disposition has yet been made of the deficit of the Motion Picture Exposition Co., Inc., which held the exposition at Madison Square Garden early in October. The loss was about \$12,000 and the Co. is more or less liable for a further loss of \$4,500 on the Boston Exposition.

The matter has been brought up several times before the National Association. Further meetings will be held to discuss how the deficit shall be met.

NON-STAR FEATURES.

Lewis S. Stone, playing the German spy in "Where Poppies Bloom," will go to Los Angeles at the conclusion of the road tour of that play to become a member of a non-star stock company which is now being formed to make non-star pictures.

FAIRBANKS LIKES FRANCE.

Douglas Fairbanks has outlined negotiations with the Government transportation department to take a company of film players to southern France for a series of pictures. He will make one more picture in America, following "Arizona," and then start for the other side.

The pictures Fairbanks proposes to make in France will not deal with war conditions, as the typical Fairbanks stories laid abroad.

Houdini Serial in Philly's Pop Houses.

Philadelphia, Nov. 27.

Following a showing of the B. A. Rolfe Houdini serial, "The Master Mystery," it has been booked locally to appear in all the picture and pop vaudeville houses of the prominent circuits in the city.

CHAPLIN'S CONTRACT HOLDS.

The contract existing between the First National Exhibitors' Circuit and Charles Chaplin, under which the comedian was to deliver to the company eight productions during the period of 18 months, has come up for general discussion in the trade. The fact that the period was for 18 months seems to have been rather generally known, and consequently there has been speculation as to what Chaplin would do after the contract ran out next April.

At the First National, J. D. Williams stated this week that Mr. Chaplin has a perfect understanding with the circuit, and that he will complete the eight pictures contracted for even though the period of time be two years.

Under the sales plan that the First National is handling the Chaplin pictures on, the return thus far has given them an indication that the average earnings of all Chaplin productions in this country will be between \$350,000 and \$400,000. At the Strand in New York City, Mr. Chaplin will draw approximately \$12,000 more on a week than any other star that has ever played the house. This is likewise true in the outlying cities. The Chaplin record in Indianapolis is \$5,000 greater than that of any other star on a week, and in Detroit it is \$6,000.

The First National is pointing to the remarkable run that "Shoulder Arms" has had in Indianapolis, where the picture has remained for six weeks, as an indication of the drawing power of their first star.

There is a possibility the Universal will have trouble in retaining the services of Mrs. Charles Chaplin (Mildred Harris), who signed a contract with the company just prior to her marriage. The tremendous drawing power that seems to have been developed by Miss Harris by coupling the name of the comedian with her's may of necessity bring about some sort of a readjustment with the U. if it is able to retain her at all.

READY TO BUY SCENARIOS DIRECT.

Philadelphia, Nov. 27.

Twenty-four hours after "Adventure" was on the newsstands in this city, the Bestwood Films had acquired the screen rights to "High Pockets," a feature novel in a recent number of the magazine.

Norman Jeffries, who made the purchase for the company, is now commissioned to negotiate immediately for original or published stories with Western, Canadian or Alaskan locale. He is located in the Real Estate Trust Building, Philadelphia.

"FINGER OF JUSTICE" REJECTED.

Chicago, Nov. 27.

The chief of police of Chicago has denied a permit to a film called "The Finger of Justice," sponsored by Al Rosenthal and the Rev. Paul Smith of San Francisco.

In denying the permit the chief maintained that the picture, which depicts vice conditions in San Francisco, would have no value to Chicago, which, according to the police chief, "A clean city, with no red light district and no organized vice, and as such requires no lessons of the kind taught in the film."

CHEWING GUM UNDER SEATS.

Chicago, Nov. 27.

Tons of chewing gum were discovered under the seats in Chicago theatres as the result of a campaign instituted by the Chicago Department of Health. Four wads of chewed chewing gum is the average tucked away under each seat, according to the report issued by the department, which declares that many germs find agreeable domicile in the wads.

VARIETY

FILMS SUPPLANT LEGITIMATE SAYS LONDON PICTURE MAN

England Photoplay Circuit Manager in New York Has Good Word on Progress of Screen Shows Over There—Interest Wanes in Legitimate Houses, But Vaudeville is Popular.

George King, representing the Oswald Stoll Film Co., Ltd., of London, who arrived in New York a fortnight ago, is here looking over the American market for his concern. He said:

"Mr. Stoll now controls about a dozen picture houses in England, and is rapidly extending their number. There is a government prohibition against the erection of new theatres at this time, but Mr. Stoll is taking over a number of legitimate provincial houses and changing their policy to pictures. The provincial legitimate theatrical business is at a low ebb due to the twice nightly vaudeville theatres and the growing popularity of films."

"Our concern is also going in for the making of film features, and has taken over the former London Film Co. studio at Twickenham, where we shall make typically English feature productions. The first will be "Comrades," a non-war picture starring Mrs. Vernon Castle, with Gerald Ames playing opposite, and with Maurice Elvey as the producer."

"The cost of living in London has advanced until the purchasing power of a pound (\$5.00) as compared with pre-war times was, at the time I left there two weeks ago, about nine shillings (\$22.50)."

INVADING FOREIGN PICTURE FIELD

During the last week a number of indications have pointed to the possibility of an invasion of the foreign producing fields in the motion picture industry by American stars. The return of a quartet of famous French directors to their native soil is predicted as an actuality during next spring. These directors, it is understood, are making offers to a number of American stars anxious to go abroad and in addition there are a number of American directors who are casting their eyes on England, France and Italy as the field for production in the future.

According to one associated in an agency which has handled the affairs of the French directors in this country, Leonce Perret, Emile Chautard, Paul Capellini, Maurice Tourneur and Herbert Blache are planning a return to France early in 1919. These directors have created a following for themselves in the American market with productions that they have directed

here during the last four or five years and with an American market practically assured them with productions that will have American stars at their head they are figuring on producing on the other side of the Atlantic.

They have two reasons for this. One is that France and England will undoubtedly declare for the protection of industries in amusements in film form as well as in trade, and they feel they will be able to enter the American market with foreign made productions staged with the American standard in view without any heavy tariff levy. Also the cost of production abroad will cut their overhead materially and they will be able to enter the American market with pictures at a price that will permit them to combat the American made films in the matter of price because of the tremendous overhead pictures made on this side of the Atlantic are forced to carry. In addition, a number of American stars approached are willing to go abroad at a cut salary, in some cases amounting to 50 per cent. With these conditions in view the French directors believe they will be in a position to "start something" in the world film market.

Several American directors are looking on the foreign field with a view to making an invasion with leads selected on this side. Charles Giblyn, who has been with the biggest concerns in this country as a director, is completing a financial arrangement which will permit of his producing in England and France, with headquarters in London.

Mr. Giblyn has arranged for an American outlet for his product and as soon as he can complete an organization to take abroad with himself at the head a sailing will be arranged.

WALTHALL REMARRIES.

Chicago, Nov. 27. Mary Charleson was married last week here to Henry B. Walthall, the picture star. Mrs. Walthall has been her husband's leading woman for several years.

Walthall recently secured a divorce from his former wife in this city.

International Signs Richman.

Charles Richman entered into a contract last week to play in International's features. Eddie Small represented the star.

HOSTILE FILMS FORBIDDEN.

The foreign export market has received a severe jolt through the U. S. Government ruling that no films containing scenes inimical to the future of Germany as the other Central Powers may be exported until peace has actually been declared—if then.

Included in this category are Chaplin's "Shoulder Arms," three recent Pickford releases and a long list of otherwise valuable features suitable for the foreign market.

REICHENBACH IS HERE.

Harry Reichenbach returned from abroad Sunday and when asked concerning the rumors that the National Film Corp., with which he was connected, would proceed against him for alleged conversion of funds, he said:

"That is primarily the reason for my return at this time. Early Monday morning I presented myself at the district attorney's office ready to defend myself against any action instituted or proposed. Before I get through with my defamers there will be some interesting developments."

"As to the stories that my passports were canceled, I still have them. I understand an attempt was made to have them recalled, but the applicant was told the matter was a personal one and that the government refused to interfere."

"There is no gainsaying the fact that I am here, ready to meet any charges of any kind and can always be found."

AFTER PROFITS.

Joseph M. Schenck was served, Nov. 22, by Edward C. Weinrib, counsel for the Crystal Film Company, one of the defendants in a suit for \$5,000 damages. The other defendant is the Norma Talmadge Film Company. By the acquisition of all stock and assets of the late defunct Triumph Film Corporation, the Crystal firm secured a 25 per cent. interest in all the profits accruing from "The Law of the North," starring Norma Talmadge, and produced by her own film company. The one-fourth interest was secured through Julius Steger, under contract to the Triumph. He was loaned by it to the Norma Talmadge Film Company for the purpose of directing the feature. Schenck, interested in the Talmadge company, assured Steger a one-fourth interest in all profits accruing from that feature. Steger transferred this 25 per cent. interest to Triumph.

Crystal alleges the feature cost \$30,000 to produce, and Schenck resold the feature to Lewis J. Selznick for \$51,000. Crystal claims 25 per cent. of the profits.

In Service Without Announcement.

The application of Lieut. Victor Subank to be mustered out from the Signal Corps revealed that the lieutenant had been in the service for several weeks without announcement made. He is general manager for Essanay.

FILMING PRESIDENT'S TRIP.

The U. S. Division of Films plans to make a big feature out of the proposed European trip of President Wilson.

This work is to be done under the direction of the Bureau of Public Information.

There has been a large number of film specialists after passport credentials, anxious to make the overseas trip and obtain pictures of the world's rulers and notables in Versailles. Already some of the expert camera men of the country have been assigned to the task of getting shots of the big doings.

VIRGINIA PEARSON'S OWN CO.

Virginia Pearson is to have her own producing company. Her contract with William Fox is to run out early in 1919, and this week plans were made and a company formed under which she will head her own producing organization as soon as fulfilling the Fox contract.

John J. O'Brien is looked upon as the man who will have the direction of her productions.

MAKING PEACE FEATURE.

The appearance in New York last week of a prominent picture director who has been away from Broadway for some time brought out that he is working upon a feature dealing with "Peace."

He is anxious to work in as a finale a film reproduction of the peace conference at Versailles.

BOOKING POOL.

Chicago, Nov. 27. With the leasing of the Lakeside by Lubliner & Trinz from Ascher Bros., competitors, the Lakeside goes into cheaper bookings at lower prices, and the two firms pool bookings for their 23 houses, to adjust releases where their interests conflict.

The Lakeside is almost next door to Lubliner & Trinz's new Pantheon, both in the aristocratic Sheridan Road district, and both lost money while making eyes at each other.

Coast Film House-Cleaning Plan.

The proposed house-cleaning campaign in the picture industry, shortly to be started by J. A. Quinn on the Coast, has met with the endorsement of the Southern California Exhibitors, who, at a recent meeting, adopted resolutions promising him their support. The ultimate object is to relieve exhibitors by reducing inflated film rentals and stabilizing conditions for the producers. Solving the "star with the fancy salary" question is one of the chief objects of the campaign.

Crandall's Met Opens in Washington.

Washington, D. C., Nov. 27. Crandall's Metropolitan opened Saturday with the Government film, "Under Four Flags." It has a seating capacity of over 2,000 and is within three blocks of F street.

THANKSGIVING



PARISH AND PERU

THE ACME OF VERSATILITY

In the Galeria, Milan, Italy, Oct. 12

Just finished a 42-lre lunch at Biff's.

Caruso or Galli-Curci would know what I'm talkin' about.

St. Charles, dead 550 years, had his coffin opened this morning so I could take a look at his aquiline features. The Milan Cathedral is 5 lrs richer and my morbid curiosity's satisfied.

EDWARD MARSHALL.



MAB
AUBREY
and
ETHELLE
RICHE

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

THANKSGIVING THANKS

THANKING WILLIAM MORRIS for his splendid offer for us to appear with Harry Lauder.

THANKING ALBERT DE COURVILLE for buying production rights in my act for England. I want to play vandville over there some day. (What's that say? hurry)

THANKING W. H. LAKE, R. W. GROSS, JR., WM. STEVENSON, FRANK PATRICK SPEEDER for their interest. Considering Dave Brown of Great House, New York City, for the part. My wife has

Opening on the Orpheum Circuit
Jan. 5th.

PAUL and MAB

NOLAN

Booked by these two famous
Philadelphia Agents:

NORMAN JEFFERIES
FRANK DONNELLY

FRED DUPREZ



Representative
American:
SAM BAERWITZ
1469 Broadway,
New York.
European:
JULIAN WYLLIE
& Lisle St.,
London, W. C. 2.

A Good head keeps a wise man,
and a pin, from going too far!

DOLLY
GREY

and
BERT
BYRON

This Week (Nov. 25)—Lyric, Hamilton

THREE ARLEYS

Circus Santos Y Artigas
Havana, Cuba

This Week (Nov. 25) and Next
Week (Dec. 2), Orpheum, Des
Moines, Ia.

JIM and MARIAN

HARKINS

DIRECTION

NORMAN JEFFERIES

ROXY LA ROCCA

Wizard of the Harp

Care of Daw's, 17 Green St.,
Charing Cross Rd., London, W.C.

LES MERCHANTS
Leaw Circuit. Direction, MARK LEVY.
How I

BECAME AN AGENT!

On Thursday
Aug. 9th, 1891

I WAS BORN

in my new home
After My LONG JOURNEY

I naturally
was too excited
to eat anything.

The next day being

FRIDAY

Mother had

FISH!

—That's How I—
(BECAME AN AGENT!)

CHESTER KINGSTON

Leaw Circuit. Direction, MARK LEVY.

BILLY
DALE
AND
BUNNY
BURCH

BOOKED SOLID
ORPHEUM CIRCUIT

America's Ingenious Athletes

THE

GABBERTS!

ALWAYS MOVING ALONG

PLAYING U. B. O.



Dear Folks:
Now you've jobbed me. This place has no business and you forgot to leave my bell-rings.
When do I eat, and what do I eat? Are you eating?
Stop pulling that stuff about being sorry. You walked out on me, didn't you?
Don't write to me. I'm gone.

OSWALD

Now at the
Woodside Kennels,
L. I.

APPLE SAUCE

Chris.—What is the height of cannibalism?
Bob.—A Jew with a Chinese name doing black-face.
Chris.—By the way, did Mel Klee tell the new joke about the price of milk?
Bob.—Yes, one show; then it sound.
Chris.—How Klee's could our knot.
Bob.—You take the day, Chris, for hand I am.
Chris.—I never thought Lillie Roberts would write.
Bob.—I know Delphi Wood.

WANTED
Kosovets; must be veritable good dresser on and out. Salary, \$12.50 and cake. Long season south. Dorian Scholomach, please write.

(IT'S A TALK)
KNAPP and CORNALLA
WILLIAM FOX CIRCUIT
716 Eighth Ave., N. Y. C.

Pauline Saxon

SAYS

I lose my temper at this guy:
He is so irritating!
But, then, I like to get real mad!
I think it's stimulating!



EL
BRENDEL AND
FLO
BERT

in
"Waiting for Her"
Direction, H. BART MORGUE

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

DICK
HENRY and
CARRIE
ADELAIDE

Original Novelty Introducing a
change in dancing.
Opening Pantagon Circuit—Oct. 10th

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

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

"A War Fortune Comedian"
Little Jerry
The Biggest Little Singer
In Vaudeville Direction, J. Kaufman

THE FAYNES
Fuller Tour, Australia

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Communicate with FRED MARDIO, Putnam Bldg., New York City, or SAM
PAINE, 125 Tremont St., Boston, Mass., for booking in New England

AT LIBERTY

👉 WHEN I COME BACK 👈

CHAS. LELAND MARSH

JUVENILE

**Now a Doughboy In France
with Pershing's Big Show**



**Private No. 3757937
Co. L, 312th Inf.
78th Division**

"Charles Marsh, who reminds one of Charles E. Ray of Inceville, plays the juvenile lead, and does well with his songs and his lines. A future, which even might surprise him, is not far off as big producers always welcome clean cut fellows of his type."

—VARIETY.

**HOME ADD.
315 14th Street,
Milwaukee, Wis.**

**DIRECTION
CHAMBERLAIN BROWN**

15 CENTS

VARIETY

VOL. LIII, No. 2

NEW YORK CITY, FRIDAY, DECEMBER 6, 1918

PRICE 15 CENTS

The poster features a central black and white photograph of actor Henry Walthall, looking down with a somber expression. The photo is framed by an ornate, classical-style border. At the top center of the border is a decorative oval containing the word "Pictures". Below this, on either side of the central photo, are vertical columns. The left column has a shield-shaped label with the word "Drama", and the right column has a similar label with the word "Variety". Above the photo, between the columns, is a small circular logo with the text "ARTCRAFT PICTURES". At the bottom of the poster, a wide horizontal band contains the actor's name and the film's title.

Pictures

ARTCRAFT PICTURES

Drama

Variety

HENRY WALTHALL
STAR IN "THE FALSE FACES" A PARAMOUNT-ARTCRAFT SPECIAL
PRODUCED BY THOMAS H. INCE

Announcement

CHARLES BORNHAUPT

1493 Broadway, New York City

Sails for England

TO ESTABLISH NEW BUSINESS CONNECTIONS IN LONDON. WILL SAIL WITHIN TWO WEEKS.

ARTISTES DESIRING AN "OPENING" IN LONDON, OR ENGLISH TIME, PLEASE COMMUNICATE WITH ME AT ONCE, STATING LOWEST TERMS AND OPEN TIME IN 1919 AND 1920.

MY LONDON REPRESENTATIVE

Percy Riess

18 CHARING CROSS ROAD
LONDON, W. C.

VARIETY

Vol. LIII, No. 2

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NEW YORK CITY, DECEMBER 6, 1918

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March 3, 1879.

THEATRE MANAGERS FIGHT HEALTH BOARD IN INDIANA

**Terre Haute Amusement Places United In Opposing Closing
Decree Issued By Authorities—Houses Open Thanks-
giving Day—Many Arrests—First Reported Case
of Theatrical Exception to Epidemic Order.**

Indianapolis, Dec. 4.

At Terre Haute 15 theatre managers and picture machine operators were haled into city court last Friday to answer charges of violating an order of the local board of health closing their houses Thanksgiving Day on account of the prevalence of influenza.

All refused to plead guilty to the charge on the ground that the ruling of the board was not valid.

This is the first attempt made in the state to take exception to the closing orders of the board of health.

The defendants asked that the evidence be heard by a jury and the request was granted by the court.

Five of the more prominent theatre men were arrested Thanksgiving Day by policemen and placed in jail, as a result of their refusal to abide by the closing order issued the day before. The same order permitted the theatres to reopen Saturday only to close again the same day at 6 p. m., until Monday of this week.

Those arrested were: J. P. Peters, of the Fountain; J. B. Brentlinger, of the Liberty; William Keating, of the Orpheum; Samuel Dreyfus, of the Princess, and E. Van Borssum of the Savoy and Crescent.

Bond was denied them for several hours, but was finally accepted by the sheriff.

NIGHTLY SHOWS FOR PRESIDENT.

Details of the arrangements on board the George Washington, which sailed with President Wilson and party in regal fashion for the peace deliberations in Paris on Wednesday were complete except for the mention of the program of entertainment which for some reason appeared to be kept secret.

At least 24 professionals who are in the service were on board the boat for the special purpose of entertaining the chief executive. The artists are under the charge of chief boatswain Phil Gunning, former stage director for the Shuberts. He was detailed to the Pelham Bay station. Mr. Gunning was one of the authors of the Pelham show "Biff Bang."

Under orders from the Navy Department, he selected his "company" of professionals from the various naval bases, selecting the best material available. Costumes were hurriedly ordered and supplied by Mahieu on two days' notice. There will be no shows given abroad until the boat is out two days, shows thereafter being given nightly. A number of sketches and musical playlets will make up the performance. The men may appear in Paris during the six weeks, while the president is expected to be gone, and they will also entertain the party on the return voyage.

Draperies for the stage aboard the George Washington were loaned by the Waldorf-Astoria. It was reported the Pelham Band had also gone aboard, but that could not be verified.

None of the news weeklies was able to obtain any pictures of the President's departure. An order was issued that no camera men were to be permitted within camera range of the departing executive.

The camera men of the weeklies as well as the newspapers were informed that they were to report to a certain captain of the Secret Service at 8:30 on Wednesday morning and were assured they would be taken care of. On their arrival they were herded into a room and placed under quarantine until after the steamer had departed.

It is believed, however, the photographers of the Committee of Public Information were aboard the boat and in that event the public may expect to get several shots of the trip after the films are returned from abroad.

MRS. JOHN DREW DIES.

Mrs. John Drew, wife of the well-known actor, died Wednesday at her apartments in the Hotel Algonquin. Her death was due to a complication of diseases. Her maiden name was Josephine Baker. Mrs. Drew retired from the stage at the time of her marriage. Her husband and daughter, Mrs. Jack Devereaux, survive. The remains will be taken to her old home in Philadelphia for interment.

STRONG FOR FRENCH PLAYS

According to the opinion of Bory Osso, the New York representative of Oscar Osso, sole agent for the French Societies of Playwrights, Composers and Publishers, which embodies the Societe des Auteurs de Compositeurs Dramatiques and the Societe des Auteurs, Compositeurs et Editeurs de Musique, the demand for French plays especially those of the farcical type will be greater than ever now that the war is ended.

Mr. Osso also believes that from the tone of letters and cables lately received from his brother, now in Paris, there will be all kinds of new plays, both serious and otherwise, let loose.

During the war French dramatists and composers turned out very little for the stage, preferring to wait until the war was over.

Through the presence abroad of more than two million Americans, their return is expected to give a greater stimulus to the local production of French plays, not so much that the boys have acquired French so expressively, but through their seeing things of French origin and presentment in a different light.

That there will be less prejudice against plays of the broader French farcical construction is almost a certainty, according to Mr. Osso.

DUPONT'S EXPOSITION PLANS.

The plans that the Duponts have for the future of the Grand Central Palace include a permanent Millionaire's Club and a year around exposition to display the wares of the millionaire firms that are members of the club. Immediately after the building is returned to the Duponts by the Government plans will be filed for the remodeling of the interior to conform with the needs of the new project.

The goods of none except million-dollar companies will be permitted to exhibit their wares at the exposition, and permission to exhibit includes an invitation to membership in the exclusive organization.

The top two floors will be given over to the club, and, according to the present plans, there will be sleeping accommodations for a number of the out-of-town members, a large pool and gym, and the usual other features of an exclusive club.

PETROVA AGAIN AN ACT.

The Harry Weber agency is waving an offer of \$2,500 weekly in vaudeville before Olga Petrova.

Miss Petrova appeared in vaudeville before the picture screen, increased her value as a stage celebrity.

RINGINGS' SINGLE CIRCUS.

Unless plans go awry, the new circus season will find the Ringlings and Barnum & Bailey circuses, under one top next summer. It is said that the title used will be the Ringling Brothers and the Barnum & Bailey Big Shows Combined.

The start will be made the latter part of March in Madison Square Garden, New York, with the bigger city time played. While week stands will be booked, the one-nighters will be played wherever considered necessary.

Fred Worrell, of the Ringling show, will be general manager. Fred Bradna will be ring equestrian.

While the Ringling staff will be retained wherever possible, berths will also be designated for some of the old heads with the B. B. show.

The combined circus will start out of Bridgeport, where the two circuses have been placed under one winter quarters' management.

CHICAGO GETTING MORE

Chicago, Dec. 4.
Both the Ziegfeld Follies and "Hitchy-Koo" with Raymond Hitchcock, will charge \$3 straight here. This is growing to be the fashion. Lionel Barrymore now gets that figure on Saturdays, and even Rock and White, with a three-some aggregation, draw \$2.50 on the busy evenings. This is almost neutralized by the fact that the scalpers are getting and will get few tickets as compared to the dear days of yore because of the legal difficulties contrived by Chicago's city council and the bitter enmity of the city hall against brokers. What the scalpers lose the authors gain, for their royalties are reckoned on the box office gross in most instances.

The opening night seats for the big musical hits are \$5, and New Year's company see the printed price up to \$12.50.

BIGGEST MUSICAL OPPOSITION.

Chicago, Dec. 4.
Christmas Day, Chicago, will have the most remarkable opposition in musical hits ever concentrated in any town.

The line-up will be Ziegfeld "Follies," at the Colonial; "Going Up," at Cohan's Grand; Raymond Hitchcock in "Hitchy-Koo, 1918," at the Illinois; "Oh, Lady, Lady," at the La Salle; "The Melting of Molly," a sturdy success, at the Studebaker, and "Oh Boy," at one of the outlying Shubert houses.

Making my own fun terms. CHAS. ALTHOFF.

CABLES

IN PARIS

Paris, Nov. 22. A squaw of the Cherokee tribe, Tsianina, has come to France, with the Y. M. C. A., to assist in entertaining the troops. She dresses in her native costume, with a buckskin coat trimmed with seal, and made quite a sensation when she appeared on the Paris street. Tsianina has been singing in America to the boys for some months past, and as soon as the ban was raised and girls having brothers in the army were permitted to travel to France, she put in her application for passport. She had two brothers over here in the first Indian regiment to arrive; one has since been killed.

The theatrical agency of the late M. Buyssons has been acquired by Edouard Brouette, the former manager of the Scala, Brussels, and for a short time director of the Moulin Rouge, Paris.

Free shows were offered during the afternoon of Tuesday, Nov. 12, to celebrate the signing of the armistice and consequent end of the war. The enthusiastic scenes witnessed in the theatres and music halls during the week were unique. The Marseillaise was repeatedly sung during the performances, soldiers getting on to the stage in some resorts to lead the measure.

Scribe's "Bertrand et Raton, ou l'Art de Conspirer" is to be revived, after many years' solitude, at the Odéon, where manager Gavault will also present shortly "La Vie d'une Femme," by S. de Bouhélier, who wrote "Le Carnaval des Enfants."

The new opera "Phi-Phi" by Willemetz and Sollar, music by H. Christine, produced at the Bouffes Parisiens, Nov. 13, is a nice little entertainment played by a number of café chantant artists. Urban holds the title role, supported by Ferréal, Felix Barre, Pierrette Madd, Luce Wolter, Yvonne Vallée.

BRIGHT BUT PLOTLESS

London, Dec. 4. The Lee White-Clay Smith show, "J. S.," produced at the Ambassadors Nov. 28 is best described as a sound show—a bright but plotless entertainment, with little scenery, chiefly curtains.

Miss White, Smith, Bert Coote, Monte Wolfe, Eclair Twins and Little Betty worked admirably, presenting a diversified show.

THRILLING MUSICAL DRAMA

London, Dec. 4. Charles Cochran's "Jolly Jack Tar," produced at Prince's Nov. 29, written by Seymour Hicks and Arthur Shrilley, music by Heidan Dzworski, is a thrilling musical drama with sundry dramatic situations blended with cinema effects, splendidly played by a strong company headed by Ambrose Manning and May Batty.

CANDIDATES WITHDRAW

London, Dec. 4. No variety Parliamentary candidates are standing. Sir Alfred Butt, Walter DeFrece and Fred Russell have withdrawn.

C. Jesson, secretary of the Amalgamated Musicians' Society, is standing for Walthamstow.

SHOWING SKETCHES

London, Dec. 4. At the Balmain Hippodrome next week Ernest Hamilton and Lucy Marnette will produce the anglo-Chinese sketch "Our Celestial Bride," by Keith Newton.

Fred Moule and Co. are presenting

at Putney a sketch, "What a Birthday." Frederick Ross is appearing at the Olympic, Shoreditch, in "The Freedom of Alace."

BRENON'S GOVT. FILM READY

London, Dec. 4. Herbert Brenon, who sailed for New York last week, will have the Government film he made here, released shortly. He has been accorded unusual facilities, supplied with battleships, submarines, planes, etc.

Brenon has many offers to remain here and produce and is considering one of the best offers ever made in this country.

PARIS THEATRE RECEIPTS

Paris, Dec. 4. The receipts at the Folies Bergère for October amounted to \$66,000 and for the first fortnight in November, \$56,000; for the second, \$43,000; last fortnight in November, \$56,000; Olympia, Oct. \$43,000; Nov. 1 to 17, \$30,000; Marigny, Oct. 1 to 19, \$9,300; Cigale, Nov. 1 to 17, \$9,000.

Theatrical business has slackened materially during the last half of November. The reason is unattractive.

SINGING SAILORS

London, Dec. 4. At the Victoria Palace a quartet of singing sailors from Admiral Sims' flagship, "Nevada," made a highly successful debut.

Also on the bill are Will Evans, Sam Barton, Austin Ruid, Duncan and Godfrey.

TOM STUART RECOVERING

London, Dec. 4. Tom Stuart, recently reported dead of pneumonia, is recovering and hopes to resume his tour next week at the Hippodrome, Brighton.

BILLIE CARLETON DEAD.

London, Dec. 4. Billie Carleton, leading man at the Haymarket in "The Freedom of the Seas," aged 22, was found dead in bed at the Savoy Hotel on the afternoon of Nov. 28, after returning in the early morning from the Victory Ball. He was in the chorus three years ago.

POLAIRE IN REVIVAL

Paris, Dec. 4. The Theatre Rejane is reviving "Maison DeDanse" with Mlle. Polaire shortly.

WINDERMERE DID IT ALL.

London, Dec. 4. Charles Windermere presented last week at the Palace, Watford, a play, "Oh Alexander," playing the lead. It was written by himself.

"Saison d'Amour" New Comedy

Paris, Dec. 4. The Theatre Michel, the little theatre in the Rue des Mathurins, produced Nov. 23 a new three act comedy by Edmond See, entitled "Saison d'Amour," which was particularly interesting from the fact that Jeanne Granier made her reappearance in a new work. This work was fairly well received. The plot talks about the love intrigues at a seashore summer resort. Granier is well supported by Rainou and Mlle. Parigis, with Etchepare and Clarcmont in minor roles.

Changes in "Soldier Boy" Cast.

London, Dec. 4. "Soldier Boy" at the Apollo, has passed its 200th performance. Maisie Gay has returned to the cast after an attack of influenza. George Clarke and Vera Wilkenson have joined the cast.

HEADLINERS AT THE HALLS

London, Dec. 4. The Brothers Luck presented a new sketch at New Cross Empire, entitled "Certificates," by Charles Baldwin. Other favorites on the bill were Bruce Green, Talbot O'Farrell, Mary Law. At the Easton, Judith Wogan and Co. presented a sketch called "Biddy." "Ciro's Frolic" made its London debut at Kilburn Empire, featuring The Two Bobs.

At Chelsea Palace, Leon Zeitlin presented a comedy sketch "The Big Race," featuring Mabel Love, Harry Drummond, Arthur Helmore, Thespian Singers featuring four Tommies in a trench.

PEACE SHELVES WAR PLAYS

London, Dec. 4. Peace has shelved many intended war plays. The Oxford censored the production of Michael Morton's adaptation of "In the Night Watch," replacing Capt. Bainsfather's sequel to "The Better Ole."

VICTORIA PALACE DIVIDEND.

London, Dec. 4. The Victoria Palace has declared a 20 percent dividend, after placing \$30,000 into a reserve fund.

OPERA IS RESUMED

Paris, Dec. 4. The opera is now going along smoothly, the strike having been terminated last week.

OLIVE SINCLAIRE DIES.

London, Dec. 4. Olive Sinclair, of Sinclair and Dane, late of the Sisters Sinclair, has died of pneumonia. She was engaged to be married to Windsor Tate at Christmas.

Mild Protests Against "La Parisienne"

Paris, Dec. 4. Unimportant public protests have been made against the Comédie Française reviving Henri Beccue's old comedy "La Parisienne," because of the alleged slandering of Parisian women, but the theatre is disregarding the clamors.

It is thought the society known as Amis De Paris attend a disturbance, but no serious trouble is anticipated.

"Scandal" With Strong Cast.

London, Dec. 4. Grossmith & Laurillard present "Scandal" at the Strand, Dec. 7, with a strong cast, Arthur Boucher and Kyrie Bellew leading.

"The Call of the Road" Produced.

London, Dec. 4. The Liverpool Repertory Co. produced Dec. 3, "The Call of the Road," adapted from Tom Gallon's novel, "The Great Gray Road," by Mrs. George Norman and David Elais.

"Female Hun" Replaced by Panto.

London, Dec. 4. The run of Walter Melville's "The Female Hun" at the Lyceum will be suspended Christmas to allow the production of a "Cinderella" pantomime there.

Marie Lohr to Produce "Fedora."

London, Dec. 4. The "L'Aiglon" matinee given by Marie Lohr for disabled soldiers fund has proved her capacity for tragic roles and encouraged her to secure the rights to "Fedora" for an early production.

Clive Maskelyne Promoted.

London, Dec. 4. Clive Maskelyne, son of the famous magician, has been awarded the Military Cross and been promoted to a Captaincy.

DEATHS IN ENGLAND.

London, Dec. 4. Captain Arthur Crofts, husband of Margaret Cooper, died Nov. 18, at the Dover Military Hospital of influenza.

Captain Thomas Upton, who married Kitty Sexton of the Gaiety last August under romantic circumstances, was killed Nov. 8, in France.

Helen Holden (of Holden and Graham), died Oct. 29, of pneumonia, following an attack of influenza, in England. She married Max Holden in the United States in 1913, with whom she played in the duo act.

Among the "Flu" victims in England are Missie Graham, revue artiste; at Southend; Giordano, Italian illusionist, Oct. 29, at Manchester; Helmy Spaulding, of Spaulding and Vanguard, Nov. 4, in London.

James Leslie, a member of F. Karno's "Phew" troupe, died from a stroke, aged 55, at Ashton-under-Lyne, Nov. 5. The body was found in a ditch near Ashton.

PATRIOTIC REVUE FILMED

London, Dec. 4. "Lads of the Village," Joe Peterman's successful patriotic revue, has been filmed under the title "Peace and Victory," featuring Jimmy Learmouth.

BAINSFATHER'S AMERICAN PLAY

London, Dec. 4. Capt. Bruce Bainsfather is writing a play for America, dealing with the American type of soldier from "The Better Ole," point of view.

EDMOND DUKESNE DIES.

Paris, Dec. 4. Edmond Duquesne, famous French actor, creator of the role of Napoleon in "Madam Sans Gene," died in Marseilles.

DEVANT'S NEW MAGIC.

London, Dec. 4. David Devant is presenting new magic at the New Cross Empire.

Producing Shakespeare.

Paris, Dec. 4. Genier is producing Shakespeare's "Taming of the Shrew" later at the Theatre Antoine.

Reviving "Le Secret."

Paris, Dec. 4. The Theatre Gymnase is possibly reviving Bernstein's comedy "Le Secret," with Vera Sergine in the role created by Madame Simone at the Bouffes Parisiens.

Major Loraine Returns to Stage.

London, Dec. 4. Major Robert Loraine, who has been invalided from the Army, has entered into a contract with Charles B. Cochran to star at the Garrick, his opening play being "Cyrano de Bergerac," later reviving "Alas and Superstition," "Rosemary," "The Importance of Being Earnest."

Sheldon Rejoins Act.

London, Dec. 4. Len Sheldon, trick pianist, discharged from the Army, has rejoined the Ten Loonies.

Sir Alfred Butt Engages Carleton.

London, Dec. 4. Sir Alfred Butt has engaged Billie Carleton to play the lead in a new revue by Rip, to open his Palace theatre in Paris.

"Terriers" Welcome Jack Harris.

London, Dec. 4. The Terriers gave a hearty welcome to brother Jack Harris at the Boulogne Restaurant, No. 17. Harris was a war prisoner in Germany.

G. Pastor Dead

London, Dec. 4. G. Pastor, of Clare and Pastor, died Nov. 17 at Abroath, Wales.

SOLDIER-ARTISTS ABROAD MAY REMAIN OVER THERE

Official Intimation Professionals May Secure Discharge from A. E. F. Before Returning Home, If Procuring Entertaining Engagements on Other Side. Volunteer Entertainers in France Receiving Same Privilege.

An intimation from official sources that professionals may secure discharges from the American Expeditionary Forces before returning here, if they presented the proper data that they would be able to obtain professional engagements immediately abroad was had this week.

The general order given out by Gen. Peyton C. March is to the effect that all mustering out must be done over here. The specific reasons for that regulation are that it will prevent promiscuous touring of France and the former war zone while conditions are bad and also that discharges abroad might cause chaos to the debarkation arrangements.

However, it is known that there will be many exceptions to the rule. These exceptions now apply mostly to experts in engineering and their assistants who are badly needed in France and Belgium. And such are expected to be granted exceptions if applied for. It is known that such men will easily enter civilian life and they will be granted first consideration in the matter of applications for discharge over there.

The method of procedure to obtain releases before coming back is that application must be made to the chief officer of a division. The matter of granting exceptions is entirely up to the commanding officers of the A. E. F. A Washington official who has gone into the matter in confidence professionals will also receive special consideration, pointing out that the army now considers the effect of amusements on morale, both civilian and military and if American talent is in demand abroad, there is no reason why artists should not be granted exceptions.

In the matter of the volunteer entertainers now overseas continuing, there has been no official ruling on granting them the privilege of remaining over there and accepting professional engagements in France and England. The first time the question arose, the Y. M. C. A. at the probable instruction of the War Department, could not grant such privilege. But with the war over the requirement to sail back here automatically rendered unnecessary. Also in allowing volunteer entertainers to leave their respective units, after their period of service has expired, to take professional engagements abroad, saves the Y the expense of transporting them back. It is therefore believed that consent to such an arrangement will be forthcoming.

James Forbes, head of the Entertainment Committee of America's Over There Theatre League, sailed overseas this week on an inspection tour. The first question to be settled upon his arrival in Paris is the granting of releases to volunteer entertainers. The final decision will be cabled to the "Y" within ten days.

MONTGOMERY'S OWN ACT.

A new vaudeville turn has been formed by Mr. and Mrs. Billy Montgomery. Mrs. Montgomery was formerly Minnie Allen, professionally appearing with her late sister, Jimmie Allen (Mrs. George Perry). Minnie Allen will retain her professional name in the new stage partnership and the act will be directed

by George O'Brien of the Harry Weber agency.

George Perry White, recently appearing with Montgomery (Montgomery and Perry) has formed a business connection with Walter Hart, leaving the stage to give it his attention.

CARLOS HOOFING AGAIN.

Chicago, Dec. 4.

Carlos Sebastian has gone back to Hoofing.

The Portuguese dancer lit on the Chicago front pages a couple of years ago when his wife and dancing partner, Dorothy Bentley, divorced him. At the time the team was the star attraction at the Bismarck Gardens, now the Marigold Gardens.

Shortly after Sebastian astounded the Ring by his marriage to Elizabeth Thompson, daughter of the millionaire lumberman of Chicago. Following the marriage there was a great deal of parental objection, and it ended with Sebastian giving up his vocation as a dancer.

He lit on page one again by obtaining a job as a waiter in one of John R. Thompson's banquets.

There was a hint of his being on "probation." He advanced in his work until he was an executive in the commissary. Then he joined the naval intelligence bureau.

On Thanksgiving Day Chicagoans who had visited Des Moines came back to town with the news that Carlos was back at the dancing game. He was the chief attraction at the Chamberlain hotel, with a new partner named Helen O'Rourke.

The condition of Mr. Sebastian's recent alliance is said to be most precarious. It is not known that there has been any actual break, but it is said that the father of Mrs. Sebastian has completely withdrawn his approval of the match.

ENGAGED FOR CENTURY ROOF.

Among the engagements for the new show now rehearsing for the Century roof, to open there possibly Dec. 15, are Mollie King, Mae West, Ed. Wynn, Charles King, the Dooleys, Rosie Quinn and a couple of dancers. There will be 32 chorus girls.

Miss West and Mr. Wynn are appearing in Arthur Hammerstein's "Sometime" at the Casino, and expect to continue in that show while on the Roof. Late last week Hammerstein notified Morris Gest, the producer of the Century entertainment, his contract with Mr. Wynn and Miss West prevented their engagement elsewhere, and he (Hammerstein) would refuse them permission to play for Gest.

It appears Wynn was loaned to "Sometime" out of the Casino if the Shuberts consented to Gest's engagement of Wynn.

Charles King expects to be relieved from duty in the Navy prior to the Roof's opening. He is also under engagement for a musical attraction to shortly open in New York, it is said. Mollie King is Charles's sister.

The Century show has been written by Joe McCarthy and Harry Tierney. Edward L. Royce is staging the piece.

The incomparable leader. CHAR. ALTHOFF.

DeCOURVILLE BOOKS ERROL.

Albert DeCourville, the London producer, sailed for home Saturday without having closed any contracts for the English rights to any American plays, though negotiations are still pending for several pieces.

Before he sailed, DeCourville engaged Leon Erroll at \$1,750 a week to open in February in a new show at the London Hippodrome, in the same company with George Robey, one of the highest priced English artists, which will give the piece a record salary list.

Also sailing in January under engagement to DeCourville are Anita Elston, clever little dancer; Ethel Cadman, a prima donna; Beulah Watson and Don Barclay, booked by Willie Edelsten.

Mr. Edelsten is sailing this Saturday (Dec. 7) for England and expects to remain abroad about three months.

DeCourville was particularly anxious to obtain the rights of "The Kiss Burglar," which he wanted for Shirley Kellogg to star in.

A. H. Woods just beat him to the rights. As a result Jack Hughes and De Courville are reported to have almost come to blows in the lobby of the Knickerbocker Hotel prior to the latter's sailing.

De Courville is said to have let slip the fact that he wanted to obtain the "Kiss Burglar" in the hearing of Hughes, who in turn informed Woods. Woods obtained the foreign rights, and in turn they were offered to De Courville at an advance in price. The English manager is then said to have refused to meet the advance, and, on meeting Hughes, upbraided him. Hughes is said to have retorted in life, and then friends intervened.

In the new Hippodrome revue, London, in which Robey and Erroll will be featured, Daphne Pollard will also appear and also be featured.

Those signed must obtain passports and reach England by February.

The costumes of the next London Hippodrome production are being made here by Mahieu & Co. Miss Kiviat of that firm designed the entire costume sets.

It will not be possible for all the costumes to be made here, since there is a limit to the material allowed for export. A. de Courville took back with him a number of costume plates which Miss Kiviat produced. It has been suggested a number of times that the Mahieu firm open London offices and it is possible that such quarters will be taken to complete the De Courville production. The same costumers are also turning out wardrobes for several new shows to be done in London by William J. Wilson for J. L. Sacks.

KELLERMAN REVIVES ACT.

The Annette Kellerman Revue was revived by Miss Kellerman for an appearance next week at the Palace, New York. Assisting the star will be Ted Doner and Kerr and Weston.

Following her vaudeville engagements, Miss Kellerman may leave for Australia as the start of a trip around the world.

During the past six months and throughout the summer, Miss Kellerman gave entertainments for the sailors in the naval camps over here.

BELLE-BAKER SIGNS FOR LONDON.

Belle Baker has signed a contract to appear in London during the spring under the management of Albert de Courville, at 175 pounds weekly for 10 weeks. Miss Baker is to open in a new production (revue), probably at the Hippodrome, London. Her agreement carries an optional clause for a further term of three months at 350 pounds weekly (equivalent to \$1,000 in American money).

The negotiations were completed through William Morris, acting for De Courville, and Edward S. Keller, representing Miss Baker.

ENTERTAINERS SAIL.

Three additional units were gotten off during the week by the Over There Theatre League, one including a ten-person stock company holding well-known names, an outline of the stock's routine having been given in Variety several weeks ago.

There will sail within the next two weeks about 33 more professionals, that about completing the League's aim to send over about 100 artists before the holidays. Units will, however, continue to form and sail right along.

The fresh units which started overseas numbers 19 persons in all. They are:

Uncle Sam Quintette.

Ruth Benton.
Gertrude Dallas.
Sydney Arthur Harris.
Frank Oglesby.
Edith Sanders.

"Look Who's Here."

John Campbell.
Helen Scott.
Marie Walsh.
Beulah Watson.

Stock Company.

Mary Boland.
Minnie Dupree.
Mary Hampton.
Sydney Williams.
H. B. Eaton Kennedy.
Albert Perry.
Homer Mills.
Jack Raymond.
Lacy Corley.
Walter Young.

Percy Weadon accompanied the stock company as manager, Ed B. Jack having left in advance as business manager, but yet there is no definite word regarding returning volunteer entertainers.

James Forbes, in charge of the League's sailings and the formation of units overseas, at yet there is no definite word regarding returning volunteer entertainers.

Ed Jacks has obtained passports to go overseas as one of the six advance men designated for such service with the Theatre League.

HELENE DAVIS THE FIRST.

The New York opening date in vaudeville for Helene Davis has been tentatively set for Dec. 16, provided Miss Davis reaches New York by that time. She was to have sailed from the other side Monday or Tuesday of this week.

Miss Davis will be the first Over There League entertainer to reappear on the vaudeville stage over here, upon the conclusion of the entertainment period abroad.

The professionals previously who returned were Irene Franklin and Burt Green. They joined and are now with Shubert's production, "The Passing Show."

\$500 FOR CARTONIST.

Chicago, Dec. 4.
Sid Smith, the Tribune's cartoonist, is to receive \$500 weekly as a vaudeville act. The Harry Weber agency in New York is booking him.

Mr. Smith will appear in the Chicago vaudeville theatres, also large and small towns in the Middle West, where he is known through his paper.

HARRY CARROLL WITH LOEW.

Harry Carroll has been booked by Jake Lubin for one week's appearance in the Loew theatres, the song writer appearing next week at the Victoria and Metropolitan (Brooklyn). Plans to enter a production allowed but the one week.

Mr. Lubin has also booked Muriel Hudson and Davy Jones to start for a full trip over the Loew time starting Dec. 23.

VAUDEVILLE

NO INCREASED REVENUE TAX FOR THEATRE ADMISSIONS

**Chairman Simmons of Senate Finance Committee Informs
E. F. Albee and Joseph L. Rhinock Additional 10 Per
Cent. Proposed in New Revenue Bill Will Not
Be Included. Original Tax of 10
Per Cent. Allowed to Stand.**

Washington, D. C., Dec. 4. E. F. Albee and Jos. L. Rhinock were here Saturday last when they met Chairman Simmons of the Senate Finance Committee. The gentlemen from New York were promised by the Senator that the proposed tax of 20 per cent. under the new revenue bill upon theatre admissions would be withdrawn, leaving the theatre tax at 10 per cent., as listed in the first bill.

Mr. Albee is said, after obtaining the concession, to have suggested that the theatres would greatly appreciate it were the Finance Committee to abolish the entire theatre admission tax. Senator Simmons is reported to have replied after Mr. Albee's observation that he could have guessed they were from New York, even though he had not known it.

Messrs. Albee and Rhinock came to Washington following a number of wires and letters passing between members of the Senate Committee and the theatrical profession.

Following their conference with the chairman, neither Mr. Albee nor Mr. Rhinock would accept any credit for having accomplished what every branch of the theatre business has been trying to do since the tax bill was first drawn up, the 20 per cent. tax on admissions incorporated in it. They said they had had a very pleasant interview with Senator Simmons and felt elated that the committee had so favorably given the theatre and the theatre-goers of this country its consideration.

It is understood the 20 per cent. theatre tax clause was stricken out of the bill Monday last, leaving the theatre admission tax at 10 per cent.

BERLIN DIDN'T WRITE IT.

An impression has been spread about the expression, in common use of late around New York, saying: "Mother, take down your Service Flag; I am now at Pelham Bay," originated from a song written by Irving Berlin. Berlin never wrote a song containing the phrase or anything relating to it. The "Mother" line is understood to have been composed by sailors of the "San Diego" who were brought into Pelham, after the accident to their boat. The "San Diego" boys made up a verse of their own which they were accustomed to sing whenever sailors of the same walk past their barracks. A few weeks after arriving at Pelham, the "San Diego" crew was shipped elsewhere. The "Service Flag" verse was but one of the many they composed while at the Pelham camp.

The songs Berlin wrote since in the Army were incorporated into "Yip Yip Yaphank," played by the Camp Upton boys at the Century, New York. There is some theatrical managerial talk of reviving that piece, cast with soldiers returned from the other side and rewritten to date.

MANAGERIAL "SCHOOL"

The Keith Circuit has settled upon the Alhambra, New York, as the graduation point for its managers. It is now looked upon as the "school," and it is unlikely there will be any permanent assignment of a manager to it. Just now Pat Garren is in charge of the house, following Robert Wayne

who left the Alhambra to assume charge (Dec. 2) of Keith's National, Louisville. R. S. Carter, formerly at the National, the same day moved over as manager of the Mary Anderson, another Keith house in Louisville. For several months previous to his departure for Camp Upton, L. I. Harry A. Bailey was in charge of the Alhambra.

AGENT MUST SETTLE.

The latest vaudeville agent to be called upon for payment for negligence is Arthur Horowitz, representing Lillian Watson, who made complaint against the National Vaudeville Artists. The N. V. A. turned the matter over to the Vaudeville Managers' Protective Association. Monday after a hearing before Pat Garren, when Horowitz presented a defense, he was ordered to pay Miss Watson lost salary for a half week at the Empress, St. Louis.

Miss Watson was informed her agent had a contract for the Empress engagement. She arrived there to learn she had not been booked.

N. V. A. DEMANDS GOOD STANDING.

With the theatres again open, the National Vaudeville Artists is calling the attention of all of its delinquent members in payment of dues to good standing of a member in the organization is requisite before any of the benefits may be secured.

Several N. V. A.'s of late have made requests of the society, either through a complaint against others or in some other way, and these requests were necessarily rejected, as the members making them had not paid their current dues.

It is said that the attendants at the doors of the club have been informed no member shall be given the privilege of the clubrooms if on the delinquent list and not in possession of the proper card. Charges are reported about to be preferred against some of the members who have loaned their cards to others. Members unable to make the payment of dues at the present time and presenting their reasons to the club are furnished, it is said, with the equivalent of a card pending settlement on the date payment is postponed to.

The enforcement of the by-laws regarding members in good standing will be rigidly enforced, it is expected, when the N. V. A.'s new clubhouse is open.

"MADE IN AMERICA" BILLS

The bills Danny Simmons has booked for the Moss house next week are being billed as "Made in America." Each act listed must prove his American nativity according to the booking man. Even the pictures offered will also bear the same trademark.

ELTINGE COMPANY.

The program of the Julian Eltinge show which opens in Los Angeles Dec. 21 under the direction of William Morris, consists of the Dancing La Vars, Cleo Gascoigne, Arnaud Brothers, Sydney Grant, Dainty Marie. Fred Block is the general manager, Robert McDowell managing the troupe. Eltinge expects to return to pictures after a short road tour.

ORPHEUM TAKES OVER LINCOLN.

The Orpheum Circuit has taken over the Lincoln, Neb., house it formerly booked. Possession goes to the Circuit commencing with next week. Martin Beck advised the Circuit take over the theatre, in order that the Orpheum might fully control all houses it books. The remainder of the Orpheum Circuit is virtually owned by it.

The Orpheum at Duluth, now closed, will reopen Jan. 1. It is closed by the epidemic and while the ban was lifted, the Orpheum continued shut.

Mr. Beck left New York Thursday for a swift visit to Chicago, where he will close up the Lincoln arrangements, also set a positive date for the opening of the new State Lake Theatre, Chicago, now nearing completion.

It is understood that Mr. Beck will sail for London, Dec. 14, probably going on the Adriatic.

\$28 GROSS IN 3 DAYS.

Those in the know in the Putnam building are laughing over the try of two agents to top "easy sugar" by supplying vaudeville for a house in Bean (formerly Fishkill) Landing on the Hudson, and about two miles from Mattawan. The agents, Paul Allen and Harvey Greene, don't think it's a joke. Their arrangement with the house was to send shows for the last three days of the week, but the last half last week was the first and the last of the arrangement. Just \$6 was the net of the day for the last three days, that taking in both shows both days, at 15-25 a throw. Saturday was the banner day with \$16 in the box office and the agents "touching" for enough to pay off.

Just one comment appears to have come from the audience, what there was of it. They all seemed to make a bee line for the radiators, then said: "Same old joint, no heat. Not to be overlooked was the house orchestra, composed of inmates of Mattawan, made famous by Harry Thaw."

There was a dramatic act on the bill and one of the "bugs" persisted in trying to imitate a bugle call on the drum.

O'BRIEN WITH WEBER.

George O'Brien has returned to the Harry Weber agency. Mr. O'Brien is still a navy man, but expects shortly to be released from government service. He was with Weber before enlisting and remained sometime afterward, later going with Max Hart.

Mr. Weber is reported to have made a very attractive offer to O'Brien to again become associated with him, giving O'Brien a prominence in the Weber office equal to his own.

Besides Harry Weber and George O'Brien, of the Weber office staff, there are Herman Weber and Walter Meyers as co-bookers.

During O'Brien's connection with Hart, his activities on the booking floor of the United Artists Office were limited through the enforcement of the rule that precluded the appearance of over two representatives from one agency in the booking offices. In the Weber agency, O'Brien will be one of the floor members.

BORNHAUPT GOING ACROSS

The first of the vaudeville foreign agents to leave for the other side since the armistice (and long before that) will be Charles Bornhaupt.

Mr. Bornhaupt expects to sail sometime next week, visiting London, Paris and Brussels. Mr. Bornhaupt was in Brussels when Germany started the war and invaded Belgium. Many of his possessions there were seized by the invaders. He also has personal matters to look after in London, allowed to rest during the strife. Other than his personal affairs, Mr. Bornhaupt will place Agents Office on the other side and look over the foreign market for American importations.

COMPLAINED OVER SALARY.

At the Harlem opera house Saturday matinee as LeMaire, Hayes and Co. were concluding their turn, the cues did not appear to be working in order, and the curtain abruptly descended. Those down front on the other side of the footlights heard loud talk on the stage. Robert O'Donnell, manager of the house, ran back stage to locate the trouble. He was informed by Bill LeMaire that the \$350 weekly they were receiving for the act was not enough; that he wanted \$500.

Mr. O'Donnell told Mr. LeMaire to come out to the office when he was dressed. In the office LeMaire again complained about his salary, said producing managers were after him and mentioned the hit he had been with his previous act in vaudeville when he received \$500. Mr. O'Donnell stopped LeMaire long enough to inquire how he had done in Baltimore last season.

After the artist had apologized, saying he wanted to complete the engagement, O'Donnell told him he might do so on the condition that he further extraneous conversation on the stage by LeMaire or members of his act would automatically terminate the date.

A formal report of the incident was filed by the house management.

PITTSBURGH'S FIRST LOEW BILL.

The first Marcus Loew show booked for Pittsburgh is to open at the Lyceum there Dec. 16. It will be composed of (running order) Geo. and Lily Garden, University Trio, LeSista, Donovan and Lee, Hubert Dyer and Co., besides the picture end of the program.

The theatres recently acquired by the Loew Circuit, Garden and Empress, Kansas City, and the Lyceum, St. Louis, will open as Loew houses about the end of December or early in January. While no choice has yet been made for vaudeville in the two at Kansas City, it will likely be the Garden, with the Empress playing straight pictures.

Neither has it been decided whether K. C. and St. Louis will be full or split week (Pittsburgh is a week). As the Loew route will carry acts from New Orleans to Kansas City to St. Louis, to break the former long jump into Chicago (from New Orleans) the Sunday openings at Kansas City and St. Louis must be considered before Loew's booking department finally concludes.

ACT SUES PLIMMER.

A vaudeville act booked by Walter J. Plimmer for Greenfield, Mass., recently, to play an engagement of two days for Lawler Brothers, has brought action against Plimmer to recover the amount of their salary for the unpaid date.

Plimmer, acting as agent and upon notification by the Mass. firm to proceed with bookings, issued a contract to the act (The Fausts), executing the agreement in the name of the Lawlers, with himself as the agent.

Just prior to the opening date the Lawler Brothers changed their mind about vaudeville at Greenfield, with the act losing the time. Plimmer had neglected to fortify himself with a bond from the management, and as the Lawler Brothers are not members of the Vaudeville Managers' Protective Association, Plimmer would have to bring an action (if the act recovers against him) against the Lawlers for reimbursement of the amount the act may be awarded.

The Plimmer matter happened accidentally but shortly after the V. M. P. A. warned all agents booking with non-members of the V. M. P. A. to protect themselves against the very thing that happened in the Greenfield case.

VAUDEVILLE

7.

GRIEF ALLEGES \$218,000 WAS DIVERGED FROM RATS FUNDS

**torney Sapinsky Submits His Summing Up in Matter of
Goldie Pemberton Against White Rats. Rats'
Attorney May Forego Filing Brief for
Defense. Harry Mountford Scath-
ingly Arraigned by Sapinsky.**

ria T. Sapinsky, attorney for Goldie Pemberton, petitioner for a "ratification of the Rats Actors' Union," filed his brief on investigation with before Lewis Schulreid this week. The proceeding was last filed by the petitioner and verified May 1, Supreme Court Justice Mitchell ap- peared Mr. Schulreid as referee to take many Oct. 3, 1917. The investigation be- during that month and consumed the best of a year, only concluding some weeks ago. Attorney Joseph J. Myers, counsel for White Rats, has expressed a desire not to file a brief, although it is vital for both to do so. The referee's decision will be most important development.

Sapinsky is summarized P. Harry stord and James William Fitzpatrick out and also set forth that the man- ufacture of the White rats was reckless and gate during the period of their regime at other times, the referee's decision, man- of diversion or misappropriation of mous sums of money, the estimated total r over \$250,000. Before Schulreid, re- d from an officers' training school, has -ed to his office and will prepare a decision of the investigation.

ter the decision Mr. Sapinsky will sug- the way is open for the organization or member therefore to start actions against officials, former officers and directors a recovery of the alleged diverted funds demand a full accounting. "The record nstrates a concerted and systematic de- of the funds of this organization unpre- in the history of membership com-," reads the brief.

r. Sapinsky brings to bear eight points the referee's considerations. One of the s concerns Mountford's claim of \$40,000, brief reading: "An illegal charge has e made against the organization in the of six thousand dollars by Harry Mount- for alleged salary and monies advanced ad of the organization being indebted to e he is heavily indebted to the organiza- for funds for which he has failed prop- to account."

upward two \$500 checks Mountford's ony was "so involved, so contradicted so absurd as to be an insult to the nence of the counsel and the court," says brief. "We have the most amazing ser- structions here, which shows that it is ntable for anyone to accept the testimony fr. Mountford in a court of law as hav- any semblance of truth."

is brief states Mountford "had entire eed of keeping the records, knew the ing was under way, and also the diver- of funds was alleged, yet he comes to t with no incomplete set of records as ndicate preconceived design to withhold us these important records."

is he fails to refer that the absent re would be unfavorable witness against organization and its responsible officials, ia, Mountford and Fitzpatrick. All of witnesses produced by the organization, ed that they did not know the funds of organization were being deposited in the account of Mountford and Fitzpatrick. at three is the brief treats of the strike id and the levy fund. "Absolutely no re can be found in the records of the fund collected during the strike; the records that were indicated as not collected disappeared in the office of ego attorneys for the respondent union; re portion of the records were deposited a private bank account of Harry Mount- and James W. Fitzpatrick, and were di- by their private checks and every k check voucher, check stub and record y kind showing the money was de- ressed has disappeared and the bank trans- indicates that the levy fund was not at \$10,478.55; was checked out; a pa- ment book consisting in the sum of \$4,225 was through an agent loan upon the ture of the respondent union, and which the organization failed to return, re- s leader out of its own funds."

he joint account of Mountford and Fitz- kide concealed the funds of the or- zation and Mountford and both the P- kide concealed the funds of the or- zation. "There is no doubt that \$3,510.30 of strike expenditure came from the gen- fund and not from the levy fund. Ap- nly, therefore, only about \$2,500 of the a monies under the statements of Mount-

ic and to make the world think more monies were received from the strike than were actually obtained.

"We had therefore fraud and deceit in the origination of this account in the statement as to the receipt of the levies, in the amount of expenditures and under these circum- stances make the disappearance of every form of record that would vindicate Mountford and Fitzpatrick and prove they expended these funds honestly instead of dishonestly all the more evident."

"Mountford's explanation of the disappear- ance of these books and records is that a 'burglar' took place at the present offices of the respondent union and a great many papers and records were taken away, among which were records of this special account. The testi- mony of Mountford and Fitzpatrick as to this 'burglar' is so utterly rash, reckless, re- marks it is curious that such records which would show thousands of dollars of strike money was expended should be left in- lignant took place in the summer of 1917 and in was very curious to observe that it is al- lowed to have occurred after these very cer- coedings had begun," the brief con- cludes.

The summing up continues:

The levy fund was concededly received as a strike fund and if it was not used for the strike why was it not returned to the mem- bers? It is another case of obtaining money from the members under false pretenses? If funds are sought for a club house they are extracted from the members under every sort of false representation. If funds are re- quired for a strike or to permit the mem- bers to spend large sums on junkies around the country, funds were requested through false representations and once obtained are kept even though the purpose for which they were intended has ceased. Mountford calmly ad- mits his statement the 'Player' that a do- nation of \$50,000 had been received from a friend for the strike, was an absolute falsehood.

The brazenness and absolute disregard of the truth on the part of Mountford are es- pecially remarkable to speak mildly. He calmly admits depositing thousands of dollars of funds of the organization in his own name and spending it with no check on the part of the organization. He calmly admits sending the levy list. He calmly admits misrepresenta- tions as to monies received and on the other hand he would have the referee believe he is telling the truth when he says he expended \$10,478.55 in the levy fund. He calmly ad- mits himself and Fitzpatrick, honestly and for the organization that he is telling the truth when he says that only \$2,500 of the levy fund was received and not \$24,407.70, as set forth in the "Player." We need not insist on the axiom of "false in one thing, false in all."

The learned referee undoubtedly recalls the attitude of Mountford to the witness stand. His evasiveness, his argumentative- ness, his tendency to mislead and to lie for the petitioner; his dodging of the pointed questions, his affronting, and his attitude of absolute disregard of the truth in the officers of the court. The referee will remember that Mountford and Fitzpatrick, the respondent union and Mountford to prevent this matter from being heard by the referee. The two of them rather than in the absence of the books, the trumped up bur- gary, the making of vouchers and receipts with blank books and vouchers absolutely con- vinces the learned referee that the funds of the organization have been wasted, squan- dered and misappropriated.

"It is therefore respectfully submitted that on this point the record shows that the strike fund of the organization was fraudulently diverted, misappropriated. And that the responsible officials of this organization, Harry Mountford, and James William Fitzpatrick,

FINE SPIRIT OF STAGE HANDS.

The I. A. T. S. E. spirit for free and benefit shows for men in the service was again demonstrated in the matter of the presenting of "The Better 'Ole" which will be shown at Camp Upton Dec. 15, without charge to the men there. The performance will be given under the auspices of the State Women's War Relief. At the suggestion of the Commission on Training Camp Activities, the stage hands at the Cor- theatre were asked to operate the show. The following letter was re- ceived in reply.

November 26, 1918.

Miss Mary Kirkpatrick,
Stage Women's War Relief,
366 Fifth Avenue,
New York City.

Dear Miss Kirkpatrick:

Your letter under date of Nov. 22 enclosing a copy of the letter that you received from Mr. J. Howard Relier of the Commission on Training Camp Activities, regarding a per- formance of "The Better 'Ole" at Camp Upton, on December 15, 1918, received.

This local has unanimously voted that they will be pleased to allow their members to go to Camp Upton and work gratis on the day of ques- tion, and also any other camp that the Commission on Training Camp Activities or the Stage Women's War Relief may request them; being glad of the opportunity to help in any small way the work that is being carried out by the State Women's War Relief Fund and the Com- mission on Training Camp Activities.

We wish to take advantage of this opportunity to thank the Stage Women's War Relief Fund for the many kind favors that they have shown to our members that are in the United States Service, a great many of these members have written us that they have received from Stage Women's War Relief Fund various packages containing gloves, sweaters, etc., and I wish to assure you that they and we, that have been left at home, fully appreciate the kindness that the Stage Women's War Relief Fund have shown them.

Trusting that you will let us know of anything that we can do to help along your great cause, I remain,

Sincerely Yours,
(Signed) Charles C. Winthrop,
Corresponding Secretary.

It is understood that a similar re- quest had been made to the Federation of Musicians, but no reply had been received early this week.

WAR HERO UNDER ARREST

Syracuse, N. Y., Dec. 4.
Captain Donald F. Hammond, war hero and British aviator, son of a prominent Tompkins County family, is being held here while the police investigate a check given in payment for a hotel bill. He was arrested by state troopers when he failed to produce his credentials which he says are in his trunk at the Hotel Waldorf, New York. It is said he left them there rather than pay a \$700 hotel bill and that he owes \$800 more to the Ten Eyck Albany. He was forced to leave the Hotel Onondaga here when attempting to take a show girl to his apartment. He then registered at the Yates as R. H. Jackson. At Albany he was T. B. Williams.

Hammond is said to be a son of Prof. William Hammond of Cornell and apparently has an income of \$1,000 a month, with a fortune coming

EPIDEMIC STILL PREVALENT.

The influenza epidemic still continues to worry theatricals. The number of points, in the south, the Pennsylvania, soft coal districts, the central west and the northwest which have again closed has increased over the list of last week. There is, however, but one large city caught in the reclosings, Savannah, which is expected to open again Dec. 9. From several of the towns again under quarantine comes the claim of dis- crimination but there is little doubt but that the disease will be present in many sections throughout the win- ter.

Los Angeles emerged Monday, theatres reopening to big business. The only far western city still closed is Salt Lake City, but that is expected to reopen next week. The local health board had promised permission to start last Monday but there was a postponement as in many other cases, showing the in and out nature of the influenza. Salt Lake has been shut for seven weeks. In the northwest, Butte closed again after being open for two weeks and there was great excitement among the theatrical people who marched to the city hall 150 strong to protest against closing theatres.

In Ohio the epidemic scare has again flared forth, with a number of towns shut down, Cincinnati health authorities are worrying Monday the schools of Cincinnati were closed indefinitely because of the number of cases among children, a new phase of the disease. The ban in- cluding theatres there is possible. A rumor that Columbus was closed was spiked by booking officials and all acts reported there Monday on time.

Schools have also been closed again in St. Louis, and it is possible that Chicago (including Gary, Ind. and Saginaw, Mich.) have shut again alto- gether. A flock of one nighters in the central west are also under a second ban. In Pennsylvania, Erie closed again as are a number of one nighters and there is a partial quarantine in other towns.

In the south Macon is still closed along with Savannah and Spartan- burg. The latter may start Dec. 9. Greenville opened Dec. 2 but there is talk of closing it again, too. Wilkes- barre, Pa., finally reopened this week and Canton, O., after seven weeks of quarantine, also resumed Dec. 2.

Canada is included in the resumption of the epidemic with Hamilton, Ont., reclosing Nov. 29, indefinitely. Other Canadian points do not appear to have been caught in the second epi- demic wave.

The "flu" quarantine went overboard Monday. Big business was the rule for theatres. The Orpheum with Eva Tan- guay headlining was sold out in ad- vance. At the Morosco "Pals First" took a big lead among the legitimate attractions.

Harrisburg, Pa., Dec. 4.

The influenza epidemic which has caused the deaths of 46,000 persons in this state, is again becoming serious at a half a dozen points. Up to date only smaller communities have been affected, the only important town closed being Erie.

At Johnstown the local health au- thorities closed the schools and churches but allowed the theatres to remain open. This is the only case known where the quarantine has favored amusements over others. Min- isters have entered a protest.

Chicago, Dec. 4.

The "flu" is playing a return date in

IN AND OUT OF THE SERVICE

CASUALTIES.

Martin J. Brennan (Brennan and Powell), died Oct. 27 in France. No cause of death is assigned by Harry C. Green (Fox Film). Brennan, who wrote to Vauxart under date of Nov. 2, saying: "The first boys from the 'Yip Yaphank' show to arrive over here were Hugh (Burry) Clarke, Jim Reilly, Harry Stover, Marty Brennan, Louis (Slim) Gant, Ilavay (Zeke) Green, and the first to give his life, for his country was Martin J. Brennan." It seems quite likely Mr. Brennan was killed in action or from wounds received. Mr. Green's address is Headquarters Co., 138th Field Artillery, A. E. F. Last week at Camp Upton, L. I., a postcard was received from a musician formerly at the camp, now in France. It stated there had been a bad railroad wreck with American troops aboard. The card named two who had been injured and two killed, from among those of the "Yip Yip" company over here (Century, New York). The boys at the camp through a solution, lined brought out the names which had been penciled by the censor abroad. Among the names was that of Martin Brennan. No reports of a railroad accident over there have been received in New York, and the authentic letter of Mr. Green's mentioning Brennan's death arrived several days following the receipt of the postcard.

Lieut. Kenneth Sawyer Goodman, U. S. N., died at the Great Lakes Naval Training Station, Nov. 30, of influenza. He was senior aide to Captain William A. Moffett, commandant. Before enlisting in the navy, Lieut. Goodman was on the way to a place of importance in the theatre, as the author of various short plays, including "The Game of Chess" and "Barbara," both of which were acted at the Fine Arts Theatre, Chicago, during the regime of Helen Payne. "A Man Can Only Do His Best," staged at the Gaiety, Manchester, Eng., in the summer of 1914, and "The Hero of the Santa Maria," acted by the Washington Square Players in New York last year.

Corp. Harry Froelich, son of Henry leader of the orchestra at the Grand opera house, Cincinnati, was killed in action before the hostilities ceased. Young Froelich was formerly violinist at the Orpheum, Cincinnati.

Leo Ford, Base Hospital, No. 17, A. P. O. 721, A. E. F., France.

Wilfred John Lee (sergeant), late of the Sutcliffe Family, English act, killed in action.

Sammy Lee, wounded in action, recovering at present at Middle Hospital, No. 2, France (Co. E, 9th Inf., A. E. F., France).

Sam Stemp, now in St. Andrew's Hospital (Benedict ward), Ellis Hill, London, Eng., was shot in battle just before signing of the armistice. Mr. Stemp was formerly connected with Hunter Island Inn, Pelham, New York City. He enlisted in the Canadian Army.

Carl MacVitty, of the theatrical firm of Gaskill & MacVitty, Chicago, who has been in Italy for the past two years in service with the U. S., expects to start for home as soon as he is convalescent. MacVitty became ill in Genoa and went up in the Italian mountains to regain his health.

Frank Huber, formerly in the World Film New York office, is a returned casualty. He was a member of the 332nd Division and in recognition of valor had been appointed to an officers' school overseas. On the morning he should have left the division for the school, his regiment "went over" at Chateau Thierry and Huber went with them, declining to be absent from the charge. He received an

explosive bullet, which penetrated the knee.

Alfred E. Ginhert ordered to report at Kelly Field, Tex., Nov. 13. Ed Sedgwick (Fox Films) received a commission in the First Field Artillery.

Lieut. Harry Berry (Bell-Thayer Bros.), bayonet instructor at Camp Gordon, Ga., assigned to U. S. Reserves. Perrin G. Somers, Aviation Corps, discharged, and returned to the "Hip, Hip, Hurry Girls" at Providence.

Percy Elkeles, storekeeper in the Navy, and assigned in New York since enlisting, released from service Dec. 2. Brock Pemberton, who recently left to enter the service, has returned to the Arthur Hopkins press department.

George Wagner, Philadelphia, discharged from the Army, rejoining Bart McHugh's production act, "That's Going Some."

Lieut. Paul Dickey has advised friends he is in a hospital in England at present suffering from the influenza, but on the way to recovery. Clinton S. Peterson ("Novelty Clinton") promoted to sergeant and attached to Co. D, 1st Aircraft Machine Gun Batl., A. E. F., France.

For Bradley, discharged from the Navy Dec. 2, reopening in vaudeville in a new musical novelty employing a player-piano.

Wallace Bradley, discharged from the Navy, reunited with Greta Ardine in a new spectacular dancing act with a pianist (Harry Weber).

Bert Lytell, in the Officers' Training School, Waco, is expected to be on his way to the studio studios the latter part of this week.

Johnny Collins, the U. B. O. booker, has been released from the navy and has returned to his booking desk in the Palace building.

James Savo has been discharged from the army (Camp Eustis) and will rejoin, professionally, Frank Cook, resuming as Savo and Cook.

Sergeant Charles Walsey, formerly one of the Wheeler Brothers (acrobats), expects to reorganize his vaudeville act when mustered out. He is at Camp Jackson.

Max Weilly, athletic instructor, and Melissa Ten Eyck, entertainers for the past three months at Camp Greenleaf, have returned to New York and will open in a new dancing act.

Sam Turner returned to the box office of the Globe, New York, Monday. He was mustered out of the service at San Antonio, where his infantry unit had been shipped in readiness to take a steamer for overseas duty.

Ivan Bankoff, the dancer, was called into the service at Chicago Tuesday, because of an irregularity in his questionnaire. He was absolved from any intentional guilt, but it was deemed necessary that he serve. He went to Camp Grant, Ill., canceling his booking at the Wilson Avenue Chicago.

Jack Squires and Johnny Mack (Miller and Mack), stationed at Pelham Bay and recently transferred to the S. S. "Louisville," were honorably discharged from the Navy Nov. 29. Squires and Mack are returning to vaudeville, the latter to resume his former dancing act with Miller.

Dick Phelan, brother-in-law of Frank Loomis, is reported missing. He was a flyer and after having several Germans to his credit, on Oct. 31 he went up and engaged an enemy machine. After downing it he started after another and that was the last seen or heard of him to date.

Lodewick Vroom, formerly Henry Miller's general manager and now a lieutenant in the Canadian Army, has received an honorable discharge and will shortly return to New York, ready

(Continued on page 36.)

VOLUNTEER CAMP SHOWS.

What probably was the first complete theatrical performance ever given in a hospital took place last Sunday evening (Dec. 11) at the Debarcation Hospital, Sixth Avenue and Eighteenth street, when "A Stitch in Time," Oliver D. Bailey's comedy-drama, was presented with the entire cast and scenery, headed by Irene Fenwick.

A minstrel show with musical revue features by American civilians was held by the American Marines stationed at Peking, China, Oct. 11-12. The proceeds went to the Peking Chapter of the American Red Cross. The music was furnished by the Marine Band.

Camp Dix of late has been a regular theatrical incubator judging from the number of shows that the New Jersey cantonment has turned out from its soldier ranks.

The first big show was produced last month, entitled "You'll Like It," which played two nights in the Liberty there and then went on a tour of towns adjacent to New York, Norman Hackett, "V" director of entertainment, put on the show but it was Private William Sully (Five Sullys) who not only staged it successfully, but copped the individual hit of the show, his singing and dancing holding up the performance.

The second show was a farce, "Fox Trot," by Lieut. W. S. Lahey, 311th Infantry, A. E. F., which Leopold Lane, "V" director of entertainment, first produced last week in Camp Dix, with an out of town tour booked by Director Lane. In succession were played Proctor's, Elizabeth; Little Theatre, Philadelphia; Private Richard Moss; "Sense and Nonsense," Privates Guyot and Muller; music out of a saw, Private Clyde Critchfield; monologue, and Private Willard.

HASTENING MUSTERING OUT

War Department regulations on the mustering out of service of men now in cantonments and who were not sent overseas, call for the discharge of those men able to step into jobs or resume occupations immediately after returning to civilian life.

Sergeant Gladys (glorified), who was overseas and returned to Camp Dix, has already been discharged. Abe Feinberg, the agent, securing bookings for a group of players who were in "Yip Yaphank" among them also being comedy acrobats, and Vincent D'Arizzo, the juggler. It is expected they will be released in time to start booking, which began Dec. 23. It is assumed that such men can obtain precedence in being mustered out, but with the application to the commandant from the agent appears to have clinched the matter in the cases named.

Now discharged from service because of good work as entertainers are Sydney Phillips, Buck Mack (Miller and Mack), Ernest Golden, Jack Squires, Bob Adams, Sam (Balford and Chalm), and Violini. The latter two appeared with the Pelham Bay Band during the Liberty Loan drive. All are from the Pelham Bay station. Also now out of the navy are Andy Brannigan and Johnny Ford, the latter one of the professionals sent overseas for entertainment purposes by the naval authorities.

K. of C. Canteen in Times Square.

The Knights of Columbus is erecting a "Canteen" at the apex of the triangle between 45th and 46th streets, in Times square.

James W. Fitzpatrick, formerly in vaudeville and now of C. secretary is reported as having been assigned to the charge of the Canteen.

THINNING OUT CAMPS FOR SHOWS

Information on the way the cantonments will be populated weekly is becoming more exact.

R. R. Smith, one of the heads of the Commission Training Camp Activities, was in New York this week in conference with J. Howard Reber and Daniel Frohman. Mr. Smith stated that after a talk with Secretary Baker it was certain all the regular cantonments will be kept operating until late in the spring at practically full complements. Several of the embarkation camps are being established as debarcation camps. In that class were Merritt, Upton, Devens, Dix and Mills. All will be busy spots throughout the winter, as will many of the other big cantonments, but the five camps mentioned will hold between 5,000 and 40,000 men for the next year.

The number of cantonments has actually been increased over the original 16, and there will be 19 during the winter. There is a difference between cantonments and camps. The latter is the term used for quartering and training of national guard troops. It is a term used for quartering and training of national guard troops. It is a term used for quartering and training of national guard troops.

The cantonments proper are the places where enlisted and drafted men were concentrated.

All the small theatres are being eliminated as far as the Commission's booking department is concerned. When data is at hand showing poor conditions for attractions, bookings are ordered stopped. The usual minimum number used to cause cessation of bookings is 5,000. In all camps with only that number the Commission turns over the matter of entertainment to the resident Y. M. C. A.

It is in this way that attractions are being protected and warned off camps of small size and small numbers. The prediction is that attractions starting over the camps now should fare well by routing in and out of civilian territory and the cantonments.

New cantonments added to the original group are Stewart, Humphries and Eustis (Lee Hall, Va., which will be one of the largest centers). Camp Stewart at Newport News and being a combination naval and military base quarters will have the greatest number of men at any single point.

Harry Stubbs, of the Commission, has dropped several more camps over those announced last week. They are Bowie and Wheeler, both of which will, after the middle of the month, have less men than the minimum number.

\$25,000 IN SOLDIER SHOW.

Wilmington, Del. Dec. 4. "Who Stole the Hat," the latest musical soldier play, given and acted by the men of the Aberdeen, Md., Proving Grounds opened here Thanksgiving Day.

It is said to be the most expensive service show yet. Twenty-five thousand dollars is reported to have been spent on the production before the curtain went up.

Jack Mason staged what is regarded as "some show," both musically and scenically.

"Who Stole the Hat?" opens at the Lexington Dec. 23.

The current soldier show there, "Good Luck Sam," moves to the Knickerbocker, Dec. 9, for another two weeks' stay in New York.

CANES FOR WOUNDED SOLDIERS.

Eliza Fay, ("The Belle of Ave-A"), is asking the profession in a circular letter for canes, new, old or discarded, which she wishes sent to her home, 511 West 18th street, Manhattan, N. Y. 1919. She is distributing these to convalescent soldiers and sailors.

N. V. A. COMPLAINTS

On behalf of Eugene Byrns, his partner, Anna Vivian, has entered a complaint with the National Vaudeville Association, alleging that they have the right to the use of the title of "What Girls Can Do," as they have appeared in an act for more than a year known as "What Women Can Do." Recently they write to Jules Delmer for work and he replied that the title of their act might conflict with the one used by the other. The Byrns-Vivian act has played in the west for a year and they ask the N. V. A. for relief in the matter, stating they protected their material with **VARIETY** Aug. 13, 1917. In their complaint they also state that Joe Shea produced an act, "What Girls Can Do" in September, 1917, but as the act only lasted ten days they did not think it was worth while to enter any complaint about infringement of title. In the early fall of 1917 an act called "What Girls Can Do" appeared at the Dryckman, New York, where they played vaudeville and pictures, in which Anna Vivian, a sharp-shooter; Lester, the whistling girl; De Pinna, a strong woman, and the MacKinnon Twins, singers, took part. The act was produced by Joe Shea. He discarded the idea, but submitted it as a possibility to Rosalie Stewart, who this season produced the act called "What Girls Can Do." Miss Stewart endeavored to have the title copyrighted, but was informed by Nathan Byrkan, her attorney, a title cannot be copyrighted. Miss Vivian says that through the conflict in titles of similar acts, it is difficult for her to find engagements in the east. Miss Stewart replies the idea was first used by Mr. Shea, for whom Miss Vivian was working in the act, and that Shea gave her full permission for its use. The N. V. A. has taken the matter up for adjustment. Wood and Lawson have registered a complaint stating some other act is using their name. They cite that in **VARIETY**'s Bills Next Week, of Nov. 22 for the week of Nov. 23, the names of Wood and Lawson were printed as booked at the Olympia, Cleveland, the first half and at the Priscilla, Cleveland, the last half of that week. They claim that this time had never been submitted to them, nor have they ever played those theatres. They ask the association to ascertain what act is using their name and the booking agent of it. Billy Garden has filed a complaint against Billy Shorow, who has the right to the use of a comic song entitled "When You're Married, You're a Nut." Garden claims he is part author of the song and owns the copyright. Shorow in reply states he was working the song and the copyright for the number from Ned Dandy, an author. The N. V. A. has called upon Dandy for an explanation. Billy Carr, in vaudeville in "Love Me, Love My Dog," has complained against Thornton and Thornton, who are on the Poll time, stating the Thornton act is using a line where they call a dog "Ingersoll." Carr says his act was written by Otto T. Johnston. The latter appeared at the hearing and exhibited a copyright for all the material in the Carr act. Thornton and Thornton were notified to at once remove the line in question. It was decided in the complaint of Sam Hearn, it would be necessary for Hearn to produce something in writing in proof of his assertion he was actually booked at the Garrick, Wilmington, Del., before the N. V. A. could proceed with the investigation. Hearn stated he had nothing of that kind. Hearn appeared at the Maryland, Baltimore, last week. Sunday

he left for Wilmington, Del., and reported at the Garrick. Finding himself neither billed nor booked as far as the house knew, Hearn called on W. L. Dockstadter, manager. Mr. Dockstadter asked Jack Dempsey, his booking man in the United Booking Offices, and Dempsey replied that a tentative booking ("pencilled in") of Hearn for this week at the Garrick made some time ago was shortly after erased. Hearn's agent was Harry J. Fitzgerald. Mr. Fitzgerald is reported to have stated he did not consider Dempsey's pencilling in a booking. A complaint was registered by Stan Stanley against Henry Lewis in which Stanley alleges that Lewis has appropriated his idea of paying for laughs. The complaint is now under investigation, and both acts were caught this week by N. V. A. investigators.

FORUM.

Edmonton, Can., Nov. 24. Editor **VARIETY**: We wish to express our appreciation in **VARIETY** of Robert McDonald, proprietor of the Selkirk Hotel in Edmonton, during our enforced lay off here through the epidemic. When we asked Mr. McDonald for rates he replied for us not to worry, but to go right ahead, enjoy ourselves, and we could settle our hotel bill at our convenience. Our bill while we were at the Selkirk, when rendered, was most reasonable. We think it but due Mr. McDonald that his kindly and courteous treatment of professionals be made known to the profession.

Jones and Sylvester.
Jone Mills and Co.
Billy Innes.

(**VARIETY** has received several anonymous letters since the outbreak of the epidemic mentioning hotels where the exact reverse of the above was cited as the fact in connection with professionals. These letters were not published as they were unsigned. If writers will believe the second paragraph in the head of this department, they may realize their anonymous letter writing will be futile, for publication in **The Forum**.)

CIRCUS HIT IN CUBA.

Havana, Dec. 4. The Santos-Artigas circus, now in its second week is playing to great business. May Wirth, a new equestrian attraction to it, is set down as a "riot." The first eight performances drew \$40,000 and the "house" is sold out weeks ahead.

EVADED A FINE.

Chicago, Dec. 4. Helen Leach Wallin had a set-to with Walter Buhl, manager of the Wisconsin Avenue Theatre, this week. Helen's wire act trio was booked at the house. On arriving she discovered that the stage was too small for her paraphernalia. One of her assistants refused to go on as a result. Buhl insisted that the act appear. On Miss Wallin's refusal he slapped a \$25 fine on her act. Miss Wallin refused to pay the fine. Buhl threatened to have the act's rigging. Helen stood pat. At the last moment Camille's Birds replaced the act. Helen got her rigging. Buhl did not get his fine.

Camps' Chicago Office Closed.

Harry S. Lorch, the western booking representative for the cantonment theatre circuit in the New York City. Severing connections with the Liberty theatre division, he will again take up theatrical work.

With the closing of the Chicago offices, future bookings for the western camps will be handled from the New York offices.

SERVICE ORGANIZATIONS.

There are steps being taken at present to bring about an amalgamation of all the war veterans in the country, and a National Charter has been applied for through Congressman George F. O'Shaughnessy, at Washington, D. C. The objects are to promote the general welfare of all veteran of the U. S. Army and Navy who have served the country in any of its wars. A National Headquarters is to be located in Washington, D. C., and there are to be state headquarters in each capital city.

Those of the profession will be given a special charter for a unit in the organization to be composed entirely of them. Those of the profession associated in the overseas work, entertaining or otherwise, in conjunction with the Y. M. C. A., Y. W. C. A., K. of C., Jewish Welfare Board, American Red Cross, or War Camp Community Service, are eligible to membership in the auxiliary. The details regarding the organization can be obtained by those desiring to become charter members by addressing W. W. Ward, at 14 Central Park West, N. Y. City, who is associated in the work of organization.

PADDY McMAHON SUEDE.

Hartford, Conn., Dec. 4. Albert C. Bill, the attorney of this city, has been retained by Sam Bernstein of New York City to bring an action to recover \$2,600 against Paddy McMahon, the New Britain vaudeville manager. Mr. McMahon owns the Empire Theatre, this city, playing pictures, estimated to be worth \$125,000. Mr. McMahon is rated a millionaire. Bernstein bases his claim upon an alleged promise by McMahon to pay him \$25 weekly for furnishing vaudeville programs to the McMahon (Keeney's) Theatre in New Britain. The Bernstein claim covers a period of two years.

Other claims reported to have been pending by Bill for suit against McMahon are for \$450 and \$166, the first held by Feltman, an agent in New York, who alleges McMahon paid an act booked by him that much less than the agreed upon salary and Bert Lamont has a similar claim for the \$166.

FASHION SHOW ACT.

A new fashion show act is being prepared for vaudeville, with the sponsorship and backing of Hickson, the Fifth Avenue creator of women's modes. The turn will be somewhat along the lines of Lady Duff Gordon's (Lucille) of last season, but will go further, since instead of miming models the mannequins in the Hickson act will sing, dance and have lines, there being a story surrounding the fashion display.

Wilfred Berriek who was for a time interested with Herman Timberg in vaudeville producing is putting on the new style display.

DECIDING ON AGENT.

An argument over the booking of Fenton and Fields (formerly Fenton and Green) has arisen, and will be decided by the U. B. O. late this week. The act during the epidemic lay-off asked Rose & Curtis to release them. After the houses opened Gene Hughes presented the act for booking and a controversy arose as to which agent the act belonged.

Frank Wolff in Vaudeville Charge.

Philadelphia, Dec. 4. With the passing of his late father's theatrical interest to him, Fred Nixon-Nirdlinger has virtually, for the present, anyway, passed over the direction of the vaudeville theatres in Frank Wolff.

Miles, Cleveland, With Vaudeville.

Chicago, Dec. 4. The Miles repeated with vaudeville this week, with Marcus Loew's bookings, as formerly.

ILL AND INJURED.

C. W. Rubenstein, ill for a fortnight; with pneumonia, is "out" again.

George Choo, the producer, ill this week and threatened with pneumonia. Mrs. M. W. (Buck) Taylor, of Philadelphia, is ill.

The wife of M. Thor, girl act producer, is ill with influenza.

George Primrose has left Roosevelt Hospital where he had been operated on for abdominal trouble Nov. 14.

J. Gordon Edwards (film director) is ill at his home in New York with influenza.

Charles C. Shay, president I. A. T. S. E., is ill at his home in New York. His condition last week was serious.

Nellie Luckie (Luckie and Yoast) confined to her home in Brooklyn with a broken ankle.

Louis Gliding, booking manager for Proctor's, Newark, N. J., underwent a successful operation on his nose and ears Nov. 30.

Julia Sanson was out of "The Canary" both performances last Saturday, because of laryngitis. Miss Bates played her role.

Herbert Lubin (pictures) is in Dr. Stern's sanatorium, 306 West End avenue, New York, where he will undergo an operation this week.

Harold De Becker is out of the cast of "The Voice of McConnel" and is seriously ill in a Chicago hotel with influenza. His mother left New York Tuesday to be with him.

Marc Klaw (Klaw & Erlanger) who has been ill for several weeks returned to the Amsterdam theatre building Monday, sufficiently recovered to resume his duties.

IN AND OUT.

Reddington and Groat out of the Jefferson, Monday, illness; replaced by the Three English Rosebuds.

Cecil Cunningham out of the Majestic, Milwaukee, Monday, illness. Replaced by Chas. Irving.

Rose and Bernard (now separated); replaced by Lillian Shaw at Shea's, Buffalo, this week.

Bobbie O'Neill and Co., out of 23rd Street last Friday; sprained ankle. Replaced by Ted Doner Friday and Mills and Moulton, rest of week.

Inman and Lyons, out of Woonsocket and Awituck last week, illness; replaced by Carboni and Raymond.

McNally and Ashton replaced Mom-pam and Nat (billed) at the St. Denis, Montreal, this week. At the Princess, Montreal, Monday, Belle-praire Brothers (billed) were replaced by Rosina and Co.

MARRIAGES.

Edwin H. Hedderick (Signal Corps, U. of Mich., formerly in vaudeville) to Nellie R. Bennett (Four Bennett Sisters) at Ann Arbor, Mich., Nov. 28.

Mrs. Margaret Ames to Jules Byrhn, Rockford, Ill., (non-professionals) at the Church of the Transfiguration, New York, Nov. 26. Mrs. Byrhn has appeared in Broadway productions.

Lou Howland, assistant director, Famous Players Film to Ethel Weber (sister and secretary to Lois Weber) at the Chapel, Mission Inn, Riverside, Cal., Nov. 28.

BIRTHS.

Mr. and Mrs. Francis Wilson at their home in New York, Nov. 26, son.

Mr. and Mrs. Rich Sonnenberg at Chicago, Nov. 26, son. Mr. Sonnenberg is attached to the Chicago staff of the Witmark music company.

"Notorious Delphine" Closing.

New Orleans, Dec. 4. "The Notorious Delphine," vaudeville playlet, ends its tour this week at Little Rock. W. L. Thorne, featured in the playlet, is to organize a dramatic stock for Memphis, with local business men financing it.

Meagre advice concerning the blaze was only contained in above despatch. It is assumed the fire occurred when the house was empty.

Great Meadow Prison had a three-hour entertainment in the mess-hall Thanksgiving.

C. Francis (Chuck) Reiser is remaining in New York, considering sticking to the legitimate stage. He was reported as leaving for the Coast to direct the new Billy West comedies.

Herman Moss has severed connections with the Joseph Moran interests. At present he is devoting his time to organizing shows for tours of the cantonment theaters.

John Pollock, the Orpheum Circuit press representative, is on a week's vacation, having gone to New Orleans by train last Saturday. He is returning via boat.

J. J. Rosenthal has resigned as manager of the Bronx opera house, and starting Jan. 1 will be affiliated with A. H. Woods and take care of the Al Woods Theatre and office building in Chicago.

Bert Levy has received a letter from Major General Bell, Commander of the East, thanking him for a picture which he drew of the General and presented to him during his act at the Hippodrome, Nov. 27.

Charles Dow Clark, the David Belasco of last season's Cohan Revue, is having a play written for him in which he will have a character comedy role. Cohan & Harris will produce the new play.

Pearl Seklin, general manager for Henry Miller, after having worked up from a stenographer's position in the Henry Miller offices, is about to go to London to become private secretary to Gilbert Miller, Henry Miller's son.

Bonita and **Lew Hearn** are in receipt of an offer to go to London again, to appear in a new revue scheduled for presentation at the Alhambra next March. There is more than a likelihood they will accept.

Cyril Keightley is not going to London for the present. After he had made application for a passport he received a flattering offer to stay in New York and open in a new play by Rachel Crothers, which the Shuberts have put in rehearsal.

John L. Shine, an English actor, whom Charles Frohman brought to this country before the war to support William Gillette, is to have an important role in the new non-star stock company which Joe Maxwell is forming here to take to Los Angeles.

Pauline Frederick's contract with A. H. Woods for her return to the legitimate stage, goes into effect next September and is for three years. She goes to the Coast in January for Goldwyn, making pictures for them until she resumes her dramatic activities.

Dupree and Dupree, a cycling act, expect to sail for England, within a fortnight, by way of Canada. They are awaiting passports which have been promised them, as they are British subjects. Willie Edelman has booked them to appear in England about Jan. 1.

The first program for Dec. 23 at the Colonial, New York, to be arranged by I. R. Samuels, will have George White and Co., Belle Baker (second week), Avon Comedy Four, Rice and Werner, Maude Earl and Co., DeLeon and Davies, Kranz and La Salle, Josie O'Mears.

Two of the Henry W. Savage shows are reopening. "Everywoman," closed since the epidemic ended its road travels, starts out again Christmas Day in Wilmington. Arthur Phinney will manage the show, with Frank Cruickshank ahead. "Pom Pom" reopens also

Christmas Day, with a southern route booked.

Harry Houdini was in New York Monday with the plaster cast off his wrist. He has a ten weeks' leave from the Hippodrome. Three of them have been spent by Houdini before the camera. He may play vaudeville during the other seven weeks outside Greater New York, according to permission given by the Hip management.

The first performance ever given on Riker's Island, New York, occurred Thanksgiving, when the United Booking Offices sent over eight acts, stage managed by Ben Barnett. Warden Honeck of the Island gave the group special attention. Riker's Island has a nondescript collection of New Yorkers, many drug addicts asking to be detained there temporarily.

George Everett, "community singer" now appearing in western vaudeville shows, was one of the first volunteer entertainers to go overseas. He was sent over by the Y. M. C. A. last February together with Frank Bradley, Elizabeth Wood, Carolyn Larkins, Helen Rochester and Scotty Provan, most of whom have also returned.

The suit against Arthur Shaw, of "Be Calm Camilla" for \$2,000 damages, was settled in court Saturday, through the plaintiff's counsel, O'Brien, Malevinsky & Driscoll. The plaintiff, Julius Meyers, Jr., an infant, acting through his father, alleges he sustained serious injuries by the defendant's car, due to reckless driving while in an intoxicated condition.

Earl Derr Biggers, author of the novel, "Seven Keys to Baldpate," which George M. Cohan dramatized, has turned dramatizer himself. He has put a story by Christopher Morley, entitled "Kathleen," appearing in a recent number of the Saturday Evening Post, into play form and will produce it himself immediately after the new year.

The opening session of the six-day bike race at Madison Square Garden at midnight Sunday, held one laugh. There were a group of sprints, and after each the announcer would call off the winner, then generally been dead quietness after that. During one of the lulls, a voice from the gallery called out "Three-thirty and 100 overcoats stolen." The mob went into a roar of laughter.

"The Dauphin" is a racehorse owned by George Choos. It ran one day last week at Bowie, finishing second at 35/1 for the place in the mutuels. Mr. Choos placed a wager on a horse in the same race. It finished last. He had informed his friends in New York that "The Dauphin" was a good horse, but he didn't have a chance that day at Bowie. Mr. Choos has gone back to producing girl acts.

The father of Hildegard Lachman, age 11, was fined \$25 in police court when the child was arraigned through having appeared in a Brooklyn theatre. The act is known as the Lachman Sisters. The custody of the child was restored to the parents, with the court defining what it believed should be the manner of rearing children on the stage, as to recreation, education and care.

R. H. Davis, editor-in-chief of all the Munsey publications, told a group of his friends at the Players Club the other night, that he had just acquired the publication rights to a story written in motion picture synopsis form with "cut backs" and "fade outs" and all the other tricks of the camera trade. Davis says, incidentally, that it ought to make a whale of a picture, altogether, aside from the fact of its novelty of form as a story.

The detectives of the city are seek-

ing a man described as five feet ten inches tall, weighing 160 pounds, dark complexioned and possessing a foreign dialect in connection with the casting of various spurious checks and the larceny of a diamond ring. He claims his name is Lewis S. Stone and that he is the author of "The Tailor Made Man," written by Harry K. Smith. He also states that he has written a vaudeville sketch and some scenarios which have been successfully produced.

Muriel Starr, who is now in Australia where she married, has a non-professional husband in W. H. Johnston, who went to Australia two years ago as the managing director there for the 'Wrigley Spearmint gum. Up to 1916, chewing gum in the Antipodes was unknown. Johnston is a Chicagoan. He met his wife July 4 at Melbourne where she was appearing in "Within the Law." Miss Starr has been playing a starring engagement for the past year over there under the management of the J. C. Williamson firm.

"The Accomplish" is again being made ready for production, this time by A. H. Woods. The piece was first written by Samuel Shipman. Max Marcin touched it up John Cort started to put it on, having Josephine Victor in mind for starring. Mr. Shipman objected to Marcin's corrections. It has practically been rewritten since then by Shipman. The last act will be done in acrimony, with lightning novelties. The original name of the play was "The Target." W. H. Gilmore is staging it.

Through an item in Variety several weeks ago to the effect Stanley Jefferson, who has been here several years and is the son of an English theatrical manager, was considered missing by his father, the young man is in communication with his parent, who feared he had been called to service and been lost. Communication was made between son and father through George Arliss. Young Jefferson was located in the west. He had been rejected for service but had not written home for two years.

Bonita and Lew Hearn, who prior to their recent return to vaudeville signed an agreement for a tour with a road show organization under the direction of Moss & Atwell, were forced to cancel their vaudeville time because of this agreement. The Moss & Atwell show is to start its tour in about a week in the northern part of New York state. Bonita and Lew Hearn played a return engagement at the Fifth Avenue the first half of the current week. Their last showing at the house was only two weeks ago, when they failed to finish the engagement.

The long promised restoration of Seventh avenue in the vicinity of 59th street to something like its former condition seemed more of a reality a few days ago when a massive scaffolding of iron and timber which has long spanned the avenue near 56th street was finally torn down. This structure had done more to render the neighborhood unsightly than any other one feature, rendering one building which it overshadowed entirely tenantless.

Bill Lykens was fairly cheerful Saturday afternoon after having been robbed of \$90 through the thief leaving him his Police Reserve badge. Bill had grown kind of careless since becoming an auxiliary cop. Saturday he was lugging around in a pocket of his trousers \$90, some of it in a check. Whoever cut the slit in Bill's pocket showed no partiality between the coin and the check, they just grabbed it all. Mr. Lykens said he thought that when the crook found out he had robbed a police reserve with a metal badge, he would return the money. (Bill almost pulled the old one about he was afraid they would come back for the badge.)

AFTER THE WAR BUSINESS SETS REMARKABLE PACE

Unprecedented Early December Returns at New York Box
Offices, Following the Ending of World's Conflict—
Usual "Before-Christmas" Let-Up Expected—
Philadelphia and Boston Show Quick
Recovery After Epidemic.

Business in the legitimate houses continues at a pace not unprecedented for pre-holiday weeks. Managers appear too pleased with takings to stop to analyze the cause of the heavy box office draws, but the reasons lie in the victory of the Allied forces, the passing of the epidemic in the East especially, and the promise of the early return of the American Expeditionary forces, all of which has tended to lift the pressure under which amusements labored from the start of the season.

With the release of the "pressure" it had been predicted that the season would rebound, which has turned out true to "dog's." The belief now is that, while there will be a let-up for the next two weeks and until Christmas, which is natural, the balance of the season will continue brilliantly.

Broadway is not the only city enjoying good business, and the whole Eastern section reports exceptional takings. That is particularly true of Philadelphia and Boston, both of which centres had been hard hit with the epidemic.

Last week's group of metropolitan openings developed several attractions which looked like assured hits. Leading is "Oh, My Dear," at the Princess, which drew over \$6,000 for a five-day week, including the private opening, which was mostly given to the press and invited guests. The show should better the \$7,000 mark this week, possibly through the \$3 top and capacity for the little house. "Roads of Destiny" at the Republic is also considered of great promise. It drew nearly \$10,000, although the premiere was on Wednesday night. Good business is also claimed for another recent addition, "The Little Brother" at the Belmont.

Cyril Maude in "The Saving Grace" is due to slip out of the Empire around the holidays to be succeeded by William Gillette in "Dear Brutus." Arthur Hammerstein's new show, "Somebody's Sweetheart," which has been hitting a \$13,000 pace on the road, will come into the Central Dec. 23. On the same date, Bertha Kalisch will move from the Harris to the Fulton, "A Stitch in Time" then leaving the latter house. The reason for the switch is that the Fulton is of larger capacity. The Harris was offered to George Mosser for rental before a lease was given to Thomas Dixon. "Miss Simplicity" at the Astor has jumped, and its stay is now predicted all winter.

Winthrop Ames' splendid production, "The Betrothal," at the Shubert is doing, but fairly. "Sleeping Partners" at the Bijou is drawing well, but can show little profit. "The Canary" at the Globe, after the opening spur, hardly holds up to the usual Charles Dillingham musical offerings there. "The Big Chance" is slipping, and when Grace George is ready it may take to the road instead of going to another house as first planned. David Warfield in "The Auctioneer" is due to leave the Manhattan at the end of next week. "Good Luck, Sam" leaves the Lexington Saturday, and Harry Lauder begins his tour there Monday for one week.

Three shows departed last week, two without announcement. They are Leo Ditrichstein in "The Matinee Hero" at

the Belmont and Henry Miller and Ruth Chatterton in "Daddy Long Legs," and both houses are dark. Miss Chatterton and Mr. Miller opened at Detroit this week in a tour of "A Marriage of Convenience," with Lowell Sherman added to the cast. "The Long Dash" left the 39th Street, and "Betty at Bay" started there Monday. From reports of that piece, the only new show this week, the 39th Street will continue its cycle of attractions and immediately seek a new one.

An example of the comeback business is shown by the Hippodrome takings, which last week beat \$6,000. There were four capacity performances, with both shows Thanksgiving Day scaled at Saturday prices.

OLCOTT AT M. O. H.

Chauncey Olcott, in his new show, written by George M. Cohan, called "The Voice of McConnell," will open Christmas Day matinee at the Manhattan Opera House.

The week before the Manhattan will be dark. David Warfield in "The Auctioneer" leaves there Dec. 14, after six weeks. Last week Warfield played the old piece to \$21,000.

ADLER-TANNEHILL SHOW.

The new show which Felix Adler and Frank Tannehill are doing is being backed by Luman J. Beade, a wholesale shoe dealer of Worcester, Mass., who is now in the navy recruiting department. The last act of the piece is being rewritten, it having a war setting, which has been discarded.

Adler arrived in town Saturday after playing with "The Letter" and was immediately offered his berth back again by John Cort, Felix's inability to keep strictly to the script lines led to an argument and his release.

"TILLIE" PLAY TRIED.

Washington, Dec. 4. "Tillie," in which George C. Tyler is starring Patricia Collinge, opened here this week. The piece looks as though it will attract in New York, where it is scheduled to be shown shortly after Jan. 1.

WAR ZONE COMEDY.

William Harris, Jr., is casting George V. Hobart's newest play called "Our Own Boys," and rehearsals will be begun before the end of next week, it is expected. "Our Own Boys" is said to be the first out-and-out comedy to be laid in the war zone, the locale of Hobart's play being "Somewhere in France" back of the firing line.

BENNETT'S CIRCUS PLAYS.

Immediately after the first of the year Arthur Bennett, well known as an old-time circus man and of late years a frequent contributor of circus stories to the Saturday Evening Post and other magazines, will produce his own play of circus life which George C. Tyler has had under contract to produce for a year.

Tyler himself is the authority for the statement that the Bennett play has all the earmarks of success. His failure to produce it himself is due only to his decision to retrench in the matter of new productions for the remainder of the season.

EXPECTED GOODWIN SURPRISE.

Reports that Nat Goodwin was on the verge of marrying for the sixth time—sent a wave of fear from Detroit where the comedian was playing in "Why Marry?"—were not so far wrong as his denial would seem to indicate, if a rumor that has stood the Lambs' Club on its head the past few nights develops to be true. According to this rumor Goodwin is going to marry again when recovering from the operation on his eye and can leave the Manhattan, Ear and Throat Hospital, where he has been since Nov. 22. But, still according to this rumor, Goodwin had no idea of taking a sixth plunge into matrimonial waters when he entered the hospital.

According to his friends, the next Mrs. Goodwin is to be the last (or more accurately speaking, the latest) Mrs. Goodwin. They declare Goodwin is going to marry Margaret Moreland, who, before she obtained a divorce from him last summer, was his fifth wife.

Whether this rumor materializes or not, there is no denying that a heavily-veiled young woman, clad in a Russian sable coat has been a daily visitor at the hospital ever since Goodwin's arrival there from Kansas City two weeks ago. The lady who have had a glimpse of the mysterious visitor declare that it is Miss Moreland.

That the serious accident of which Goodwin was the victim, resulting from his mistake in a bottle of chloroform for eye lotion, may have brought about a reconciliation between him and his former wife is considered altogether probable by friends of both who recall the circumstances leading up to their first marriage.

Goodwin himself has never tired telling it was Miss Moreland who unquestionably saved his life when he met with the accident. The surf of a deserted part of the California coast in 1912 that kept him in bed for six months afterwards. Miss Moreland on her side has been anxious to intimate friends that it was during the long siege of nursing the actor that she came to love him. It was admitted by both that it was the accident that led them to the nuptial altar in May, 1913. Inasmuch as Goodwin has never yet made a secret of any of his weddings, it is to be expected that an announcement will be forthcoming in short order.

IDEAL HUSBAND "GETS IT."

Chicago, Dec. 4. "An Ideal Husband" at the Princess was mercilessly ridiculed by the critics. The opening drew almost nothing and the performance was ragged, several new members of the company being very unsteady in their lines. The production was soiled and of the one-night stand variety.

Fred Tiden, Lumsden Hare and Selene Johnson were the new principals, playing the three leading roles, and all got a share of the unfavorable reviews.

The presentation seems doomed for a failure here.

Louise Dresser Taking Month's Rest.

Chicago, Dec. 4. Louise Dresser has cancelled a vaudeville reopening and a tentative stock tour of a winter which was to follow, owing to illness, and has retired to French Lick for a month.

Extreme nervousness, an aftermath of the accident which befell her while she was playing in "Have a Heart" many months ago, is given as the cause.

Granville Has Engagement.

When Bernard Granville is discharged from the army he will be starred under the management of A. H. Woods in a new play. This will occur about three months hence.

NELLIE HURLEY TALKED OUT.

Nellie Hurley is out of the Shubert offices, having discontinued last Saturday after a continuous service of 16 years.

Miss Hurley was originally stenographer for Jos. J. Jacobs, of the Shubert firm, but for the majority of her long employment worked in expert capacity under Charles A. Bird. The latter resigned about a year ago to join Elliott, Comstock & Gest, Ralph Long replacing him.

Lately there has been friction, and Miss Hurley was out after having described one of the Shubert department heads as "a big boob." Miss Hurley was drawing a salary of \$85 weekly.

"FOLLIES" BUSINESS.

Following the record of \$32,900 which the "Follies" got in Washington, last week's business of the show at the Nixon, Pittsburgh, touched a little over \$33,000.

Youngstown's Grand Now a Market.

Youngstown, O., Dec. 4. The Grand, during its half century having sheltered the leading lights of the theatrical world, has been turned into a market house. The owners, finding present theatrical conditions unsatisfactory, decided to rent the building. A meat dealer occupies the stage.

Galli-Curci Charges Conspiracy.

Chicago, Dec. 4. Mme. Galli-Curci's Chicago has sent a lawyer here to fight her suit for divorce. He says her charges are absurd and that she is in a conspiracy against him.

Royalty at "Lilac Domino."

London, Dec. 4. The King, Queen and Prince of Wales attended a performance of "The Lilac Domino" at the Empire Nov. 23.

"Eyes of Youth" Anniversary.

London, Dec. 4. "Eyes of Youth" at the St. James has passed its 100th performance.

"The Boy's" 500 Performance.

London, Dec. 4. "The Boy" at the Adelphi has passed its 500th performance. Lance Listen of the cast has been married to Jessie Taylor, sister of Nellie Taylor, the leading lady of the company.

"Munsee" After the Holidays.

London, Dec. 4. Capt. Edward Knoblock has finished a new play of French family life, entitled "Munsee," for production at a leading London theatre after Christmas.

Drury Lane's Small Profits.

London, Dec. 4. The Drury Lane profits for the past year were a trifle over \$200.

"Maid of Mountains" Record at Daly's.

London, Dec. 4. "The Maid of the Mountains" at Daly's has a record there, when beating the run of "The Merry Widow" Dec. 9.

300th for "Naughty Wife."

London, Dec. 4. "The Naughty Wife" celebrated its 300th performance at the Playhouse Dec. 2.

Intoxicants Still Banned.

London, Dec. 4. Oswald Stoll has again unsuccessfully applied for the removal of restrictions against the sale of intoxicants.

Arthur Playfair's Estate \$25,000.

London, Dec. 4. The late Arthur Playfair left an estate amounting to \$25,000.

SIX AUTHORS GIVE BROADWAY THIRTEEN CURRENT SHOWS

Writers of Two or More Plays Revealed in Present List of New York's Attractions—Same Are Playwrights Unusually Prolific — Director Gillmore Staged Four Local Pieces.

Three shows now running out of eight on 42d street were staged by William H. Gillmore, the A. H. Woods director. It is claimed as a record. The attractions are "The Riddle Woman," "Under Orders" and "Roads of Destiny." Another play staged by Mr. Gillmore current on Broadway is "The Big Chance."

Authors who have more than one play current on Broadway are six in number, and none have more than two, except Rida Johnson Young, who did the book and lyrics for "Gloriana," "Sometime" and "Little Simplicity." Rudolf Friml did the music for "Gloriana" and "Sometime." Roi Cooper Murgue wrote "Sea for Three" and "Under Orders." (From Roy Thomas' script). Aaron Hoffman wrote "Nothing But Lies," and was co-author with Samuel Shipman in "Friendly Enemies." Guy Bolton and P. G. Wodehouse wrote the book and lyrics for "The Girl Behind the Gun" and "Oh, My Dear." Channing Pollock wrote "Roads of Destiny" and "The Crowded Hour."

RATES—CUT AND OTHERS.

The advent of the boom in business during the last two weeks has encouraged the bookers and this week there were five new buys added to the list of seats now in the hands of the agencies.

The new ones are "By Pigeon Post" at the Cohan for four weeks; "A Place in the Sun," Comedy; "The Better 'Ole," Com.; "Oh, My Dear," Princess; and "The Crowded Hour," Saloon. In addition to these there are "Little Simplicity" (Astor), "Three Faces East" (C. & H.), "Three Wise Fools" (Criterion); "Lightnin'" (Gaiety); "The Canary" (Globe); "Friendly Enemies" (Hudson); "The Unknown Purple" (Lyric); bringing the total to twelve. The cut rate list of regulars, however, is still holding up and the general indication is that some of the shows in town are not doing as well as they might by the fact that orchestra seats are obtainable at the chopped price. Lower floor accommodations can be had for "Ladies First," "Forever After," "A Place in the Sun," "Under Orders," "A Stitch in Time," and "Home Again," while balcony seats are obtainable for "Little Simplicity," "The Little Brother," "Sleeping Partners," "Be Calm Camilla," "Sometime," "Three Wise Fools," "The Big Chance," "Gloriana," "Nothing But Lies," "The Betrothal," "Betty at Bay" and "Sinbad."

MAY BE SPANISH!

Plans are being completed for a serious try at making Spanish drama and lyric opera popular in New York starting shortly after the first of the year. A Spanish-American company for the exploitation is incorporating, and the sponsors have in mind a Broadway theatre of large capacity at present dark. One of Spain's two noted dramatic stars will be brought here, together with an all-Spanish cast, since all the presentations will be in that tongue. A season of eight weeks is in preparation for the dramatic offer-

ings, which, if successful, are to be followed with the lyric opera pieces. They would be only similar to the vehicle used by the "Land of Joy," which is described as having taken material from any number of Spanish lyric operas. The star to come here has been giving a yearly season in South America heretofore.

A wave of things Spanish may result. At the Amsterdam Opera House hall there have been given Spanish entertainments consisting of songs, dances and playlets every Sunday afternoon for some time past, and the backers are reported to be "cleaning up."

REHEARSING "SUSAN LENNOX."

The Shuberts will put into rehearsal next week a dramatization of David Graham Phillips' last book, "Susan Lennox." The play, by George V. Hobart, is said to follow along the lines of Hobart's morality play "Experience" in that it is unfolded in 11 scenes, and is in effect a pilgrimage of the title character from the depths of despair to the heights of happiness.

HACKETT RETURNING.

Chicago, Dec. 4. James K. Hackett returns to the stage and will be featured in the Chicago "Better 'Ole" company. Percy Vivian of "The Rotters," is in support. "The Rotters" disbanded after terrible business here.

"The Ideal Husband" leaves Saturday to make room for "The Better 'Ole," after less than two weeks at the Princess, an utter failure.

KOLB & DILL SHOW ORDERED.

San Francisco, Dec. 4. "As You Were" has been ordered for Kolb and Dill from Harry Williams, book and lyrics, and Leo Flinders, music.

Kolb and Dill will appear in it as two Americanized Germans, minus chin pieces.

KLINE AT STRAND?

Negotiations were in active progress early this week for Harry Kline, connected with Charles Dillingham for a long time, and acted as resident manager of the Globe theatre, to become managing director of the Strand, filling the post made vacant by the untimely demise of Harold Edel.

"BALLYHOO" NEW TITLE.

"Modesty No Object" is being considered as the final title of Martin Brown's new play, which Charles Hopkins is whipping into shape for early production at the Punch and Judy Theatre. The original name was "The Ballyho," under which title it opened two weeks ago at Atlantic City.

Harry Mettayer has supplanted H. Cooper-Cline in the principal comedy role of the play.

Her Regiment Comes In.

Levy & Plohit's production of "Her Regiment" has returned to New York although it is said that it may take to the road again. It has had an uncommonly hard time on account of the epidemic, having played only about five weeks of the eleven it has been out.

VOLUNTEERS OVER THERE

VARIETY'S list of Artists who are now in France entertaining the American Expeditionary Forces. Most of the entertainers are appearing in the name of the Y. M. C. A. or the Over There Theatre. The names of professional companies are printed first, followed by individuals in alphabetical order. Recent departures are indicated by an asterisk.

Will Cresny and Blanche Dayne
Tony Hunting and Corinne Frances
James F. Kelly and Emma Pollock
Horace Wright and Rea Dietrich
Johnny Castwell and Reta Walker
Helen Marjorie and Emma W. Hill
Mary McFarland and Marie McFarland
Frank Vardon and Harry Perry
Frederick Livingston and Whitfield Williams
Katherine Florence and Fritz Williams
Sara Kouna and Nellie Kouna
Annie Abbott
Gail Adams
Lillian Adams
Mabel Adams
Morton Adams
Harry Adler
Maude Allen
Nellie Allen
Christopher Anderson
Lillian Anson
Elsie Anson
Alfred Armand
Donnell Arvett
Paul Ayres
Leda Babcock
Marguerite Bailey
Carl J. Ballet
Hazel Ballet
Vera Barker
Lillian Barr
Helen Beiler
Nancy Bieri
Elizabeth Bloomquist
William J. Boardman
Maudie Borden
Harris Boring
Lillian Jackson
Gladys Boring
Ada O. James
Leda Brainerd
Margaret Jarnas
Walter H. Johnson
Katherine Karla
Diana Kassar
Helen Kennedy
Will J. Kennedy
Elizabeth Kepple
Helen Kepple
Ada Kuts
Gloria B. Leachman
Helen Leachman
Mary Lawton
Bessie Leonard
Jessie Chisholm (Mrs. David Lerner)
Lloyd A. Lear
Florence Leachman
Roger Lyon
Doris Lyons
Beatrice MacCue
Betty Maddox
Verna McGee
Edward Marshall
Alice Martin
Ida May
Mary Mayfield
Verna Mayfield
Margaret Mayo
Ivy McDermott
Carroll McCombs
Mary McDermott
Nelson McElroy
Burr McIntosh
Marie McMiller
Lillian McMiller
Lila Meredith
Helen Meritt
George Austin Moore
Jill Moore
Edith Myers
Florence Myers
Fenwick Newell
Futriga O'Connor
Lola O'Connor
Lou S. O'P
Helen O'P
Huguette Owens
Norman Pabst
Helen Pabst
Herman Pabst
Edward C. Parmenter
Agnes Paterson
Solomon H. Clark
Ernest C. Collins
Chandler Cullip
Walter Damrosch
Howard N. Dore
George L. Dore
Samuel Quincey
Mary H. Randolph
Jack Raymond
Katherine Reynolds
Charles H. Reynolds
Martin Reynolds
Dora Reynolds
Helen G. M. Roberts
Oliver P. Robertson
Mary L. Robertson
Florence Rodgers
Paul H. Rogers
Theresa J. Gray
Thomas Fraser Green

PRODUCTION ENGAGEMENTS.

Leo Copeland, the former cabaret pianist, is in the legitimate, having a small blackface part in "Home Again."

Vivian Holt and Lillian Rosedale have canceled all vaudeville contracts and returned to New York to start rehearsing in a forthcoming Shubert show.

Allan Kearns, who followed Ernest Truax in the title role of "Very Good Eddie," will open in the part created by Carl Randall in "Oh Lady! Lady!," when that show begins its Chicago engagement at Christmas time. It is expected that Kearns is bound to the Navy in time to reach the Windy City before the premiere there. Kearns is attached to the Aide for Information, Third Naval District, with a rating of "Cook, 2d Class."

CRITICISMS.

ROADS OF DESTINY.

Those who take the sentimental view of Destiny should like the piece. The others, and perhaps they are the majority, who regard Destiny and the Kismet legend as weeks of the mind will be rather bored by the artificiality of it. The play is in fact to the enjoyment of the audience, under the most favorable of circumstances, "Betty at Bay" would prove of any great interest to American audiences.—Times.

A PLACE IN THE SUN.

There were four acts, one or two good scenes and many thoroughly unpleasant ones. Herodotus.

BETTY AT BAY.

A comedy in four acts by Jessie Porter. At the Shuberts, Dec. 2. The comedy is wholly ineffective in matter, but contains a moral in its entirety, artistically as a picture of life, and wholly unsuited in theme and treatment.—World.

It may be doubted whether, under the most favorable circumstances, "Betty at Bay" would prove of any great interest to American audiences.—Times.

ENGAGEMENTS.

Herbert Correll "Gloriana."
Maudie Borden "Betty at Bay."
Dudley Ayres, cast, Lawrence Mass.
John Mason, Gail Kane and Jack Beecher by A. H. Woods "The Accomplice."
Daniel Fowler and Anna Roth, children, for "Little Simplicity," at the Astor.
Jonathan Rogers Robert Tabor
Mabel Rogers Agnes Teale
Beth Rogers Paula Temple
Dora Rogers Edith Taylor
Edith Rubel Lila Thersdille
Rose Sautsback Ellen Thersdille
Edith Sanders Mabel Sargeant (Mrs. Guston)
Blanche Savole Ada Tuttle
Grace L. Scott Jane Tuttle
Helen Scott Dallas Tyler
Janet Brudner Raymond Walker
Olevis Scott Marsha Wallace (Mrs. Edward)
Mary Scott
Cynthia Seydard
Blanche Sermour
Paula Schaeffer
Edith Watkins
Maria Sherman
Laura Sherry
Sydney Shields
Frances Shoemaker
(Mrs. Hester) Fikes
Ruth Skell
Henry C. Smart
Helen Ester Smith
Joseph Lyndon Smith
Dorothy Smith
Edward Hugh Southern
Henry Souvaine
Elsie Stephenson
Margaret Sumner Wilfred Young
UNATTACHED—Elsie Janis

RETURNED FROM OVER THERE

YOUNG MEN'S SERVICE
Irene Franklin and Burton Green
"Frank Dill" Wallace C. Niedringhaus
Solomon H. Clark
Ernest C. Collins
Chandler Cullip
Walter Damrosch
Howard N. Dore
George L. Dore
Samuel Quincey
Mary H. Randolph
Jack Raymond
Katherine Reynolds
Charles H. Reynolds
Martin Reynolds
Dora Reynolds
Helen G. M. Roberts
Oliver P. Robertson
Mary L. Robertson
Florence Rodgers
Paul H. Rogers
Theresa J. Gray
Thomas Fraser Green

A manager with a war play still unproduced these days is like a farmer with his last barrel of apples—he is most anxious to bustle it off before it rots on his hands. In some such manner as this was "Betty

NEWS OF THE DAILIES

"Latan Lear," the new Cort production, opens Dec. 9 in Pittsburgh for two weeks.

William H. Crane is again playing in "The Very Idea" in San Francisco.

Yvonne Garrik returns to the local French theatre next week in "Legendre de M. d'Arlequin."

Mrs. Amelia M. Gail-Curtis has filed suit for divorce in Chicago, alleging cruelty and repeated refusal.

"Welcome Stranger," by Aaron Hoffman, will be presented after the holidays by the Lewis & Gordon Producing Co.

Mary Harper will play Molly Connor with William Guller in "Mother Be Lies" at the Longacre, beginning Dec. 9.

Grace George is to appear in "The Widow's Might," by Leonard Huskinson and Christopher Sandman.

"Good Luck, Sam," the collier play now at the Lexington, moves to the Kilkenny for Dec. 9 for an extra two weeks.

Bradford Kirkbride has succeeded Joseph Lortor in the leading male role in "Glenn" at the Lyric.

Dorothy Wendt, show girl and cabaret singer, is reported to have married Jesse L. Livermore, Wall street broker.

Charles B. Dillingham's company, "Back to Earth," gave a performance in Baltimore, Md., Dec. 4, for the benefit of the division stationed at Edgewood Arsenal.

Grace George will return to the stage in "The Widow's Might," a comedy by Leonard Huskinson and Christopher Sandman. The piece is now in rehearsal.

"Keep it to Yourself" is the title of the Mark Swan farce which George Broadhurst will soon produce. Rehearsals have already started.

Ebel Barrymore will remain with "The On Chance" until the spring, when she will return to New York to appear in a new Broadway comedy.

Julia Arthur has used John D. Williams for damages amounting to \$4,178 for the co-suggestion of her engagement to play the star role in "An Ideal Husband."

Fritz Lohrer, long a member of Robert M. Russell's company, will play "Hamlet" for the first time at a special matinee of the company at the 44th Street Dec. 12.

E. H. Sothern, who sailed for France Dec. 5, spoke before members of the National League for Women's Service on the work of the Stage in France" in the ball room of the Ritz-Carlton the afternoon before his departure.

The East-West Players will produce for the first time in this country "The Bridgegroom," a satire. The author and title are both by Henry Blossom. The play will be staged at the Lenox Little Theatre, Dec. 20-27.

The Friars drive for new members has been extended until the first of the new year. To make the expected increase reach the quota desired the initiation fee has been waived. The approved applicant only paying the dues for a year in advance.

Fifty society girls will appear in a musical called "Hurrah for the Girls," at the 44th Street Roof the week of Dec. 10 for the benefit of the Committee on Unemployed French. The book is by Helen S. Woodruff, lyrics by Annette Selms and the music by Madlyn Shepard.

Under the terms of an interlocutory decree of divorce which Supreme Justice J. Addison Tamm of New York has granted Nov. 30 to Mrs. Beth E. Fairbanks from her husband, Douglas Fairbanks, she acquired absolute custody of their son, Douglas Fairbanks, Jr.

"The Velvet Lady," founded on Fred Jackson's "A Full House," with music by Victor Herbert, will be an early K. E. production. The adaptation and lyrics are both by Henry Blossom. The cast includes Georgia O'Keefe, Grace Fisher and Ernest Torrence.

A copy of "Grammar Gorton's Needle," of which only five copies are known to exist, was sold to the G. A. Baker Co. in the Anderson Galleries Dec. 8 for \$100.00. The play was written in London in 1875 and is thought to have been written by William Stevenson.

"The King's Doublet," an opera by Anselm Gostel, has been placed in rehearsal by Coburn & Hart.

The complete cast of "The Invisible Fox," which will be produced in Jan. includes Percy Marmont, William Guller, John G. Guller, Robert Barratt, Frank Anderson, John McDonald, Mattie Rogers and Abel Ardubini, June Coe, and Ernest Torrence.

Mrs. Joa B. Burritt, wife of Prof. Edgar Burritt, of Columbia University, has started

suit for \$50,000 damages in the Supreme Court against William Le Baron and Thomas H. G. Guller, editors of Colliers' Weekly, for her share of the profits of "The Very Idea," a play which she said was founded upon her story, "The Bargain," published in Colliers, 61 Broadway, New York, represents the plaintiff.

Joan Burritt, wife of Dr. Edgar Burritt, assistant to Professor Brander Matthews, has sued for an injunction to restrain William Le Baron and Thomas H. Guller from continuing the production of "The Very Idea," and also for an accounting of the profits from the play alleged to amount to \$50,000. She claims that the ideas were derived from ideas of her own set forth in her book, "The Bargain."

BOOKING OFFICES CONSOLIDATE.

A deal has been consummated whereby the offices of the Equitable Booking Office, Inc., and the American Theatrical Exchange have consolidated with Chas. A. Burt, general manager of the former, joined with David Weiss, general manager of the latter, the new order becomes effective immediately.

Since the death of the late Clarence Weiss, who operated the Exchange following his death, David Weiss, general manager of the latter, the new order becomes effective immediately.

Burt will devote all of his attention to bookings, with Weiss giving more attention to outside theatrical affiliations.

SHOWS IN CHICAGO.

Chicago, Dec. 4.

Thanksgiving Day was rainy, and the holiday business was slightly off. Laurette Taylor still leads the local offerings, though not turning any overflow away. Fred Stone's business has taken an up grade again and will be strong until Dec. 22, when the Ziegfeld "Follies" succeed him. "The Long Dash," lightly advanced, opened without much flutter at the Cort, following "Lombardi" and which left comparatively strong. Olcott is doing a trifle more than customary Olcott business, due to a Cohen-written show and a star house, Cohan's Grand, and will stay until Christmas.

Rock and White are going about \$6,000 weekly, good for the troupe, only lukewarm for the La Salle, with musical shows. "The Meeting of Molly" and Lionel Barrymore in "The Copperhead" are voted hits, but are not registering as strongly at the till as their popular favor should warrant, and extra display advertising is being used.

"An Ideal Husband" is a total loss at the Princess. "The Rotters" limped out of the Playhouse, an uncompromising failure, succeeded by "Under Four Flags," the Government film. "The Crowded Hour" has lost its edge, but is drawing respectable houses. "Flo-Flo" zigzags, getting big end-weeks and small early in the week, and will soon leave. "Three Faces East," seldom heard of in the lobby gossip, is playing to consistently stout gross with an economical cast.

The grand opera is cleaning up, making life hard for the ordinary shows hereabouts. The Blackstone has reopened, renting for four weeks to "Birth of a Race," a local film, which is advertising its merits and will undoubtedly get business, though it may not be able to catch the totals of the big expenses in view of the limited capacity and hopeless location—for a \$150 film without known stars.

DEATHS IN LEGITIMATE.

Emil Berla, a German actor, long identified with the Irving Place, died Dec. 1, at his home on West 27th street from a complication of diseases. He was at one time owner of the Rialto Opera Company. A widow and niece, Gisella Roeder, professional survivor him.

14th STREET STOCK.

Bima Bunting, long a stock favorite in the south and elsewhere, is the star attraction at Jerome Rosenberg's 14th Street Theatre, evening prices up to 10 cents; matinee, all reserved seats, 5 cents. The play, this week is "Ten of the Storm Country," by Robert Hughes, from the novel by the same name by Grace Miller White. E. M. Leonard is the stage director, and for popular-priced stock, a rather competent acting organization has been assembled. To a discrimination of the merits of the value of the people could be improved, but one should remember the sign in the old western dance halls which, according to history, read: "Don't shoot the pianist—he's doing the best he can."

Carlton Jerome, the leading man, has a good appearance, an excellent singing voice, and acts with dignity and poise. Frances Anderson, the second woman, is excellent, reading her lines intelligently and with feeling. Albert Vee, in the character role of a half-witted youth, acquires himself quite creditably, and Philip D. Quinn makes an effective heavy.

As for Miss Bunting, if her performance of the same part in "Tess" is any criterion, she is a first-rate stock star, cute, miniature in stature, sweet in personality, with a human appeal in her work which is "great" any popular-priced audience. She delivers her lines with a sure sense of their value, planning them as only an experienced performer can.

The money provided for the production creates a suitable atmosphere for the drama, adequate for a proper depiction of locale. There is no attempt at ostentation or elaboration, the company is well chosen, and giving the whole affair a sense of fitness and giving a strict adherence to the business in hand.

After the second act, a turned-out gentleman appeared before the audience and gave a brief review of next week's attraction, pleading for word-of-mouth advertising for the company, explaining that the theatre was on application at the box office, he reserved each week, and so on.

"Ten of the Storm Country" is an ideal role for Miss Bunting—that of an untutored girl of the wild who falls in love with the minister and tells him passionately that he is beautiful. When the minister's sister comes to see her and tells her that she is beautiful, she is told that she is beautiful. The sister, who it is inferred it is her, thereby creating a misunderstanding between her and the man she loves. It is the fastest kind of a role, with innumerable comedy lines, which she handles unctuously, and the serious scenes are taken care of with a sufficient amount of pathos.

Far be it for a newspaper scribe to discover a faux pas in Mr. Hughes' play, but the review of the play, which is a story of Ruth from the New Testament, seems a grievous error. The story of Ruth is not in the New Testament. Farley's reviewer takes.

Mr. Rosenberg, lessee and manager of the house, expressed himself as satisfied with the prospects for establishing the Bunting stock on a solid basis. The 14th Street, started poorly, as was to be expected, but the little star has created a favorable impression, and the business of the theatre is now coming every week. The next attraction will be "Little Peggy" O'More, followed by "Lena Horne" and "The Girl Who Sings." For Christmas, the theatre has booked "In Old Kentucky," and for New Year's week "The Two Orphans." Jolo.

BOSTON SPEC FINE

Boston, Dec. 4.

Russell Williams was fined \$25 in the Municipal Criminal Court before Judge Sullivan Monday when he was arraigned in connection with a drive against ticket speculators, waged by the management of Keith's. When searched, after his arrest \$16 worth of tickets for the Sunday night show and \$10 worth of tickets for the Saturday night show were found on him.

Rents Lyric, Balto., for "Chu."

Baltimore, Dec. 4.

Morris Gest has rented the Lyric for Christmas week for "Chu Chin Chow." With the rent and other expenses the house will stand Gest about \$5,000.

"Chu" Big Week in Providence.

Providence, Dec. 4.

"Chu Chin Chow" will probably play to \$30,000 the current week at the Shubert-Majestic. There was an advance sale of \$25,000 before the curtain went up. The record here is \$31,000 by "Hur Hur" at the opera house about 13 years ago.

SHOWS CLOSING

"A Little Girl in a Big City" closed Saturday in Johnstown, Pa., with the management sending the players back to New York.

CHICAGO LIKES "LONG DASH"

Chicago, Dec. 4.

"The Long Dash" opened at the Cort Monday night, and from the very friendly reception accorded, may yet prove that a long dash is not necessarily equivalent to a short run. Received rather enthusiastically in New York, Chicago, which has a way of approving what New York rejects, may take to this piece of twin brothers, wireless guns and quick change spies. Robert Edson was called out after the second act, and in a little speech hoped that he would stay as long in this play as he did in the play in which he last appeared at the Cort—"Fine Feathers."

That was 20 weeks. It is hardly likely.

SHOWS IN PHILLY.

Philadelphia, Dec. 4.

Record breaking business marked last week in this city, and the unusual reports were circulated about the business in the legitimate houses. "The Passing Show" in its final week is said to have done more than \$5,000 Thanksgiving. This was accomplished by boosting prices, getting \$2 for the matinee and \$3 at night on Thursday. The boosting was general, nearly all the legitimate houses doing it.

The other opening was at the Forrest for three weeks with "Head Over Heels." The house was almost filled Monday night, and the audience was very responsive.

Otis Skinner closes his engagement at the Broad this week with an unusual record. All high water marks in matter of receipts were passed on Thanksgiving day with "For the Honor of the Family," a ten-year old show. The business held up fine and started well this week. "Back to Earth" next week.

"Eyes of Youth" at the Adelphi; "O, Lady, Lady" at the Lyric; and "Maytime" at the Shubert, and "Peri" at the Garrick are holdovers.

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The special vaudeville show given Thanksgiving (one performance) at the Academy is claimed by the management to have brought \$4,000 to the gate.

STOCKS OPENING.

Lowell, Mass., Dec. 4.

Charles Emerson, owner of Emerson Players, who has three stock companies in Lowell, Lawrence and Haverhill, has secured the services of Marjorie Pelky, Angeline Pemberton, the Bennett sisters and Margaret Saxton, to produce "Very Good Eddie."

New Bedford, Mass., Dec. 4.

The Orpheum, under the management of A. J. Charette will open for the remainder of the season with the Al Lutinger stock, next week.

Charges Against Chorus Girl.

New Orleans, Dec. 4.

Answering the suit of Irene Davis, a Chicago chorus girl, for \$500,000 brought against him for breach of promise and other things, Ben Monteleone, New Orleans hotel man and a millionaire, makes allegations concerning that are localized as scandalous.

NEW ACTS THIS WEEK

"In the Zone" (6).

Dramatic.
Full Stage (Special Set).
Fifth Avenue.

The same playlet that was a feature in one of the sketch repertoires played by the Washington Square Players at the Comedy. Reproduced for vaudeville by Lewis & Gordon. The story occurs in the crew's quarters of an English ammunition ship, headed for England loaded, shortly after the outbreak of the war. The boat is in the danger zone as the curtain goes up. Impending danger has worked upon the dull imaginations of a couple of the crew until they have grown to suspect that one Smith, above the average seaman in intellect, is a German spy. The suspicion is clinched and accepted by the others who relate how Smith surreptitiously at night removed a small black box from beneath his bunk and fixed it there. A porthole left open is replaced by another of Smith's deeds. The men remove the box, after a great deal of business, much of it unnecessary, and pour it in a pall of water, leaving the box there. When Smith returns to the porthole, he is taken from him and with more business, the box is opened, revealing love letters. They are read by the crew, proving Smith shipped as a common sailor in an effort to overcome his love for drink, that having cost him his sweetheart. The rage of the crew turns to sympathy, and the curtain descends as one of its most violent accusers, with his hand on the former suspect's head murmurs, "Smithy, Smithy." There is quite some extreme frankness in the dialog as used by an English cockney, though the blaspemy of it is not understood by Americans. Nothing to indicate the boat is moving beyond the remarks of the sailors and a certain switch, which stopped when the porthole was closed but resumed later without the porthole having been reopened. The dramatics are laid on rather thick in the dialog and its delivery, there being but meagre actual action. But the playlet, though the war is past, will still hold a vaudeville audience, though they immediately guess the contents of the black box. And the finale is enough sentiment to send it across for the finish. In playing the cast is about evenly balanced with the work thusly distributed. A little more attention given by direction to reduce the stridency in the utterance of the lines will improve it. There's nothing bad about "In the Zone" for vaudeville. It's just a sketch, a fair dramatic, looking better now as a playlet on a bill because it has had but little competition in the same line of late and holds men only in its cast. *Sims.*

Victoria and Cloilde.

Musical.
10 Min.; One.
5th Ave.

Two girls in Italian peasant dress, one as a boy. Both play accordions at the start, when one of the young women takes a violin and holds onto it until the finish, with the other playing the accordion continuously. The girls appear to depend upon their looks rather than their playing and that is good judgment, for their appearance makes the better of the two. After they secure a newer, better and faster routine of popular numbers for their instruments, they will do for the small time. *Sims.*

Skelly and Heit.

Comedy, Songs and Talk.
11 Min.; One (Special Drop).

Man and woman singing and talking with the man making the time. They open with a double song followed by some talk, solo by each and close with a song and dance. Although the woman hasn't much of a voice she is the better singer. The duo is about the only thing that will keep them going in the small houses is the comedy.

Jas. J. Corbett and Jack Wilson.
Comedy Talk.
20 Min.; One.
Riverside.

Jim Corbett is hitched up with Jack Wilson for vaudeville. The turn is practically the same which Corbett and Frank Tinney did in the Winter Garden show. All save for a bit at the opening. And the new pair did get the laughs. But the rialtoites will not fail to recognize the material, especially since it has some "old boys" but native to Tinney, as for instance the gag about "how dare you say that I stole a dollar from you in the dressing room." Wilson is in cork as a gow, and Corbett as a naval officer starts the routine with kidding on how Jack got into the service. He insisted he "grafted" his way in, no matter if Jim spelled it drafted. Soon the argument between the pair begins, Jack claiming Jim had "bulled" his way through life. The material about the salary he got from the Shuberts and how he kept it and the likeness to "Gyp" Monday night, the same follows. The time when all the papers were full of Jim's pictures—lying on the mat after Jeffries knocked him cold—lead into the girl who had spent all her change shopping bit and needed a fare-back to Frisco. A blonde girl used for the bit appeared ill at ease and not well made up. The end of that bit was the finish and it proved a poor one Monday night. There was some applause, but not the measure that either has attained in the past. Missing were the parodies that are expected and never fall from Wilson. Both recognized the weakness of the finish and are working to correct it. Monday matinee had Corbett trying a bit of warbling out in the night show. Wilson seemed to be able to work out their problem and the act ought to get across because vaudeville hasn't had the Tinney-Corbett matter, which may belong to either or both. And after that, it's certain Corbett and Wilson will be sure on their own names alone, besides being a box office attraction. *Iles.*

Kilkenny Duo.

Songs and Talk.
One 15 Min.
Fifth Ave.

The original Kilkenny Four have been cut to the present two, the Irish character, man and woman of the turn, now playing it as Mr. and Mrs. Daniel Casey. It's really an Irish side-walk conversation. The best of the old act has been carried into it, with probably some new matter. The turn could stand strengthening toward the centre, but the characterizations, also the dialog and business, are not big enough in comedy values to qualify for a bigger time and the act should do early on the small big time, and is certain for small time. *Sims.*

Walsh and Edwards.
Singing, Talk and Dancing.
12 Min.; One.
American Roof.

Marie Walsh and Irving Edwards (Gold, Reece and Edwards) have formed a nice singing, talking and dancing two-act which, when working right, will probably do for an early spot on the big time bills. The couple open in classy street attire, making an appearance and later change into evening clothes. The opening talk is followed by a song and dance, the girl leaving for a change. Both exit and Marie Walsh returns for a solo dance followed by a song and eccentric dance by Edwards. Another change is made by the girl and they close with a double song and dance. Both are nice singers, good dancers and have everything with them. The Egyptian dance by the girl should be omitted as in the smaller houses it is not appreciated and another eccentric dance by the duo will do for the big small time or probably the big time itself.

Bert Williams.
Songs.
14 Min.; One.
Palace.

Bert Williams is at the Palace for a single week in vaudeville. Next week we will have a new crop of imitators of the famous Williams' poker game. There is nothing to it, even though a million more or less of his imitators keep trying for as many years, there will still be but one Bert Williams, as far as that poker game is concerned. The dress was jammed and the reception he received was tremendous. As a comedian, putting over a certain type of song, he is without peer anywhere, and this he demonstrated immediately with his first number. It is something about "Judge Grimes." The old judge was a bird that could dig up all the penal law ever written, and Williams had the audience laughing heartily he was compelled to stop in the midst of the lyric. It was followed with a couple of short stories, and then another number, something about "You Can't Shake That Head," and his burlesque of the dance was a scream from start to finish. "The Panic on On," a typically Williams song was next, and finally another song about "Evening." The latter led up to the "poker game," and the moment Williams started it, there was a thunder of applause and laughter. It was his flashing bit, and as he completed it the house came down solid, the audience persisting in its applause until he made a speech of thanks and promised them more the next time. Mr. Williams is working with a piano accompanist, who filled in nicely through the numbers. *Fred.*

Hall and Guilds.

Dancing.
8 min.; Full Stage (Palace).
Harlem Opera House.

The man in evening clothes steps out leading a young woman dressed in a fluffy pink affair and to the melody of an old jazz number do eccentric and acrobatic dance steps. It furnishes a lively opener. The man next dressed in a Scotch attire makes a few steps on her toes as a solo number which is also too slow. The man, dressed in blue silk as a sailor, does the hornpipe which speeds things up a bit and they finish with a whirlwind dance showing the neck and waist holds, while they are whirling about. They have a poor melody for the opening number, neat but not gaudy wardrobe but show nothing new in dancing, but as an opening turn, will do.

Creamer, Barton and Spaulding.
Comedy and Singing.
14 Min.; One.
Hamilton.

A male harmony singing trio with just enough comedy to make it a pleasing offering for the better and the houses. Two of the men in evening clothes open with a song, the third member coming on later dressed as a messenger with a telegram or one of the duo. The telegram is from the booking office informing the men their time will be canceled unless they can secure a new man for the member that left to act. They finally get the boy. The messenger who later changes to full dress handles the comedy nicely and has a good voice.

Snyder and Melino.
Tramps and Cyclist.
14 Min.; Full Stage.

Although billed as a two-act there are three, who divide the work equally. Two of the men in tramp outfit furnish the comedy while the straight goes through a bicycle riding routine,

Lieut. Gitz-Rice.
Songs and Stories.
10 Min.; One.
Palace.

Lieut. Gitz-Rice has finally struck vaudeville after having worn off all novelty that there might have been to his name as a draw through his work of many months with "Getting Together" and the tremendous campaigning he has done for the loans and charity drives. It cannot, however, be said that even were the lieutenant a newcomer to the entertaining field that his offering would be one that would create an impression. The entire routine is pre-pace, and it is only the red fire war talk that gets over. His opening number at a grand place is his "Got to Keep Going" song he used in "Getting Together," after which he tells several incidents of the front. They are not of the humorous type. Distinctly otherwise. After a tribute to the late Lord Kitchener, he offers a personal speech of thanks to the Americans and the splendid work they did. His is not a vaudeville act in its present form, and as the day for the necessity of obtaining enlistments, etc., seems to be passed it is doubtful if the lieutenant will continue in vaudeville with the material as at present. *Fred.*

"Oh Auntie" (9).
Press Draping.
Full Stage (Special Set).
5th Ave.

"Oh Auntie" may have been shown previously by that title or under another. It's a Jahnson dress draping turn, with another draper in this one, the only man in the act, a rather nice, appearing manly fellow, who answers to the name of Maurice. With eight girls, some badly made up, and a lot of clothes, "Oh Auntie" composes a stage picture of value as a sight in any house. There are interpolated songs, some especially written, a couple of the girls do a specialty dance, and get away with it for what it is used for, and there is comedy patter by the player of the "Auntie" character. She holds the story together, coming to town for gowns and getting into the man's room, where she is shocked by the draping of clothes on the undraped figures of the young women. Auntie at the opening as a sort of prolog teller explains what is to follow. It's used to start the turn, but is badly placed, for it wallows what little of the story there is to come in which Auntie is so important. But if the other turns of the kind, this one is a matter of clothes. If it could be made clothes and women also, but the girls here do quite well, and "Oh Auntie" just now looks somewhat better than others. There's no question about this act holding women's attention, and the girls in it, as they stand on the pedestal to be draped, should be sufficient for the men. *Sims.*

Raymond Wilbert.
Hoop Juggling.
7 Min.; Full Stage (Special Drop).
5th Ave.

Raymond Wilbert, after opening with stick juggling for a moment, handles hoops for the remainder of the turn. He does the best of the previous hoop work and adds a couple of his own. A young fellow, of good appearance, and a showman's idea of selling his stuff (working to his hoops and not the audience) make the turn liked. His finish, sending a single hoop, one by one, to five strings, brought him the most applause that is customarily bestowed upon an opening act at the Fifth Avenue. He jockeyed along this applause through standing at the entrance for a bow as though he were to give an encore. It's one of his best tricks. The boy should do in the first spot for a quick bright little well-put-over hoop act. *Sims.*

The News Weekly was shown at the start of the hill and the second Red Cross film "No Use to Germany" came at the finish. *Idee.*

CABARET

Champagne Cider may be the headliner among the soft drinks from July first, next, onward, when there will be nothing but soft drinks, if the prohibition rider to the Agricultural Bill, signed by the President November 21, is not upset by the courts. Action looking toward the U. S. Supreme Court passing on the measure as it may affect personal liberty (after peace in removing jurisdiction from the several states and preventing the voters deciding on their choice of wet or dry is talked of by the liquor interests. But the liquor people are not cheerful over any prospects of future licensed selling, nor do they really believe there is a prospect of successful court action before peace is formally declared. The prohibition measure mentions the end of the demilitarization period, to be determined by proclamation of the President. That may be two years off. Though if the President proclaimed it at the final peace signature date, before July 1, liquor selling could continue uninterrupted. Some say that once the law goes into effect it is apt to remain on the statute books indefinitely, pending a date before the long lapse of time removing the stamina from the liquor business, leaving no one to actively take up an offensive, while the prohibitionists are always around and ready. The only hope of the liquor men appear to rest in a reaction by the people when they feel the full brunt of the measure, including the abolition of the salaried police force.

That large popular priced restaurants serving a high grade of food will follow the prohibition date seems to have been decided upon by the hotel and restaurant trade. The solid sale is believed by the cabaret restaurants of New York as possible of maintenance of their establishments to a certain extent, without the big profits of the liquor trade. The salaried acts have settled upon the retention of their performance, without any elaborateness, merely because the "show" has grown to be a part of their establishment. If that continues, the performance must, they say. Dancing is also looked upon as a separate and always drawing attraction, minus future hilarity. In these places a "cover" charge will be made sufficiently high to cover show expenses and fill in the void left by the absence of profits from alcoholic drinks.

The present price list for sale of drinks after prohibition sets in 50 cents straight for everything on the water line, with such prices as may be obtained by the "mixed drinks," that may contain a combination of grenadine, mint or lime juice to make them look pretty. And Champagne Cider, the gay, any old price the crowd will stand. It will now take its place with the former "highballs" but the Champagne Cider will be disguised with decorations that will make the people want to take it home as a souvenir.

Grape Juice, Coca-Cola, Ginger Ale, Sarsaparilla, Bevo, Lemonade, Orange-ade, Limeade, plain and club soda, orange juice, even grape fruit will be standard beverages for the unfortunated mob. The restaurant people take little stock in the soda water fountain for a place where booze was formerly king.

A difference of opinion of percentages exists as to the current proportion of food and alcoholic drinks sold in the hotels and restaurants. One restaurant man alleged his books prove that last year his food sales were 60% of the gross taken in, while liquor was 25%, soft drinks 10% (inclusive of those used for highballs) and the other five per cent scattering. Another restaurateur stated his sales last year ran 50% of the gross for alcoholic drinks, 40% for food and 10% miscellaneous (with soft drinks).

In the many years that have passed

when hotel and restaurant men were selling food and drinks at top prices, they always asserted there was no money in the food. What they may say after the drinks are ended, with food the main feature, and at lower prices than they have heretofore charged may or may not call for an explanation. It seems to be conceded that the "food restaurants," those places where people went for food first, then to the troubles of the "drink restaurants" after prohibition starts.

The liquor men are being belted a knockout blow. That they confess. When it is appreciated how many saloons there are in this country, what they mean to the liquor trade, and how much money they represent (most based on mortgage by the brewers) the total of the prohibition slam will commence to be realized. The New York restaurants that have made, each, from \$100,000 to \$300,000 a year, by the way, netting, placing a large investment in their "palace" and on the prospect, see nothing in sight but a gamble, and anticipate at the most but a slight return if they are able to keep their business after the water replaces the booze.

If they do continue, however, there may be women as waitresses, for without "liquor," girls can serve while the place remains open. Also while there is a limit set for dancing by the license issued, that is not apt to be made stringent in a dry place, nor will the one o'clock law intervene to interrupt the sober singer's performance unless the local boards of health make use of their power, which is in part to suppress a noise nuisance at an unreasonable time.

But anyone who has considerable difficulty just now in spreading on the gloom more thickly than the liquor men see it.

The prohibition enactment does not prevent possession of liquor. The fact appears to be known by many private individuals who are loading up. Booze is going into their cellars. It is one of the phases the liquor people expect will result in trouble, when the man who can not accumulate a private bar will fume at the man who can. How much they will fume or how the fuming will lead to what the liquor dealer would like to forecast.

The "wine buyers" did not need prohibition. Owing to the ravages of the Germans in France the vineyards over there could hardly commence ship more stock over here before January, 1921. Before July 1 next, rye whiskey should be at its lowest price while Scotch and other intoxicating liquids are quite liable to find their highest.

The several arguments upon the wet and dry condition seem to be directed most often according to the person uttering them, and whether he is abstainer, on the wagon, now or drinking, or what is known as a "moderate drinker," of that description usually given when answering the questions for life insurance. But none of it is funny to the man who sells liquor, at high or low price, retail or wholesale.

The dance music popular in New York restaurants at present, as compiled for *VARIETY* by Earl Fuller, of Rector's Orchestras, is:

One-Step—"Circus is Coming to Town"; "Rabbit"; "On the Level You're a Devil"; "Hate to Get Up" (Waterson, Berlin & Snyder); "Madelon" (Remick & Co.); "After You're Gone" (in Frenchy); "Goodbye Alexander" (Broadway Music Co.); "Sensation" (Feist); "Me-ow"; "Howdy" (Sam Fox); "Beautiful Night" (Schirmer); "When You Come Back" (Witmark & Sons); "Oriental" (Danforth & Wilson); "Pete" (Gin's); "Sand Dunes" (Will Rossiter); "Arabian Nights" (T. B. Harms); "Fox-Trots"—"Wish I Could Sleep"

(W. B. & S.); "Smiles"; "Out of the East" (Remick); "Mummy Mine"; "Rose Room" (Sherman-Clay); "When I Feel Sad"; "Jazz De Luxe"; "Sweetie Pretty" (B'way); "Sorry I Made You Cry"; "Ja-Da"; "Old Dixie Land, in France" (Feist); "Hindustan" (Forster); "Rocking the Boat" (Ricordi); "Indiano" (Stern & Co.); "Chasing Rainbows" (McCarthy & Fisher); "Walzies"—"A Little Birch Canon"; "Till We Meet Again" (Remick); "Dier Kiss" (Feist); "Missouri" (Forster); "Sometime" (Schirmer); "Beautiful Ohio" (Shapiro, Bernstein & Co.); "Nons" (Vandersloot); "Waters of Venice" (B'way).

Reisenweber's had a "strike" Monday when the management installed girls and colored men, to take the places of departing waiters, locked out the night before after giving the restaurant and ultimatum. The lockout extended to the morning when the refreshment privilege is held, by Reisenweber's. The restaurant people say the threatened strike was started by a waiter who told a guest he had been given a "cheap tip." The delegate for the waiters' union said the waiters would leave if the offending waiter was discharged. Reisenweber's in a statement said the waiter that while the waiters say they receive a paltry wage from the restaurant, that was to gain sympathy and that the Reisenweber waiters earn from \$50 to \$80 weekly. Tuesday, Louis Fischer and John Wagner of Reisenweber's said the new help was entirely satisfactory.

Over from Brooklyn comes the story of how last week the usually ready flow of wit from Frisco the jazz dancer was completely damned up. He was talking to Aileen Bronson (Laurie and Bronson) and slipped her on the shoulder in emphasis of some remark. That started Miss Bronson, who advised the former Loop-hound many things, among which were that he ought to payon it. He attended to how regular actors talked; that he once worked in a saloon and that after his trip around the New York houses, they wouldn't know him in the room. Frisco tried to speak and his lips moved but for once he stammered himself into silence, with no chance of a come back.

The Jazzphiends, a new jazz and novelty orchestra recently organized at Syracuse, N. Y., by Leon W. Parmier, former professional, is meeting with big success. During the peace celebrations following the signing of the armistice "The Jazzphiends" found themselves a popular organization. It is the only pure jazz outfit in Syracuse, and many of their original novelties and general "pep" and ginger have made their popularity great. The instrumentation is as follows: Frank Redmond, banjo and entertainer; Leon Parmier, saxophone; Ed Bentley, trombone; Lester Schumacher, piano and Larry King, drums, traps and xylophone.

The Futurist Room at Rector's will hire Charlie Strickland for orchestra commencing next Monday. Earl Fuller's Jazz Orchestra will end its engagement with the arrival of the Strickland organizations. Mr. Fuller is reported to have been in the Strickland engagement for Rector's. Mr. Fuller has opened offices at 1604 Broadway, to supply orchestras and bands of every description, both here and abroad. Mr. Fuller furnishes vaudeville acts with jazz combinations.

La Estrellita, the Spanish dancer, who was the star of the contract against Tai's Cafe, and was awarded \$1200 by the court. Estrellita came here recently from Chicago to dance at Tai's for six weeks at \$300 week-ly. Tai cancelled the contract before the expiration of the contract, it is said, for reporting too late at one of the performances. The suit followed.

Canary Cottage, one of Chicago's most notorious cabarets of the old regime, has gone under. A receiver has been appointed on the petition of creditors. The cabaret was said to have been controlled by Ed and Louis Weiss, former levee resort keepers. It was a favorite "stopping off" place for slummers.

Newark cabarets are again open after a desperate fight waged in the courts by restaurant proprietors of that city. It was finally determined there was no grounds for closing the cabarets, despite the charges made by the people of Newark. Most of the revues playing there were disbanded, and new ones are being rehearsed.

Sylvia Royal, who appeared at the Orpheum, San Francisco, last week, was robbed at a local hotel of \$1000 in currency, and jewelry valued at over \$500. The money and jewelry were stolen from the front room of her apartment, while Miss Royal, with her mother and father, were in another room of the apartment.

Techau Tavern, one of San Francisco's leading cafes, will vacate its present quarters next summer. The Techau has taken a lease on the corner of Powell and Geary streets, which will take in the Little St. Francis building, now a picture theatre.

Three San Francisco beach resorts were closed last week by the police for selling liquor to girls under age. The cafes are The Claremont, closed permanently; Canary Cottage, closed for four weeks; and the Lark for two weeks.

The Hotel Havlin, Cincinnati, has resumed its cabaret. At the Sinton, Manager John L. Eorgan is allowing patrons to dance, although he has no cabaret. The Gibson, Cincinnati, has neither dancing nor cabaret.

Maxim's (restaurant) band played "Oriental" the other evening for 110 minutes as a marathon dance. A couple of the dancers wanted to keep it up and were persuasive with the musicians.

The West Baden Springs hotel, at the health resort of that name, popular among Broadwayites for many years, has been turned into a hospital for convalescent soldiers.

Strikes of waiters occurred Tuesday at Churchill's, Pekin and one, or two other restaurants. Churchill's and the Pekin were obliged to close for the evening.

A new revue was installed in the Pre Catalan, New York, Thanksgiving night under Lea Herriek's direction. In the bill are the Wood Sisters, Miss Elmo and France Feeley.

The Pavo Real Room at Tai's, San Francisco, is reopened, and again in charge of Ramon and Mico. The revue appears downstairs, also in the Pavo room.

Helen Gormley, now with "Sinbad" at the Winter Garden, with her sister, Mattie Gormley, have formed a two-act and opened at Rector's Monday.

The Little Club reopened in the basement of the 44th Street, Nov. 27. The hostesses are (Miss) Billy Allen and Helen Maxwell.

Harry Kerry is at the Empire Cafe, Tientsin, China, following a year's engagement at the Casino Cafe, Shanghai.

The dancing ban was lifted on all cafes in San Francisco last Saturday night.

Georgie Manatt joined the Rockwell Terrace, Brooklyn, revue this week.

[illegible]

OBITUARY

Henry Alexander Zobrist, one of the most familiar figures in the outdoor show world of a generation ago, who recently died at his home in Geneva, N. Y., from blood poisoning, resulting from an injury to a toe on the right foot, and which necessitated the amputation of the leg, was at the time of his death one of the largest holders of local real estate, was well known as a capitalist and philanthropist, as well as a unique character, and was a friend to any who had the good fortune to be acquainted with his ways.

Zobrist was a true believer in the creed of the immortal Barnum, and piled up a large fortune by working on the theory that "there is one born every minute." He was a son of Mr. and Mrs. John J. Zobrist, and he received his early training in his father's meat market. At the age of 14 he ran away from home and enlisted in the United States Army, joining the Custer outfit. After several years in various lines of endeavor he saved enough money to engage in the confectionery business, and opened a store in Geneva.

He then conceived an easier way of making a living. He originated what he called "The Modac, Blacking," made

sums out on interest. The banks charged six per cent., but he never accepted over four per cent., and all of his mortgages were uniform—for 20 years, with principal payable in full at the end of that time.

He gained national fame in 1913, when he conducted a ceremonial funeral for his dog. He later founded and endowed an animal cemetery on the shores of Seneca Lake, near here. He was also the friend of the poor. He always kept a list of poor families, and quietly aided them in a most liberal manner. As he lay on his death bed he said his friends would miss him at Thanksgiving this year. He then sent for his list of poor friends, and

although his partners had parted with him through death and in individual ventures, was still active as an independent publisher and up to the time of his death occupied offices at 146 West 45th street. Howley was 49 years old and unmarried.

Edmond Rostand, French poet and dramatist, died in Paris of pneumonia, Dec. 2. The late M. Rostand was author of "Cyrano de Bergerac," "Laiglon," "La Princesse de Lotharing," "Les Romanesque," and "La Samaritaine." He was the author of the first named play that he was most widely known. In 1910 M. Rostand was accused by Samuel Eberly Gross, a Chicago real estate dealer, of plagiarism in appropriating the idea for "Cyrano" from a play he had written called "The Merchant Prince of Corville." "The Song of Stars," written by the French dramatist, a tribute to the American flag, was published in L'illustration.

Ossola Q. Whitmore died last week at the home of his daughter at Allston, Mass. The deceased was the last survivor of the old minstrel troupe which annually toured the country under the title of Whitmore and Clark's minstrels. He was a dancer and musician.

Cedric Coram, treasurer of the Bay State Co., which operates two theatres in Pittsburgh, Mass., died at his home in that city, Nov. 23. The deceased was 28 years of age and well known in the profession through New England.

The infant child of Mr. and Mrs. John F. Royal died Dec. 1 in Cleveland. Mr. Royal is the manager of Keith's Hippodrome, that city.

The mother of George A. Barrett died at Toledo, Nov. 15, after several months' illness.

EPIDEMIC STILL ON.

(Continued from page 7.)
The People's Hippodrome at Butte, Mont., closed Nov. 28; Logansport, Ind., closed Nov. 28; in Kansas Wichita closed Nov. 28; Atchison Nov. 27, and Topeka Nov. 30.

In St. Louis the schools have been closed and children under 16 are not admitted to the theatres. The theatres may close again in the near future.

BILLS NEXT WEEK.

(Continued from page 20.)

South Bend, Ind. SPRINGFIELD, MASS.
ORPHEUM (eva).
George & Tony
Bill Robinson
Diaz Moulas
(Two to 11)
"Petticoats" 2d half
Bert Howard
(Three to 11)
So Bethlehem, Pa.
LOEW (two)
Blisset & Scott
"Estelle Sully"
Edith & Gordon
(One to 11)
Russett & Dewitz
(Three to 11)
PALACE (mose)
Parise
Chase & LaTour
"Lola & Luc"
Two Fokker
Harvey & Francis
Lillian Herlein Co.

Springfield, O.
SUN (sun)
2 Manning Girls
Leroy & Drennon
Hort's Gas With Co
Ching Hwa
Virginia Trio
Colossal Duo
"Calendar Girl"
Springfield, Ill.
MAJESTIC (eva)
Monochas Co
Francis Dyer
Margie LaTour
Fred Elliott
DeWitt & Ross
Chaplin Film
P & M Britton
"Mime World"
The Fairlane Club
E J Moore
Whitehead Hamilton Co
Miss Maids Deland
Mile Rialto Co

Waco, Tex.
ORPHEUM (ph)
The Norrington
J & D Miller
Gladys Gifford
Spencer & Wilson
Imperial Palace
Waco, Tex.
KEITH'S (ph)
Dessie Clayton Co
Tricie Ferguson
Liet Gite-Rice
The Langens
Kitter & Roney
J & B Morgan

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Penton & Fields
Erickson & Aroaro
Marie Hodge (eva)
Frank L. Kent Co.
Martha & Florence
Jones & Johnson
Hartian Knight Co
Tennessee
Tacoma
PANTAGES (p)
Simons & Douglas
Haystack Japs
Happy & Gardner
Korby & Shaw
"Here Comes Eva"
Sun Obsora
Terre Haute, Ind.
RIP (eva)
(Braney split)
1st half
The Alkides
Fisher & Gilmore
Valentines Vay
Glen & Jackson
6 Kirkenth Bis
Toledo, O.
KEITH'S (ph)
8 Darling Sisters
Alfred Lalet Co
Conway & Fields
Howard Clark Co
William Aubrey &
(Two to 11)
Tulsa
SHBA (eva)
Pete Bigelow & E
Low Hartman
Grey & Byron
H. Earl Co
Williams & Wolius
M. Worth
Little Billy
"Colored Gem"
RIP (eva)
Nadonly
Dick & Helen Roe
Dan Roe Co
Lennie Lane
"Recollections"
R J Hall Co
YOUNG (low)
Homer Rodeine
"Islets"
Scott & Christie
"Married Life"
Cook & Lorenz
Billy King Co

Trenton, N. J.
TAYLOR O (h)
2d half
Delano & Pike
Hazel & Howard
Early & Light
Bar & Ward
Orlando
STATS (mose)
"Highland Brides"
Alva Duo
Barber & Jackson
"Highland Brides"
2d half
Culin Duo
S & H Everett
P & P Havelton
Waltz Music & Mont
Troy, N. Y.
PROCTOR'S (h)
2d half
The Stars
Diamond & Boyse
Evelyn May Co
The Le Gifford
Oscar Lorraine
"Corner Street"
2d half
D Weber Girls
Dwyer & Turner
Chrys Ba Co
Kennedy & Sheridan
Myran & Broderick
Union Hill, N. J.
LINCOLN (ph)
2d half (4-7)
Pettie's Circus
Wardell Bros
Friend Light Co
Tussell & Lum
Sephelwood
TULSA, N. Y.
COLONIAL (ph)
Brown & Demore
Harris & Lyman
Arthur Farnes Co
Nettie Nicholas
(Three to 11)
Gene & Albert
"The Doo"
Hallen & Hunter
(Four to 11)
Yankee Bros. R. C.
ORPHEUM
Gus Edwards & Revue
Sew & Avery
Paul Decker Co
Wallace Gifford
Karsly Kiddies
Littlejohn & Co
PANTAGES (p)
Navesar Girls
Ching Hwa
Leo Stanton Co
Taylor & Correll
Sulina's Circus

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ORPHEUM (ph)
J & B Morgan

IN MEMORY

BOB SCOTT

Died December 10th, 1915

My former Pal and Partner

May his soul rest in peace

IN MEMORY

MY DEAR BROTHER

ROBERT SCOTT

Died December 10th, 1914

May His Soul Rest in Peace

CHAS. ROBINSON

from soap and lamp black. He sold this article all over the country, going about in a linen duster and white plug hat, with the name of the blacking inscribed on the coat and hat. He also had what he called a catarrh cure. This was composed of ammonia and a small piece of curled wire, and was called "The Great North American Indian Catarrh Cure."

Mr. Zobrist always openly bore out Barnum's theory, and insisted the American people wanted to be humbugged. He humbugged them, and laughed heartily about it. During the 80's and 90's he was a familiar figure at county fairs in every state in the Union, but he readily admitted he seldom visited the same place twice. He was the soul of generosity, and frequently coming into contact with

after looking it over, sent it to a local market with a written order that each family have a turkey and other things for Thanksgiving and Christmas.

Mr. Zobrist never had much use for the Geneva City Hospital. He was taken there by his operation, and remarked after three days there that he never knew such an institution and so much kindness existed. His change of mind helped the hospital, for he immediately wrote a new will, which, after providing "for his horse, his wife, his dogs and other friends," willed the residue of his estate to the hospital.

Geneva business men variously estimate that year the Democrats failed to \$800,000, with the probability that it is around the latter figure.

Three years ago he was nominated

on the Democratic ticket for mayor, and received a large complimentary vote. That year the Democrats failed to make any nomination, and many persons marked Mr. Zobrist's name on the ballots.

Patrick J. Howley, a pioneer music publisher, died Nov. 27 from a sudden attack of heart failure. The deceased had been affiliated with the late Willis Woodward, prior to his advent into the music field as a publisher, and while in the Woodward employ met Paul Dresser, the song writer, and F. B. Haviland, formerly connected with

Ditson. The firm of Howley, Haviland & Dresser was the result of this friendship, the trio being responsible for the biggest hits. The deceased,

IN LOVING MEMORY

OF
DR. OSCAR M. LEISER
Who lived with them for 17 years
Died Nov. 11, 1917.
TO HIS OFFICE UPSTAIRS-16 HEAVEN.
JENIE JACOBS

IN AFFECTIONATE REMEMBRANCE

of
My Pal and Friend
P. J. "PAT" HOWLEY
Died November 27th, 1915
THEODORE MORSE

indigent performers in the carnival and circus business acquired a reputation of being the good ghost when things looked bad. He never bothered about security or promises to pay, and, after he retired, it was a frequent occurrence for some player to visit this city to pay up a debt of decades ago.

Mr. Zobrist retired from the road, and invested his money in local real estate. He owned several of the largest blocks in this city, and had large

sums out on interest. The banks charged six per cent., but he never accepted over four per cent., and all of his mortgages were uniform—for 20 years, with principal payable in full at the end of that time.



NOW IN THE EAST

IRENE TAMS

Starred
in the Milo Film Productions

"THE STORM"
AND
"ENTANGLEMENTS"

SOLE MANAGEMENT

JACK LIVINGSTON

1440 BROADWAY, NEW YORK CITY

"Majestic" 9 Gayety Detroit 16 Gayety Toronto.
Marion Dave 9 Gayety Washington D C 16 Gayety Pittsburgh.
"Merry Rounders" 9 Gayety St Louis 16 Columbia Chicago.
"Midnight Maidens" 9-9 Grand Terre Haute 10-14 Majestic Indianapolis Ind 16 Gayety Louisville Ky.
"Miles a Minute Girls" 9 Englewood Chicago 16 Crown Chicago.
"Military Maids" 9-11 Casino Chester Pa 12-14 B'way Camden 15-16 Camp Dix Wehiacown 19-21 Grand Treston N J.
"Million Dollar Dolls" 9 Gayety Buffalo 16 Gayety Rochester.
"Mischief Makers" 9 Star Toronto 16 Garden Buffalo.
"Monte Carlo Girls" 9 Akron 10-11 Watertown 12 Oswego 13-14 Inter Niagara Falls N Y 16 Star Toronto.
"On Girls" 9 Jacques Waterbury 16 Miner's Bronx New York.
"Orientals" 9 Standard St Louis 15-16 Grand Terre Haute 17-21 Majestic Indianapolis Ind.
"Pace Makers" 9 Howard Boston 16 Gayety Brooklyn.
"Pace by Night" 9-10 Cort Wheeling W Va 11 Staebenville 12 Beaver Falls Pa 13-14 Canton O 16 Victoria Pittsburgh.
"Parison Pilots" 9 Garden Buffalo 16 Empire Cleveland.
"Pecanet Winners" 12-14 Camp Dix Wrightstown N J 16 Gayety Philadelphia.
"Pirates" 9 Empire Hoboken 16 Star Brooklyn.

"Puss Puss" 9 Columbia New York 16 Empire Brooklyn.
"Razzie Dazzle" 9 Century Kansas City Mo 16 Standard St Louis.
"Record Breakers" 9 Worcester Worcester 16 Howard Boston Mass.
"Reveries" 9 Gayety Montreal 16 Empire Albany.
"Roseland Girls" 9 Gayety Toronto 16 Gayety Buffalo.
"Sight Seers" 9 Casino Boston 16 Columbia New York.
"Social Follies" 9 Cadillac Detroit 16 Englewood Chicago.
"Social Males" 9 L O 16 Gayety St Louis.
"Speedway Girls" 9 Penn Circuit 16 Gayety Baltimore Md.
"Sporting Widows" 9 Lyric Dayton 16 Olympic Cincinnati.
"Star & Garter" 9 Majestic Jersey City 16 Peoples Philadelphia.
"Step Lively Girls" 9 Hurtig & Seamon's New York 16 Casino Brooklyn.
Sydel Rose 9 Casino Philadelphia 16 Hurtig & Seamon's New York.
"Tempters" 9 Gayety Baltimore Md 16 Lyceum Washington D C.
"Trail Hitters" 9-11 Armory Binghamton 12-14 Hudson Schoenectady 16 Akron 17-18 Watertown 19 Oswego 20-21 Inter Niagara Falls N Y.
"20th Century Maids" 9 Empire Newark 16 Casino Philadelphia.
Watson Billy 9 Colonial Providence 16 Gayety Boston.

Watch Ben 9 Empire Newark 16 Casino Philadelphia.
White Pat 9 Gayety Philadelphia 16-18 Casino Chester Pa 19-21 B'way Camden N J.

Williams Mollie 9-11 Grand Akron 12-14 Park Oungstown 16 Star Cleveland O.
"World Beaters" 9 Star Brooklyn 10 Olympic New York.

CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

Aaron Jones bought a financial interest in "Roads of Destiny" from A. H. Woods.

Nate Spingred passed through Monday, Coast-bound.

Henry Shapiro, formerly with the Lew M. Goldberg Agency, has resigned and become affiliated with the Bards & Goldsmith Agency.

Emma Carus, having closed with "Listen Lester," went to French Lick to get the effects out of her system.

Rock and White, at the La Salle, give a complimentary performance of their revue to men in the service.

Eddie Santry, the former pugilist, now Ill., will have a benefit at Cohen's Grand Don. P. Tink Humphreys supplies the acts.

Freddie McKay was on here to look over "The Melting of Molly" and "The Long Dash," though his name is not in the "present" billing of either show.

Flo Jacobson has a new cat. Her divorce attorney, Tom Johnson, says it's an Alimony Six. But Flo says her father came across for it, and it's a Doublet.

Dooley and Nelson will "split" after their local cabaret run. They just can't agree, that's all. Nelson opens in a single at McVicker's; Dooley will double with his brother Jack.

Watch This Song Become the Quickest Hit on Record

The Greatest Present of them All

A story Ballad with a sensational punch line. Write, Wire, or call for copy; orchestrations in all keys.

JOE MORRIS MUSIC CO.

CHICAGO
Grand Opera House Bldg.
BOSTON
289 Tremont Street

145 West 45th St., NEW YORK CITY

ST. LOUIS
835 Holland Bldg.

PHILADELPHIA
Room 201, Keith's Theatre Bldg.
MINNEAPOLIS
Room 6, Lyric Theatre Bldg.

The 13th Anniversary Number

of

VARIETY

will be

Published

in

December



**SEND
COPY NOW**

Although no definite information has been received, it is reported that a road company of "The Jockey Club" is due here in a fortnight or less, probably at the Frisco.

Dec. 5, at Gayton's Paradise, a huge dance hall, the Broadway Music Co. will have a night of its own with 20 plingers and community singing.

When "Oh Lady, Lady" reaches the La Salle Christmas Eve, it will be given by the No. 1 company, instead of by a special company organized in Chicago, as was announced last week.

Frances White was ill Friday evening, the day after Thanksgiving and its turkey spread, with indigestion, and did not step out until 1:10, the Chief Club Jazz Orchestra filling in while a physician tended Frankie.

The Saratoga Hotel had still another raid Sunday morning when service agents poured in and seized a saloon full of bottles of stuff which sailors and soldiers are not permitted to have.

Dorothy Dickson is in New York, seeking an engagement. Her partner and husband, Carl Hyden, is here. Featuring Dorothy proved an unprofitable investment for the Selwyn, and she will not be with that firm. The team had several cabaret offers.

Rosalee Lee's marriage to Frank Lee, advance man for Al Johnson, was annulled in a Chicago court this week. She alleged that six weeks after he was divorced, their marriage took place in Chicago, which is illegal under the Illinois one-year limit law.

John O'Sullivan, the new Irish tenor with the Chicago grand opera organization, has scored a ringing hit. Another offering of Irish tenors, Chauncey Olcott, in his new Colman comedy, "The Voice of McConnell," goes into the Manhattan Opera House on Christmas Day, after a successful run here at the Grand.

Ashton Stevens now writes daily show stuff. He had a unique interview with an anonymous actress in which she stated that critics write sour verdicts because they bring their wives with them, and the wives, being female, are "catfish," and directly or indirectly influence the reviewers.

Eleanor Woodruff, formerly Otis Skinner's leading woman, replaced Violet Kemble Cooper in the leading female role of "The Long Dash," which opened at the Cort Theatre Monday night. Another newcomer to the cast was Helen Wier, who succeeded Millicent Evans.

The Hull House Players, sole survivors of the "art for art's sake" school of dramatic organizations, will give the first performance of the 1918 season on Friday and Saturday nights with the presentation of two plays by Edward Knoblock, entitled "Somewhere—A Voice" and "A War Committee." The players will produce also an Irish comedy by Rutherford Maist, called "The Turn of the Road."

MAJESTIC (William G. Tiedale, mgr.; agent, Orpheum).—"The distinguished son of Sir Hall Calise is probably the only one of scores of actors and producers who has succeeded in bringing to vaudeville a breath of the war that is genuine and does not make the discriminating public, which demands more than the waving of the flag for its entertainment, turn up its nose."

"The Iron Hand," written for Derwent Hall Calise by his famous father, is Mr. Calise's way of serving, inviolated out of the royal British Navy, as he told in an eloquent and highly effective speech following repeated encores Monday, he endeavored to enlist in various other active branches of the service. Four times he was rejected.

His hatred for Prussianism was indomitable, however, and he concentrated it into the sketch of his. Remembering to hate, he did not forget that he was a soldier and a gentleman, so that the sketch, while it portrays the evil military system of Germany in a manner both eloquent and grim, does not take away from the boche such human qualities as even his most uncompromising foes have not grudging him.

Mr. Calise has rendered excellent service to the Allies by the presentation of "The Iron Hand." It is a brilliant, well-directed, well-directed little sketch of the war. The war is over, but "The Iron Hand" goes on. In the sketch Mr. Calise is assisted by a most capable cast, including Jay J. Mulroy, Harry Keanish, Carl Dietz, Frank Johnston, William Topp and J. H. Rorick. Since the signing of the armistice Sir Hall Calise called a change in the finish of the sketch. It has not materially altered the action of the playlet, however.

Gordon and Kern opened the show. They style themselves the California Duo, and their recital emphasized the tragedy of their being so far from home. A snapper routine, a lot of elimination and a realization that the further you get from California the sadder you get to New York would help the young ladies considerably. The Leightons scored in their old act, "The Party of the First Part." Wars may come, and "In" and pestilence, flu may change, words crumble, but the Leightons will not get new material. "Why should they?" The old stuff seems to go. It did at this show. Possibly these estimable artists contemplate the ancient adage that a bird in the hand is worth two in the sticks.

Frederick V. Brown's song revue, with girls, boys, brass and scenery, gave the music fans all they wanted and some for good measure. There are ten in the company, all capable and finished entertainers, but it is a dancing team—Boyle and McNeill—which holds up the act and brings the big hands. This team will

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surely bob up in a musical comedy or revue on Broadway some day.

Lillian Fitzgerald topped the show for ten minutes after delighting the audience with her buoyant play. Amused by Clarence Seneca at the piano (but the boy CAN sing), she almost as good a time as the audience getting most of her response from the irresistible travesty of the opera singing folk, than which there is nothing more susceptible to travesty.

Flanagan and Edwards came off and on in "Off and On." This veteran team, working with assurance and speed, expounded all the little tricks of the trade which enables an enterprising team to get along without worrying much about such things as scripts, plots, themes, etc.

Chief Supplian, an alleged Indian with a fine baritone which is by no means alleged, preceded Prof. J. Edmund Magee, who closed the show with an amusing burlesque of the old-time levitation act which used to play the town hall in the days when Dr. Wolf Hopper was a juve leed.

PALACE (Earl Steward, mgr.; Orpheum).—A bill in which there is one act that doesn't dance may sound like monotony, but there is no dull saunter in this week's show. Roy Harra and Jacqueline open, dancing on roller skates. It is good old-fashioned roller work on a smooth floor screened to the stage, and is very deft in its way, but scarcely justifies its extravagant program announcement. "Throwing" Why is it that opening acts usually have the most pretentious titles? "The Girl in the Name" The girl is pretty, and in her second number goes the limit in roller skates and stunts: this is a bit distracting from the pre-eminently main business, which has to do with footwork. But the shoulders are dimpled, and skates are but skates. Dave Genaro, after a stagewait while the floor was being taken up, came forth in a deep set, joined there by Ann



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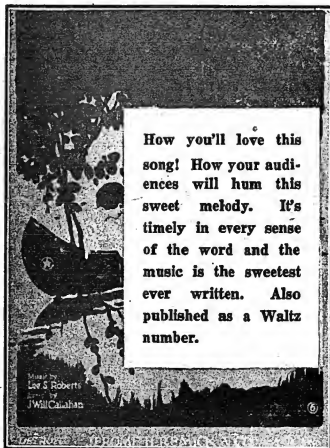
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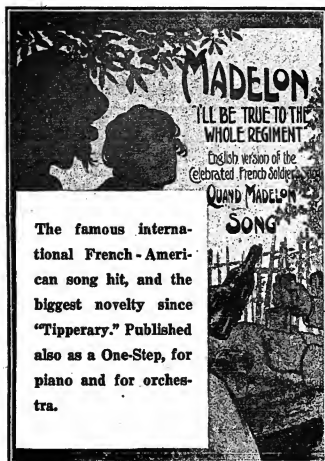


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By ALBERT GUMBLE and BUD DE SYLVA

"YOU CANNOT SHAKE THAT 'SHIMMEE' HERE"

VAN--SCHENCK--WELLS

"IN THE LAND WHERE POPPIES BLOOM"

VAN--SCHENCK--BASKETTE

"GERMANY, YOU'LL SOON BE NO MAN'S LAND"

KENNEDY--BURKE--DEMPSEY--DOWNING

"WHEN THEY DO THE HULA HULA ON THE BOULEVARDS"

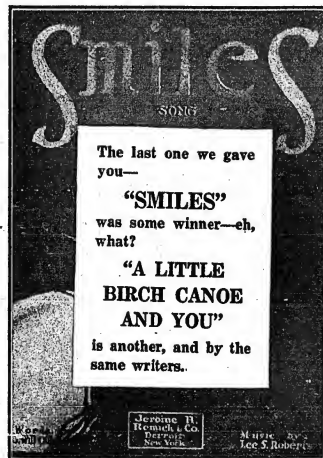
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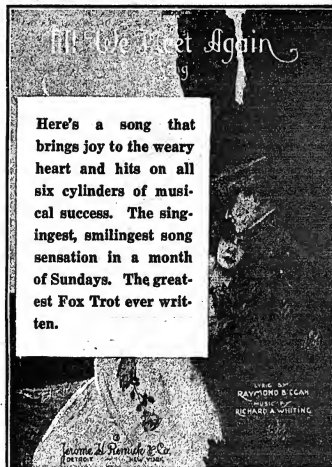
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Somewhere in Australia
 Playing in

"SAMPLES"

The Big London Revue
 TIVOLI CIRCUIT

After one year's continued success,
 will leave soon for South Africa.

Gold, a comely pullet. They dialoged away
 two valuable minutes with mistle squibs, then
 began to dance. Genaro cleaned up with his
 clogging. Miss Gold sang a poor song badly
 while Genaro changed coats. Then they cal-
 walked. Dave announces that he started the
 cake-walk. That closed and was a smash.
 Dave, exclaiming, made a speech, and Miss Gold,
 cool and airy, spoofed him. Miss Gold can
 dance more than a trifle. She wears atrocious
 clothes until the cake-walk, for which she
 dresses in fine taste. The act, without doubt,
 better than No. 2, and cannot anywhere fall
 short of a knockout at the finale.

Barto and Clark, in their "Columbia and
 Victor" novelty, which starts them off to a
 unique effect and brings them into their dizzy
 dancing, tore the house down. The young
 woman is a star dancer, and with her supple,
 athletic, yet entirely feminine, lines, puts be-
 hind her technique a blarney and witching indi-
 viduality. For a good-sized girl she is amaz-
 ingly dainty. Vaudeville can scarcely hold this
 duo if the revue managers get a good look.
 Mares and Mack convulsed the audience with
 their blackface repartees in that Mischance
 pitch, which is their inimitable characteristic.
 The house was hysterical with roars of laughter.
 A. Robins and his music partner, is the
 familiar musical imitation, accompanied by
 scintillating instruments drawn from every
 wrinkle of his weird clothes, took several
 bows.

Joseph H. Howard, Ethelva Clark, and the

"Sunlight Review," opened in a fullstage
 drawing room set, reminiscent of Howard's
 one-time act with the late Mabel Barrigan,
 and when Miss Clark entered and they began
 to battledore stale wheezes it was apparent
 that he had revived the trait as well as the
 general style of opening. The several minutes
 of small conversation was a bore, and started
 the act, which is a big, ambitious, popular
 enterprise, off on a spry and agile. It is un-
 grammatical, trite, mid-time afterpiece gag-
 ging, with Howard repeating almost every line
 of the girl's to let her snap the point and
 fulminate the feeble joke. Miss Clark is a
 performer of talent and merit. Her personality
 is negative, but her speaking voice is unu-
 sually effective, her dancing is piquant and
 lovely, and she can sing a comely song and
 a ballad with equally pleasurable results, en-
 hanced by perfect selection in garments and a
 youthful beauty of delicate and petulant type.
 Howard himself is an affected, bliant, mela-
 dramatic performer, a sort of Lincoln B. Carter
 working to melody. He smiles at the audience
 and wears an air of confidence that almost
 reaches braggadocio self-sufficiency. But he
 produces lavishly, carrying five scenes and
 using ten sets of stage lines for his equipment,
 presenting two principals, a chorus of some
 eight girls, and a male quartet. The quartet
 is dolorous and inharmonious and might much
 better be left at home. The Chistawa set is
 sumptuous, and in it he adds more entertain-
 ers, carrying a Celestial who cooks a pipe of
 opium while Howard sings his veteran de-
 fensed song, working up an aromatic atmos-
 phere for his green-eyed masterpiece. The
 smell of punk pervades the house, and at this
 stage the wise ones in the seats sniff and turn
 to one another and make chivvy and mal-
 lardous allusions. For the finale, or what
 should be the finale, there is a song which is
 unintelligible in lyrics because a heavy rain-
 storm, practical and vehement, shuts off audi-
 bility. This is a fine scene and should end
 the act, but Howard comes back and intro-
 duces a new hat, which he calls "The End
 of Her Smile." If a smile can have an echo,
 this is a good song. The audience wouldn't

take it, and Howard's efforts to get up com-
 munity singing on the chorus was a bloomer.
 He drew, however, a complimentary hand on
 his exit, and thanked everyone concerned, as
 Miss Clark reappeared in her eighth costume
 to bow beside him.

Then came Pat Rooney and Marion Bent,
 and showed them all what applause is. They
 got as much on entering as most got on leav-
 ing. Pat is working on all cylinders, light
 and witty. Marion looks like a 16-year-old,
 wholesome, sweet, smiling and delicious. They
 worked just 35 minutes, in which there was
 only one undesirable spot, and that the one
 which was most heavily applauded—when Pat
 sang a rollicking song proclaiming that Mr.
 Wilson is a better man than the Kaiser. Out
 with that. They danced, and had to dance
 and dance. Then Pat sang "The Daughter of
 Rosie O'Grady," as his dear father might have
 sung it, at the end of which he went after the
 house, and in this instance there was hearty
 response, with hundreds whistling. The act
 is a phenomenal hit, even though, because of
 the music's mangled tanglers, it couldn't use half
 its scenery. The Gliding O'Maras, following
 all this top-notch stopping, inherited a cruel
 break for a two-people ballroom dancing act
 to close, but got respectful attention and some
 applause.

LOK.
 MOVICKER'S (Jack Burch, mgr.): Low!
 "What Woman Can Do," did very big. Three
 Russells in comedy character musical stuff,
 pleasing. Swain's Cats and Rats, did neatly.
 Harry Rose scored, and came back with a bal-
 led that topped the rest. "Easy Money," with
 Douglas Pitt and Co., sailed through a breezy
 farce to applause. Mason and Austin sang
 smartly. Good bill throughout.

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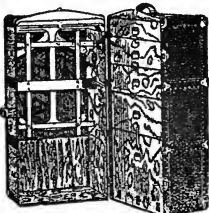
HIPPODROME (Edwin A. Morris, mgr.):—
 24. The Will King company continues to give
 big satisfaction in capacity business. The
 five acts of vaudeville this week, individual-
 ly, are up to the standard, but on the whole

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By AL JOLSON, FRED AHLERTS and HAROLD ATTERIDGE

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WATERSON, BERLIN & SNYDER

is not a well balanced bill, being shy in the comedy department. The Aloha Hawaiians, six in number, opened the show with the usual singing, dancing and instrumental routine. Jod Adler and Ross Clark were second, with a well dressed singing and talking turn. A distinct novelty, and a big asset to the team, is an artistic screen they use, behind which Miss Clark makes several changes of costume, and out of which some comedy is derived. While a good portion of their talk is bright, it did not seem to catch on here, where the lower brand of comedy is preferred. Adler's affected laughing at their own stage is overworked. The Three Hawaiians, in an aerial and gymnastic offering, in the middle of the bill, were fully appreciated. Frank Rogers, entertained with vaudeville bits. The Pearson Trio, two men and a woman, presented one of the fastest and best executed acrobatic and eccentric dancing turns that has been seen here. The women confuse her efforts actively at the

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ORPHEUM.—2. Well balanced, good comedy bill, with majority of acts scoring. Lambert and Ball stopped the show. "Petticoats," big laugh getter. Bennett and Richards, scored. Walter Brower, hit. "Officer Vokes and Den," very good. Dale and Burch, hit. Helen Triz and Blister (holdover). All for Democracy held interest in the closing position.
FANTAGES (Burton Myer, mgr.; agent, held interest in the closing position. All acts except Dorothy Vaughn using full stage cause

WIGWAM (Jos. F. Bauer, mgr.).—A. H. & W. V. A. Vanderville.

James Walton Clark, a musician, is in a critical condition as the result of being badly beaten up in a fight with Calen Coakley, owner of Coppa's roadhouse at Colma, where Clark was employed. Coakley was arrested.

Solly C. Oppenheimer's concert season opened at the Savoy Theatre Sunday with Eddy Brown, violinist.

Maurice Rosenzthal, who was a member of the "Common Cause" Company, sailed on the Ventura, Dec. 8, for Australia.

Henry Shumer has joined the Alcazar Players.

Earl Burtnett, representing the A. J. Stansy Music Co., is here for a couple of weeks.

Julius Mendel, Jimmy Rose and Teddy LaDus, a lately formed trio for vaudeville, has been signed for six weeks at the Wigwam, opening this week.

Harry Leavitt is now in advance of Carter's magic show, at present playing on the Coast. Carter contemplates another world tour following his present bookings.

The Bungalow, Oakland, opened with musical comedy stock last week to fair business. George X. White and Solly Carter are the principal comedians.

A permit has been granted Ackerman & Harris for the construction of a new theatre in Oakland on the present site of the Macdonough. Building operations is expected to commence within the next few weeks. During the construction period, Ackerman & Harris will be without an Oakland house.

RIVERSIDE, NEW YORK, THIS WEEK (Dec. 2)

ORPHEUM, BROOKLYN, NEXT WEEK (Dec. 9)

(AI) KLEIN BROS. (Harry) "Ain't I Grand?"

Week Dec. 16—Providence, R. I.
" 17—Boston
" 18—Bathwick, Brooklyn
" Jan. 1—Baltimore
" 12—Buffalo, N. Y.

Week Jan. 26—Toronto
" 27—Pittsburgh
" Feb. 1—Knox, O.
" 12—Levellille
" 17—Columbus, O.

Week Feb. 24—Youngstown, O.
" Mar. 1—Chicago
" 16—Milwaukee
" 17—Grand Rapids
" 24—Detroit

Week Mar. 31—Rochester, N. Y.
" Apr. 1—Ottawa
" 14—Ottawa
" 21—Hamilton, Can.

THAT'S ENOUGH FOR THIS ISSUE, BALANCE TO FOLLOW

N. B.—WE DON'T STOP SHOWS, WE KEEP THEM GOING

place, accompanying the men in their various stunts. In the closing position, on just before the King company, the Pearson Trio were the applause hit of the show.

Miller's new theatre, the California, will shortly open.

Eva Tanguay will buy a California bungalow and come here for her vacations. The star made this statement while playing the Orpheum here.

The Mascot will show pictures for a time. The first will be the Al Jennings outlaw photoplay.

A memorial has been suggested for Los Angeles actor-soldier dead. The Evening Herald's dramatic columns made the suggestion and probably will act as treasurer and collector of funds for the same.

ing walls. "The Revue Bouquet" closed very good. William Platten & Co. pleased. Hill, Trivett Sisters and Hill, scored. Holmes and Le Vere, well liked. Dorothy Vaughn, went big. Lesora Graham, opened good; very graceful. CASINO (Leslie Fountain, mgr.; agent, A. H. & W. V. A. Vanderville).—American Opera Trio, good voices; scored. Ross and Porter, pleasing crotch. Billie Ferguson, did nicely. King and King, fairly well received. Hamilton and Mack, well liked. Lotz Brothers, were most applause. George Wickman, opened nicely. ALCAZAR (E. D. Price, mgr.).—Jack Leila's "One of Us" (24 weeks). CURRAN (Homer F. Curran, gen. mgr.).—"Hearts of the World" (picture) (1st week). COLUMBIA (Gottlieb & Marx, mgr.).—"The Very Idea" (24 weeks). HIPPODROME (Edwin A. Morris, mgr.).—Will King Co. (stock) and A. H. & W. V. A. Vanderville. PRINCESS (Bert Levey, lessee and mgr.).—Bert Levey Vaudeville.

The Spanish Dancers, which played the Fantages here several weeks ago, and was laying off at Los Angeles during the epidemic, was again the headline attraction here last week, this time with four principals and a chorus of seven. The original cast consisted of 21 people.

Roy Clements is the new stage director at the Alcazar.

Maurice Rose and Alfred Aldrich have joined the Fulton Players at Oakland.

Martha Outman has been engaged through the Blake & Amber agency for the Wilkes Players at Salt Lake City. Miss Outman, who is at present in the East, joins the company next week.

A colored jazz band was added by the Alcazar Company for Jack Leila's "One of Us," the current stock attraction.

The Shaw-Kitcher Minstrels, composed of men from the shipyard and including some professionals, will appear at the Savoy, Dec. 7.

Jeannette Spelman will, according to an announcement, shortly be married to Leon Harris, a contractor and cattle ranch owner of Melbourne, Australia.

A chorus of ten girls billed as Perry's Minstrel Muses were added to the picture program at the Rialto Theatre by Manager Eugene Perry. Bobbie Toft, of Witmark's office here, is the musical director.

Harrie Goebel Weston, daughter of Elia Herbert Weston, who has been appearing in vaudeville, has been added to Lemalre's symphony orchestra as soloist.

Elia Crist, a professional swimmer, holding several coast records, has been booked on the Ackerman and Harris Circuit.

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MUSIC PUBLISHERS

Earl Caldwell Musical Comedy Company has opened at the Lyceum, in the Barbary Coast district.

Eddie Richmond, cornetist of Tait's jazz band, has been engaged by Eva Tanguay. This is the second member of Tait's former jazzists that will appear with Miss Tanguay in vaudeville, Eddie Cooke having joined her last week.

Tom Wilkes, who owns dramatic stock companies in the West, was here last week.

BOSTON.

By LEN LISSEY.

KEITH'S (Robert G. Larsen, mgr.; agent, U. B. O.)—Mahlings and Meyer have acquired the habit here of taking first honors without being headlined. Monday night they cleaned up with a cran. Christie MacDonald was headlined and fell down badly, although she has a nest act based on a novel little conception. She lacked her customary personality at both performances Monday, showing evidence of either a severe mental or physical strain. She used a tinted spotlight shedding into a lavender for the major portion of the turn, and it did not improve her appearance. Booth and Leander opened well. Norton and Melnotte followed, using a song in which they admitted personality and nerve had much to do with their being on the stage. Lucille and

Cockie never worked better, and their long absence from the city made the act a genuine novelty. Claudia Coleman in her rather novel sledge gave some striking colorations of types and went well, being a newcomer to most of the audience. Norton and Nicholson in their old furnished room act have added nothing except avarupola and are still washing the supper dishes with a pair of dirty socks and frying eggs with the aid of the family toothbrush. Marie and Ann Clark have the makings of a corking act along the Stan Stanley principle, but are early to need of material and should work longer from the floor. The straight partner is neatly costumed and her opening is a perfect set-up for comedy work from an orchestra chair. The Four Steadings closed stronger than any act so far this season. BOSTON (Charles Harris, mgr.; agent, U. B. O.)—Film. Vaudeville, Mack and Earl, Catherine Powell and Co., Holiday and Willcutt. SLOU (Ralph Gilman, mgr.; agent, U. B. O.)—Picture. BOWDOIN (Al Roserbee, mgr.; agent, U. B. O.)—Picture and vaudeville. ORPHEUM (Victor J. Morris, mgr.; agent, Lowy)—Hobbs and Nelson, Homer and DeBard, Dae and Neville, Morton Brothers, Makarenko Duo, Alvarez Duo, Films. PARK (Thomas D. Soriero, mgr.)—Picture. SCOLLA LYMPIA (Ralph Ripley, mgr.). Vaudeville, Gibson and Hall, Fred C. Hagan

and Co., Minetti and Sidell, Ingram and Butler, E. A. GORDON'S OLYMPIA (Frank Hockallo, mgr.)—Chappelle and Stenett, Milani Five, Mac Martin, Torat Roosters. Pictures. ST. JAMES (J. B. Roma, mgr.; agent, Quigley)—Franklin Four, Arlie Hall, Byron and Langdon, Emeralds. Pictures. GLOBE (Frank Meagher, mgr.; agent, Lowy)—Picture. COLUMBIA (Joseph Brennan, mgr.; agent, Lowy)—Picture. SHUBERT (E. D. Smith, mgr.)—Had one of the biggest nights of the season with the "Passing Show." Show has been given wide publicity. PLYMOUTH (E. D. Smith, mgr.)—"Cappy Ricks" had good opening night. Three weeks. MAJESTIC (E. D. Smith, mgr.)—Closing weeks of "Matinee." WILBUR (E. D. Smith, mgr.)—Last weeks announced for "Business Before Pleasure." TREMONT (Charles J. Rich, mgr.)—"Fiddlers Three" packed Monday night. Received good notices. HOLLIS (Charles J. Rich, mgr.)—House selling out with Ethel Barrymore in "The Off Chance." Two more weeks. COLONIAL (Charles J. Rich, mgr.)—"Going Up," the musical show, lost some of the patronage the first few nights of the week because of the presence of two other musical shows in town, but is still selling along most comfortably.

COPILEY (H. W. Patton, mgr.)—Third week of "Hindle Wakes," a much talked about show with the Henry Jewett Players doing splendid work. The show is billed to close this week, but there may be an extension. CASTLE SQUARE (George Clark, mgr.)—"It Pays to Advertise" this week. New stock company doing good business. GAVETT (Thomas Hargr, mgr.)—"Parisian Novelty." CASINO (Charles Waldron, mgr.)—"Hip! Hip! Hoory Girls." HOWARD (George E. Lothrop, mgr.)—"Freller of the Nits." Vaudeville, Work and Kell, Jones and Johnston, Jones and Duffy, Barbour and Lynn, Harry La Toy and May Weston.

The "first nighters" had plenty of opportunity this week, as there were three openings Monday, two musical shows. The followers of the "girlie" type of show backed to the Shubert where the Winter Garden show struck in. Plenty of "pap" in this show, but nothing to make the "morality squad" become uneasy.

Several changes are due in the bookings at the local houses in the course of a few weeks, and it appears as though most of the legitimate theatres would remain open through Christmas week. The Colonial will have Fred Stone and his show, "Jack o' Lantern," come

SINGERS ATTENTION!

The famous baritone, SANTREY, has selected

"WHEN I COME HOME TO YOU"

LYRICS BY

J. WILL CALLAHAN, Author of the famous "Smiles"

MUSIC BY

FRANK H. GREY, Composer of many successes

as his chief ballad. Now Featuring it at the Regent Theatre, Detroit, Mich. Published in 3 keys.

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Ring Out the Old, Use the New 1919 Song Hits Born With the New Year

"EV'RYBODY SHIMMIES NOW"

THE RAGGIEST, JAZZIEST, CLEVEREST RAGE OF THE SEASON

THE BLUES NUMBER FOR THE SPOTLIGHT

"I'M TRYIN' TO TEACH MY SWEET PAPA"
(RIGHT FROM WRONG)

THE COMEDY SONG OF SURE-FIRE CALIBRE

THE BALLAD WITH THE MELODY

"WHY DID YOU COME INTO MY LIFE?"

A QUESTION ANSWERED WITH A HEART THROB LYRIC

"WILL YOU BE THERE" (WHEN I COME BACK?)

THE TIMELY BALLAD WITH THE STORY AND MELODY FITTING THE SITUATION SINCE PEACE HAS BEEN DECLARED

CHAS. K. HARRIS COLUMBIA THEATRE BUILDING
47TH STREET AND BROADWAY, N. Y. CITY

IT'S A **RAG** - IF YOU SAY SO
IT'S A **BALLAD** - IF YOU SAY SO
AND WHAT A **DANCE** & INSTRUMENTAL
WE'LL SAY SO



In these Christmas week, and "Lombardi, Ltd." will open at the Plymouth on the same date. A new musical show, "The Victory Girl," is booked for the cozy little Wilbur. "Leave It to Jane" will open at the Majestic on Dec. 16.

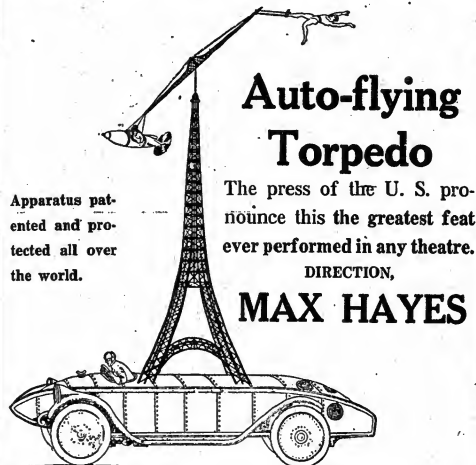
It is reported that for the balance of this season the Plymouth, one of the Shubert houses here, will house nothing but Morocco shows. "Cappy Ricks" is now playing there and "Lombardi, Ltd." being booked there at the expiration of this engagement inside color to this report.

When she finishes her prosperous engagement at the Hollis Ethel Barrymore will shake New England and the east and go to Chicago for a run of indefinite length at Powers'. She then goes to New York for her annual Empire engagement.

Mrs. Jeanne Morcoult of "Business Before Pleasure," at the Wilbur, celebrated Monday the anniversary of her 33d year as an actress.

PALACE, NEW YORK, THIS WEEK (Dec. 2)

MIRANO BROS.



Keith's, Washington, D. C., Next Week (Dec. 9)

NOTICE FOR EUROPE

Players in Europe desiring to advertise in **VARIETY**, and wishing to take advantage of the **Foreign Rate** 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

FALL MAIL DEPOSIT AND FORWARDING CO.

Carlton St., Regent St., S. W., London

For uniformity in exchange, the Fall Mail Co. will accept deposits for **VARIETY** at four shillings, two pence, on the dollar.

Through this manner of transaction, all danger of loss to the player is avoided. **VARIETY** assumes full risk and responsibility. The Fall Mail Co. receipts as its own receipts for all money placed with the Fall Mail to **VARIETY'S** credit.

She began her stage career as a member of the Royal Theatre Co. of Bucharest, Rumania. She is the wife of the manager of the Italian Opera Co. of New York and the mother of four children. Her stage experience has been varied.

Adelle Holland, in "Up in Mabel's Room," has a new role in the show, and her part has been taken by Lucy Cotton, who appeared here recently in "Tara to the Right."

Despite the protest of several property owners the street commissioners have changed the name of Castle square to Arlington square. This is the location of the Castle Square Theatre and stock company. A change in the name of the theatre or the company is not considered in the light of a possibility as both have years of tradition behind them.

BUFFALO.

By L. B. SKIFFINGTON.
TECK (John E. O'Neil, mgr.),—"Ob, Boy MAJESTIC (Peter C. Correll, mgr.),—"Twin Beds."

STRA'S (Henry Carr, mgr.),—"Mural Worth; Maud Earl and Co.; Lillian Shaw;

COLONIAL, NEW YORK, THIS WEEK (Dec. 2) ORPHEUM, BROOKLYN, NEXT WEEK (Dec. 9)

THE PICKFORDS

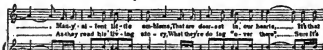
NOVELTY MANIPULATORS—Not Mary and Jack but just as clever in their line—Direction, MAX HART

Take your hat off to this One!!!

"THE GREATEST STORY EVER TOLD"

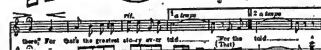
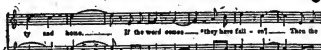
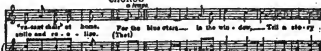
The Greatest Story Ever Told
(WHEN THE BLUES ARE CHANGED TO GOLD)

Words and Music by W. R. WILLIAMS
The First Ever Told
First Time in Stage History
(10 New 16 Bars & 16 Bars)



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CHORUS



Words and Music by

W. R. Williams

writer of

"I'd Love to Live in Loveland"

"When the Moon Plays Peek-a-boo"

"When I met you last night in Dreamland"

"Dawn of a Perfect Day", etc.

NOTE! This song is written in honor of the millions who have given their lives for US—the LEAST we can do now is to perpetuate their memory in every possible way that is bound to grow dearer with time.

IF YOU CAN'T SING! RECITE IT!
FREE ORCHESTRATION
FOR "DANCE" WORK
TO ALL LEADS

Will gladly send "Regular" copy to any friend of yours who has lost a loved one—if you'll send me name and address.

"SAND DUNES" and "RUSSIAN RAG" Nur 2 Orch. "HITS" 25c each, Some prof. Free for Recent Program. WILL ROSSITER, "The Chicago Publisher" 71 W. Randolph St., Chicago, Ill.

Williams and Wolfers; Color Gene; Dolly Grey and Bert Byron; Lew Hawkins; Fern, Blagden and Fern.
GAYETY (R. E. Patton, mgr.).—"Behman Show."

GARDEN (William F. Graham, mgr.).—"Innocent Maids."

STAR (Peter C. Cornell, mgr.).—"Two Nights in a Bar Room."

OLYMPIA (Bruce Fowler, mgr.).—"Golden Troupe; Allen and Betty Loder; Co. George Gregory and Co.; Gilmoro Corbin; Red and Whiting."

LYRIC (Charles Bova, mgr.).—"Dorothy Gordon and Harmony Trio; Five Arlans; Harry Schuster; Amanda Hendricks; Gulsan and Mullen; Frank and Gracie De Mont."

SEASIDE HIPPODROME (Harold S. Franklin, mgr.).—"The Greatest Thing in Life," first half; Billie Burke, in "Out of a Clear Sky," second half.

Although the Kalechkotheaters closed their season at the Star Saturday, it is likely they will return for another engagement during the season. This was the first engagement of the Kalechka at the Star, and proved successful. The theater bookings of the house made it impossible to extend the engagement at this time, but it is now announced that negotiations are being conducted for the re-arrangement of bookings, which will permit the stock players to return about the middle of January.

Frank and Gracie De Mont, at the Lyric this week, are Buffalo folks, and their many friends gave them a rousing welcome on Monday night.

D. W. Griffith's "Hearts of the World" will play the first week of a return engagement at the Majestic Theatre next week. The same film opened the season at this big legitimate house and ran for three weeks at top prices. At the end of that time the regular bookings of the Majestic made it necessary to withdraw the film. It will be shown at top prices again, and, according to the advance box office report, there is no doubt but what the film will do as well as during the previous engagement.

A peculiar instance of rival showmanship is shown in the bookings of the Griffith films. When "Hearts of the World" opened the season at the legitimate Majestic another Griffith

film was shown in opposition at the Hippodrome. At the latter house the usual popular prices were charged for "The Great Love."

With the return of "Hearts of the World" the Hippo immediately booked Griffith's "Greatest Thing in Life," showing at popular prices.

The federal census bureau gives Buffalo an estimated population of 478,225, or 2,600 less than last year. The Chamber of Commerce insists that the population is well over the half-million mark.

Niagara Falls is again settling down to the steady and constant prosperity which comes with the winter season. After the ice closing and other kinds of hard luck everything is now very lovely. With the advent of cold weather the usual pilgrimages to see the falls in their frozen state will soon begin. With the war at an end and the announcement last week that passport restriction were removed, the traffic from Canada will be much heavier. All of Canada is dry and Niagara Falls is very wet, so many people from over come journey to the American side for amusement and recreation, especially on Saturdays and Sundays, all of which makes things very prosperous for the amusement places.

BUTTE.

By DAVE TREPP.

"The Natural Law," 25, by Empress Stock. Business picking it slowly. Still below normal, due to constant agitation over the influenza situation, with threats of another closed town.

W. H. Belmont, manager of the Empress, has locked horns with the health officials, maintaining that the proper way to combat the "flu" is by bringing up the town but by "education and isolation."

Albert Helecks, Montana theatre man, in charge of the Trepp & Helecks mine at Indian Garden, Nev., was in Butte this week, en route to Lewistown, where he will resume the management of the Judith Theatre.

Panthers show opened 24 at the Broadway with a show that means the average.

Anacosta's opening vaudeville bill at the Duichard had Juro Salmo, Two Kellars, Dot

Marshall, Viola Napp and Co., Nat and Flo Albert, Edmunds and Levelle.

A new amusement for Butte is ice skating. Two rinks have opened, Holland, at the south end of Montana street, run by Jim Byrne, Butte's "ice king," and the Liberty, at Lake Ave., in charge of C. L. Sloan.

DETROIT.

By JACOB SMITH.

TEMPLE (C. G. Williams, mgr.); U. B. O. Jean Adair; Mme Chilesen-Orman; Stuart Barker; Whitefield and Ireland; American Boles; Haley Sisters; Samoroff and Sonia; Miller and Chapman.

MILES (Gus Greening, mgr.; Pantalone); Melody Maids; Hager and Sullivan; Marco Twins; Toto; Elizabeth Nelson and Barry Brothers.

ORPHEUM (Tom Faland, mgr.; Low); James B. Deane; Charles Deland and Co.; Orben and Dixie; William Dick; Homer Romalms; Alexander Brothers.

DETROIT OPERA HOUSE (B. C. Whitely, mgr.).—"A Marriage of Convenience," with Henry Miller. Next, Siegfried "Polka," for two weeks.

DETROIT OPERA HOUSE ON CAMPUS (Hobard, mgr.).—"Leonard, Ltd." Next, San Carlo Opera Co.

GARCK (R. H. Lawrence, mgr.).—"Ood. Look," two weeks.

GAYETY (J. M. Ward, mgr.).—"Rosh. Cadillac." (Sam Leary, mgr.).—"Mile-a-Minute Girls."

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The new Regent, seating 1,200, opened in Battle Creek Thanksgiving Eve. The Regent will play film.

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TULANE (T. C. Campbell, mgr.).—"Margaret Anglin in 'Billiard.'" One of these days, every polite English comedienne in which the comedy seems to have been subordinated to politeness. Business highly profitable, considering the one setting and short act employed.

PALACE (Sam Myers, mgr.).—"Divorce program the last half last week. Margaret Brown and "War Widows" did quite well. Martin and Hayes, rewarded. Farber and Taylor, have a nice "drop." Whittie proceeds as formerly, but his reception was not so warm, probably through the lack of popularity of Roosevelt in this vicinity, where they insist T. R. should be changed to A. K.

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EDW. S. KELLER

PRESENTS

FRAZER, BUCE AND HARKING

MORE THAN A TRIO—A 15-Minute Production in "One"

A tremendous laughing fit is likely to start the moment a British wasp is released and allowed to sting and it suffered as a consequence. Life oftenlingers in the circus and it seemed as if he never would get settled. Added to this his second song was the "Wasp Song" and he was not allowed to sing it. Fortunately for him he had a good finished number and this helped him through. The first number was the accompanist and did well with his number. Harry Langdon and the two girls, the "Three Girls," were the next number. "Johnny's New Car," Langdon has been singing for some time and it is a good number now, but has managed to keep right up to the mark with his comedy. His talk is good as usual and he has a good deal of material. It is all funny. He has followed a lot of auto acts and has them all beaten with his drive style and his "Johnny's New Car" is a very good number. The ending of the show, Johnny Singer and his "Pandering Dolls" opened the show and the boys and girls were very much interested. The show after the two girls tried to put over a "Three Girls" number. The show was a real castle fellow, playing a couple of songs in a very

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(Agency)

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E. F. ALBEE, Vice-President and General Manager

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D. LAROSE, Manager

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FULLER'S Australian and N. Z. Vaudeville

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General Booking Manager

ARTISTS can secure long engagements by booking direct with us

The Western Vaudeville Managers' Association

MORT SINGER, General Manager—TOM CARMODY, Booking Manager
Majestic Theatre Building CHICAGO, ILL.

ments and injecting some fast stepping. The Seven Honey Boys got through nicely on the harmony and Tommy Hyde's dancing. The boys need to sharpen up their gags. They are depending too much upon the numbers. Leo Houlihan and Loretta Marks have a nice looking singing and dancing turn. They make up for the weak voices by working hard on the dances and with a good closing song finished to a good hand.

CROSS KEYS (Chas. Thomson, mgr.).—So many of the tabloid musical comedies have

been playing the "pop" houses the last year or so that it seemed as if the supply would give out or the patrons of the "three-a-day" would grow tired of them. A visit to this busy West Philadelphia house proved the contrary. Monday evening the house was jammed for the first show and the "tab" called "Yass-tan," which has been playing around here, ran away with the whole thing. The Cross Keys is one of the best, if not the best paying of the Sablosky & McIntire string of "pop-timers." Situated at the extreme end of West

WHY LEMA CARUS

RETIRED FROM THE "LISTEN LESTER COMPANY"

The part will 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.—*Archie Bell, Cleveland Leader.*

Detroit "Free Press"
Miss Emma Carus, incarnate fun, as fetching in quality as Marie Dressler or My Irvins.

Toronto "Globe"
The well-known comedienne, Emma Carus, appeared in the role of a breezy widow, but the book does not give her advantages opportunities of showing her talents. In the second act, however, she made the great hit of the evening in an interpolated Irish song, which she rendered in a most suggestively comic manner, and which sent the audience into convulsions of laughter.

Detroit "News"

Although Miss Carus is the Name in the cast, she does rather less than expected to make it an evening. In fact, until she gives her familiar and frolicsome imitation of a bellows and—then it is after 11:30 o'clock—she has done little to justify her presence. This must, however, be put down to the inadequacy of the material, for Miss Carus is a first-rate entertainer when she is properly outfitted with songs and wheezes. Here she is helpful of amusing by repeating warmed-over epigrams, and that hope is not realized.

Toronto "World"

As the only featured star, Emma Carus shines forth with all the scintillating joy of her old vaudeville days. And that she was well remembered was quite easily seen by the ovation which she received upon her first entrance.

Detroit "Times"

The friends of Miss Carus, who have known her for many years as fat and jolly, could scarcely believe their eyes when she walked on the stage. She has been reducing lately, and is now the proud possessor of a figure which many a mile of 30 might envy. She sang several songs during the evening, but it was not until she received one of her old favorites that she aroused much enthusiasm.

Toronto "News"

Miss Carus became more popular as the comedy progressed and she kept her best work for the last when she digressed into a vaudeville turn, an Irish characterization that would headline the best variety show on record.

Toronto "Daily Star"

Emma Carus scored the hit of the evening in her interpretation of an interpolated Irish song, which brought repeated encores.

Vacationing at French Lick Springs until after the holidays. A new vaudeville act in preparation.

Market street it draws from several sections, easily combating whatever opposition may be had from the Nixon, eight block away. It's a cozy, comfortable house, attractive and roomy and Charlie Thompson, who not long ago was a comedy juggler, is proving his ability as a manager. Last season the house is reported to have cleaned up a handsome profit for the S. & McE. firm and it has them still coming this year. Six acts and pictures make up each half, the house splitting most of its acts with the Broadway, a downtown house. "Yuccatan," the headliner of the first half this week is an amusing bit of musical comedy with four principals and a chorus of six girls. Some attention has been given to the setting for the one act and size for the drawing, the girls making three changes. A couple of comedians made the house laugh loud and often, with some pretty well worn comedy bits, but handled the material in good shape. The numbers are published song hits, but they sounded just as well in "Yuccatan" as anywhere else and no one in a "pop" house ever questions the locale. All Ralph & Co. with the thought-transmission stuff created less interest than was expected. This sort of an act, especially with two workers in the audience, ought to have been a riot, but the act just got over nicely. One of the men goes a long way for a laugh, mentioning the future prospects of a woman in the audience. The Great Hawk and his military setting for his ventriloquist act, but retains the boy with the toothache for his best laugh-getter. Howard has lost some of the speed of his act and is using too many "Heils," in an effort to get a big laugh, but he has a very good act for the "pop" time. La Fleur did violence with his acrobatic novelty; Nelson and Ely have a showy dancing turn and Killian and Moore mix some old comedy chatter with a couple of good songs, getting by very well with it. The film feature was "The Iron Test," episode of "The Ring of Fire." The last half bill included White's Circus; Best and Jura; Harvey and Haalen; Harry Mason and Co. in

"Bringing Home the Bacon," Ned Norworth Trio; Ben Hoyer Troupe and the film feature, "Hands Up." **ALLEGHENY** (Joseph Cohen, mgr.)—"Winning Musical Comedy; Edna Wallace Kibbey; Eddie Carr and Co. in "The New Office Boy"; Edith Clifford; Frank Hartley; Jim McLaughlin; William S. Hart in "The Border Wireless." **CLIQUE** (Salsouky & McGuirk, mgrs.)—Bobby Heath and Orville in "A New Song Review"; Fisher, Delmore and Guard in "The Wandering Tourist"; Three Harmony Girls; Harry Baker; Chase and LaFleur; Harding and Sister; "Memories"; Dunham and Edwards; Reynolds and White; Leach-Quinn Trio.

COLONIAL (W. D. Wegfarth, mgr.)—First half: Sophie Tucker and Five Kings of Harmony; Tegen and Geneva; Billy Elliott; Durrell and Edwards; Five Famous Ljords; film feature; Holbrook Biss in "Will You Forgive?" Last half: Five acts and pictures not announced.

BROADWAY (Chas. Shuler, mgr.)—First half: "Childhood Days"; Harry Marshall and Co. in "Hunting for Happiness"; Home and Fox; Many and Hamilton; film feature; Harold Lockwood in "Paisi First." Last half: "Yuccatan," a musical tableau; Great Howard; Killian and Moore; Elsie Burgess and Co.; film feature, Clara Kimball Young in "The Road Through the Park."

NIXON (H. A. Smith, mgr.)—First half: John and Winnie Hennings; Morna and Wiser; Billy Gardner and Mark Hartman; Eugene and Alton; Louis Hart; film feature, Alice Brady in "Swordplay's Girl." Last half: Sophie Tucker and Five Kings of Synopation head a bill of five acts and pictures.

KEYSTONE (M. W. Taylor, mgr.)—"Mangan Troupe; Mullien and Coates; Townsend Withler and Co. in "The Smart Aleck"; Al and Lena Anger; "Grey and Old Rose," a dance novelty; film feature, "Hands Up." **WILLIAM PENN** (Geo. W. Mettel, mgr.)—First half: "Groovy's Corner"; Brunson and

Hackett; Delier and Green; Walters and Walters and the film feature; Will Rogers in "Laughing Bill Hyde." Last half: Billie Burke's "Motorboating," and a bill of five acts and pictures. **CROSS KEYS** (Salsouky & McGuirk, mgrs.)—"Yuccatan"; All Ralph; Killian and Moore; Great Howard; Nelson and Ely; LaFleur. Last half: White's Circus; Ned Norworth and Co. and three other acts and pictures.

PITTSBURGH.

By CHAS. A. COOK.

DAVIS (Eugene Connelly, mgr.; agent, U. B. O.)—On a bill chiefly musical, Jack Norworth, with an act better than ever, was welcome. Three Darling Sisters, aerial turn, above par. MacFarlan and Palmo need some new songs; singing saved them. Sorens and Hollister, well. Walter Wesma, good. Dunbar's Grumblers Girls, very good. Ella Ryan in "Kato for Short," got over. Howard's trumma closed.

HARRIS (C. H. Preston, mgr.; agent, U. B. O.)—"The Hennings; Fred and Rose Flynn; Gray and Jackson; Dick and Helen Rice; "Girls in the Air"; Hank Brown and Co.; Blinn and Bert.

KEYTON (T. C. Keyton, Jr., mgr.; agent, McLoughlin)—Nellie Booth Players with Sam Reed and Dad Lester; Kenneth B. Waite; Revere's Hadden; International Trio. **SHERIDAN SQUARE** (J. A. Hooley, mgr.; agent, U. B. O.)—Five half, Imperial Quintet in "Bits of Operatic Selections" (headlined); Gaites Bros. Musical Hunters, Spanish Melodrama and Clara, Rose and Grace. Second half, McGowan and Gordon, (headlined), in "The New Yorker"; Green and Parker, Saxton and Farrell, Hart and Diamond, Delbourg Sisters, Engle's Eye film.

NIXON (Harry Brown, mgr.)—"Going Up." **ALVIN** (J. B. Reynolds, mgr.)—"The Victory Girl."—"The Wanderer."

PITT (Tom Bodkin, mgr.)—Italy's Flame Front (film).

DOUGHERTY (Bob Evans, mgr.)—"The Naughty Wife."

GATNEY (Henry Kurtzman, mgr.)—Mollie Williams.

VICTORIA (J. Jensen, mgr.)—"Speedway Girls."

GRAND (J. Jones, mgr.)—Films. Rewind the "Follies" at the Nixon, "Take It From Me" at the Alvin last week showed to \$14,000 (Thanksgiving).

Eugene Connelly, manager of the Davis, is back after two weeks of sickness.

Mrs. Ed. McHugh and daughter Kathryn, formerly of the Davis stock company, are with the Nellie Booth Players at the Keyton.

"The Long Dash," which was to have moved into the Pitt, was cancelled and films substituted.

Refusing to pay his bill after having dinner with eight other members of the "Pollies" company in a downtown hotel last Wednesday evening, W. C. Field, one of the principals, was taken to the Central police station. Field was best to the eight other members and when the waiter presented him with a check for \$18.75, Field refused to pay it, saying he would not pay for service he did not receive. An argument followed. He later was released in \$100 bail.

PORTLAND, ORE.

By JOSEPH GRANT KELLEY, JR.

ORPHEUM (Frank McGettigan, mgr.)—Barnett R. Ball and Maud Lambert topped a very attractive bill, and scored heavily. Dale and Burch, according to the audience, were the next best. Grace Dunbar Niles' company in "Petticoats," pleased. Officer Vokes isn't so much in himself, but his dog put over some clever canine tricks which, according to Vokes

COLONIAL, NEW YORK, THIS WEEK (Dec. 2)

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present

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JOE

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Written and Staged by J. GORDON BOSTOCK

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CHICAGO'S FAVORITE HOTEL RALEIGH

Five Minutes' Walk to All Theatres
Reasonable Rates to the Profession
Erie and Dearborn Sts.

a good trainer, Bennett and Richards, liked La France Brothers and an "Artistic Treat," were each pleasing.

PANTAGES (J. A. Johnson, mgr.)—Fair hill, Nan Gray and Sam Norman Phillips, Curtis and Smith, Swan and Clifford, Kimo and "Oh, That Melody." Curtis and Smith divided honors with Nan Gray. The musical comedy served as a good closing turn. This is fast becoming popular with Fordlanders.

HIPPYDROME (Bill Ely, mgr.)—Vanderbilt and pictures.
STRAND (Walter Armstrong, mgr.)—Vanderbilt and pictures.
HELIO (W. Pangia, mgr.)—"My Soldier Girl" 21-4.

BAKER (Milton Seamon, mgr.)—Baker Players in "His People."
ALCAZAR (C. V. Everett, mgr.)—Alcazar players in "The Silent Voice."
LTRY (Larry Keating, mgr.)—Musical comedy stock.

Following the reopening of the theatres, the theatres did an antiseptic business during the first three days but a poor business that day. Another reason for the poor business was bad weather and the Union's holding money strike meetings Sunday probably the cause.

Olive Templeton has arrived from New York to play female leads for the Baker stock company. The new variety show of Betty Brice and was temporarily filled by Verna Felton. Miss Felton will continue to play with the organization as a heavy.

PROVIDENCE.

REAR, CLARK.
SHUBERT MAJESTIC (Col. Felix H. Wendelbacher, mgr.)—"Chu Chin Chow," probably more extensively advertised than any show that ever came to town with an advance sale the largest. The show was at the box office, Monday night opened before a packed house. As a spectacle the show went big. Seats all sold for every performance for the remainder of the week.

OPERA HOUSE (Col. Felix H. Wendelbacher, mgr.)—House dirt. New policy began next week with "Devotion."
EDWARDS (Charles Lovelock, mgr.)—Show this week proved more entertaining than any in recent weeks although the Keith circuit has given the city some hang-up good acts so far this season. Harry Watson, Jr., comedian, ever popular here, was at the top of the pleasing bill. Adolphus and Co., Harry Hines; Dorothy Sumner; Ford and Price; Hatten and

Hunter, Harmon and O'Connor; Bert and Lottis Walton; and "Artistic Treat," were each pleasing.

EMERY (Marlin R. Toohay, mgr.)—The Emery has a good show this week—A little out of the ordinary for the St. Vincent Grapes, headline, first half, went exceptionally well; Quigley and Fitzgerald, back after long absence from city; Doris Hardy and Co.; Sam J. Harris; George and May Levers. Last half: Clark and Verdi; Hla Marie Dahl and Co.; including John Mehan, former Providence stock favorite; the Barnard Bros.; Dorothy Royce, and Paul Petching and Co.

FAY'S (Edward M. Fay, mgr.)—June's Revue; Rose Budd and Co.; Farr and Miller; Eva Hope and Co.; Hanley and Martin. Well-balanced bill.

COLONIAL (Robert J. MacDonald, mgr.)—"The Bostonians," with Frank Finney and Phil Ott. Without doubt the funniest burlesque of the season. Company good one from all viewpoints.

That influenza is still prevalent in this city is evidenced by the report of the city health department for last week, which showed 15 deaths during the week from this disease, and several more have been reported this week. The situation is expected to clear, however, with the advent of cold weather.

All lightest night restrictions in Rhode Island were removed Monday.

Berry and Nickerson, playing parts, and doing their musical specialty in the "Hip, Hip, Hooray Girls," closed Saturday in this city and are planning to re-enter vaudeville.

George Ball, 27, "son of the bean seller," in "The Bean Seller" did not appear with the show on the opening night here this week; instead he spent the night and a few hours of the day in the city of the bean seller, on a charge of drunkenness. George is 7 feet 10 inches in height, weighs 351 pounds, and is the biggest "bean" in the city of the bean seller. He is taking four officers to the city of the bean seller. During the early hours of the morning, however, his friends arranged for a special arrangement and, after paying a fine of \$2 and costs George was released so that he might continue with the show during the remainder of the week.

The vaudeville team of Gene and Ethel joined the "Hip, Hip, Hooray Girls" this week. They are doing their specialty, the man wearing a top hat and a woman wearing a chorus and serving as understudy for the women principals.

Gladys Alexander, a member of the "Odds and Ends of 1917" Company, at Keith's this week, in a "Fawcett" girl. She was welcomed by her many friends here and she has some friends to

A quantity of stage scenery belonging to Keith's was destroyed by fire last Friday morning by a blaze in a warehouse at 38 Chicago street, where it was stored. The fire started in the scenery on the first floor and burned through to the rear of the building.

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High Water Mark Circulation—25,000

No estimate of the loss was given.

Judge J. W. Mack, of the United States Circuit Court of Chicago, was the principal speaker at a big mass meeting in the forenoon of the Zionists' movement at Fay's Theatre last Sunday. The house was packed.

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MOVING PICTURES

NEWS OF THE FILM WORLD

Harry Lamont, formerly in vaudeville, is now with the National Films, Hollywood, Cal.

Richard Stanton will direct William Frawx in his next production, "The Spy."

Col. William Selig went to Los Angeles Monday.

Franklin Farum arrived in Chicago Wednesday.

Philip K. A. Richardson, formerly an editor of Lowell, Mass., will be director of publicity for "Made in America."

Ree Beach has engaged Kay Laurel to play the leading feminine role in his new Goldwyn picture, entitled "The Brass."

"The Racing Strain" is the next Goldwyn in which Mac March will appear. She will be supported by Clarence Oliver.

Edward Rosenbaum, Jr., of the Fox press department has been transferred to Hollywood. He left this week.

"Stars of Glory" is the title of the picture which Leonore Perret, the French director, has dedicated to General Pershing.

Harold J. Biscay is building a studio at New Haven, Conn. where all the Biscay productions will be staged.

Following the first run of all of the Red Cross features they will be released via the General Film.

Affiliated, since the taking over of Mutual, is established in the offices of the latter in the Meca building.

"The recently formed Katerjohn Films will produce a number of special time during the coming year."

Zena Keefe in "The Challenge Accepted" will be released Dec. 23 through Holliston. It is the first feature to be presented by Arden Photopics, Inc.

"Made in America," the thirteen-part picture which will be released Dec. 22 by the W. W. Hodgkinson Corporation through Pathé.

Universal Films and the American Defense Society have collaborated in the production of a propaganda picture entitled "Keep the Home Fires Burning."

Charles Mushman, formerly manager of Fox, Denver exchange, has been appointed manager of the San Francisco office. Mr. Mushman succeeds George Maas.

"Wanted for Murder," in six reels, will shortly be released by Harry Rapti Films. Fraax Crass was the director. S. Lay Kaufman is the author.

Alice Brady has started work on "In the Hollow of Her Hand," an adaptation of the novel by George Barr McCutcheon. Charles Maigne, who made the scenario, will direct.

Jose Elvidge, one of the World Film stars who recently married Lieutenant Bagley, expects to resume her World contract within a few weeks.

Karl Denvald, formerly of the New York Evening Globe staff and more recently connected with Associated Newspapers, is now at the head of the press department of Fox.

The Mayflower Picture Corporation has acquired the picture rights to George K. Cohan's "The Miracle Man," for a consideration around \$20,000.

Edward Jones' contract as a producer for Famous Players-Lasky expires Jan. 5, after a year and a half's service with that concern. It will probably be renewed.

Harry W. Schmidt, San Francisco branch manager for the Fox Production Film Company, left for Los Angeles last week to take charge of the company's office.

William N. Bailey, in vaudeville, has signed with the Famous Players-Lasky, and will play one of the leads in a forthcoming production. Ira M. Lowry is to direct the Bailey subject.

Charles Chapman has been engaged as director for the first Fox Production film. Mr. Chapman was formerly one of the Vitaphone's technical men.

D. J. Chatkoff arrived in San Francisco last week to open an office for the Film Clearing house, which he will represent. He has taken the offices formerly occupied by the George Klose system.

Wendy B. Balahefer, of the Balahefer-Pent-

The Stanley Co. of Philadelphia has taken over the bookings of the houses controlled by Carr & Schuch of Reading, Pa.; A. Greenberg of Camden, Pa., and Chamberlain of Shamokin and Tamaqua.

Charles Ray, under the direction of Jerome Storm, is working on a new baseball picture for Paramount. This is his second effort along these lines, the first being "The Flash Hitter." Jane Novak is leading woman.

Louise Huff, with the World for nearly a year, is to return to Famous for at least one picture. This will be "When the Boys Come Home," by John Emerson and Anita Loos, in which she will play opposite Ernest Truett.

Grace Darling has been engaged to star in a Ralph Ince picture, contracted through Edward Small, who also placed Louise Huff to co-star with Ernest Truett in "When the Boys Come Home" (Leaky).

J. J. McCarthy, general manager for "The Birth of a Nation" and "Intolerance," has gone to the coast to consult with D. W. Griffith, who was at the time the film producer has in hand another important film project.

Wilfred Lucas is in New York from the Pacific coast. Lucas was formerly a director with the Universal and in private life the husband of Jessie Meredith. He intends to produce a series of subjects with Cleo Madison as the star.

Sol L. Lesser, of the All Stars Feature Distribution Corporation, San Francisco, left for New York last week to look over the production. During his stay he will take offers for the production of studios to be built in the locations available in and around San Francisco.

Tom McGuire, erstwhile vaudevillean, who has just finished playing one of the principal parts in the Bushman-Barne feature, "The Four Jacks and the Master Thief," this week, cast for one of the leads in "A Social Pirate." Work started Wednesday, with Ivan Abramson director.

Constance Talmadge is working on "A Lady's Name," an adaptation by Julia Crawford, of the dramatic work of the same name, by Lillie Harcourt. Harrison Ford is her leading man. Walter Edwards will direct.

Julius M. Mayer in the Federal District Court, Nov. 20, dismissed the suit of J. Hartley Annand, of Oliver, for recovering the picture rights of "Peg O' My Heart." The court ruled that the contracts between author and producer did not limit the latter solely to the spoken drama.

The controlling interests in the Strand (Troy) have passed into the hands of a syndicate belonging to that city who will take possession at once. The new organization plans many changes for the interior of the building.

The seating capacity will be increased and also to introduce the most up-to-date and modern features in vaudeville houses.

"And the Children Play," a feature film which Funkhouser swears would never play Chicago, is at the Bandbox, three laboriously plucked by the Hearst newspapers in a campaign of advertising playing the immorality charged to the picture and displaying cuts of brothel houses.

At the request of the Stage Women's War Relief, David Belasco has consented to improve the house of the Theatre to be made the Belasco Theatre. The picture is one of a series to be made by the S. W. W. R. to aid the war effort.

Elizabeth Arden, Kathleen Nesbitt, Hilda Sippken and others will appear in the series.

Conrad Miliken, who has been vice-president of the McGuire Publications, has severed connections with that firm and is associated with the Arthur H. Sawyer-Harber Leila enterprise. Bert Bantz, former press publicist for McGuire's, since the death of William Hamilton Sawyer-Leila offices as general press representative Monday.

Two subjects, one dealing directly with the war and the ultimate disposition of the former, are now completed and under way for production. The first, "The War," directed by Joseph de Grasse, is being marketed by the Arroyo Co., while the World is preparing to turn over the production of William Hamilton, entitled "What Shall We Do With Him?"

Lyons B. Card, former sales manager for

IN AND OUT OF SERVICE.

(Continued from page 8.)

to re-enter the theatrical business. It is said that the Wilkes Brothers, the California oil magnates, who started a series of productions at the Fulton Theatre last season and quit after the first one, have offered Vroom a position as their New York representative to prepare for their re-beginning as producers next season.

Joe Levy, discharged from the Navy Dec. 2, will return to the booking office of his brother, Mark. Mark Levy, also Naval, expects to be shortly released. The brothers attended to entertainments around Newport. Joe seemed especially popular with the society folks of that fashionable resort. At one entertainment where he announced, Joe got a meal of sandwiches on his way to the stage through the kitchen, and ever since has wanted to be in society.

Harry E. Humphrey (Callahan, in "Turn to the Right") is a deckhand on a freighter on the Cape Cod Canal.

Melville Rosenow has been released from the Army and is now associated with Miss Bijou Fernandez.

Joe Morris, discharged from the Army, next will see his former partner, Flossie Campbell.

Lieut. Jack Denny and Bessie Browning (Chas. Bierbower).

SOUNDS VERY GOOD.

Chicago, Dec. 4.

When Derwent Hall Caine arrived here to play the Majestic in his war act "The Iron Hand," he was known that it had a new finish, necessitated by the new sentiments brought with peace. His distinguished father, Sir Hall Caine, had cabled it to him to St. Louis. The tolls were about \$200.

Only Two Women on Board.

The only two women on the Maurentia, reaching New York Monday morning with the first arrival of the American troops were Mrs. Harry Lauder and Mrs. Tom Vallance, sisters-in-law.

Harry Lauder opens his tour under William Morris management Monday at the Lexington. The Scotch people with Mrs. Morris are spending the week at Saranac. Mr. Vallance is Mr. Lauder's personal representative.

JUDGMENTS

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

Willard Mack—Miller, Hicks & Hewitt, Inc., \$81.20.

Jane Gail—Dramatic Mirror, \$108.70.

Paul Misch—A. Sherl, \$353.20.

Bronx Exposition, Inc.—O. J. Gude Co., \$540.20.

John J. Hughes—Gilbroad Publishing Co., \$231.45.

SATISFIED JUDGMENTS.

Neighborhood Amus. Co.—A. Lehman et al., \$82.22 (July 16'18).

JUDGMENT REVERSED.

Shubert Theatrical Co.—B. Galland, \$2,200.65 (March 29'17).

A contest over the will of the late John Bosson, who kept the old Binghamton (N. Y.) house before the days of the D. L. & W. was taken to Judge Baker and a jury in County Court there, in an effort to reach the disposition of an estate estimated at about \$40,000. Mr. Bosson died Feb. 17, 1917, and left a will drawn in 1902 by Attorney George W. Eisenhart, with a codicil drawn by the same lawyer in 1915. It is because of the codicil the contest is now waged.

Under the terms of the will the executors are Mr. Eisenhart, Mrs. Rosetta Kimball, a daughter, and Mrs. John Bosson, since deceased, but Mr. Eisenhart has withdrawn from that office, and thus the only surviving executrix

WITH THE MUSIC MEN.

The death of Pat Howley is reported in VARIETY this week under Obituaries.

The George M. Cohan song, "When You Come Back and You Will Come Back," won the song contest the other night at Fricker's 23d Street.

Lieut. Gitz-Rice sang his newest song, "I'm Gosh-Darned Glad It's All Over," for the first time before the wounded boys in the Greenbush Hospital, New York, last Sunday.

Joe Thompson has been appointed in charge of the Gilbert & Friedland office in the Lyric Theatre building, Minneapolis. He will also represent the firm in St. Paul.

Moce Gemble left Thursday for Boston, on a hurried trip, to be gone until Sunday. It sounded suspicious, but Moce was ready to affirm it was business only.

Jerry D'Avolio, of Lowell, Mass., a well known musician who has played throughout the country, has retired from theatricals and will open a musical goods store in Boston.

The four songs entered in the playing contest at the Madison Square Garden, this week, where the 6-day bicycle race is holding forth, were: "The White Horse," by Harry Peck, Shapiro-Bernstein and Keadle-Brockman.

L. Wolfe Gilbert and Anstet Friedland are asked to sing before the Mayor of Omaha last week, in the case of the Mayor's office. He is invited, singing before the local barracks troops, they rendered their old and new "peas" version of "White Horse Away."

The new professional and executive offices of the Shapiro-Bernstein house were opened to the profession Monday. They are now located on the corner of 41st street and Broadway, occupying the whole building—three stories—adjoining the new Central Theatre.

Waterson, Berlin & Snyder have bought the rights to a "T. M. Snyder" song, "Tumblo-Dee Black of Athlete," which was being published by the Oxford Co., Snyder. The number entered a Chicago competition lately and emerged with all honors. A number of other publishers competed for the rights.

J. Rosenblatt, general manager of the American Society of Composers, Authors and Publishers, plans an extended trip throughout the country in the interest of the organization and will add several new branch offices to the present list. Since the death of the late William Cohan, Rosenblatt has been handling the work of the assistant secretaryship as well as that of general manager of the association.

A committee representing the Music Publishers' Protective Association, which is formulating the idea of a Music Chamber of Commerce, and the members of the Music Publishers' organization at the McAlpin Hotel last Wednesday afternoon to finally discuss the matter of adopting the Chamber of Commerce scheme. The Music Publishers' organization, the oldest in this country associated with the music trades, held its annual dinner at which topics of the organization were discussed. Immediately afterward the committee, consisting of Milton Weil, Chas. K. Harris, Isadore Wilmark and Ed. Marx, joined the older organization, and the matter was taken up. The decision of the older organization was temporarily withheld and it is understood that it was adverse to joining the new movement.

Danto, Supervisor.

Harry Danto has been appointed District Supervisor for the territory of Northern N. Y. and New York State as well as all of Greater New York for the Paramount. He has been with the sales force of the Paramount since the Sherry days and has risen to the position where he now has the supervision of the sales force of the entire territory that is covered by the New York City Exchange.

PICTURE DEATHS.

Milton Sinaberg, scenario writer with the National Film Co. of America, died of influenza in Los Angeles, Dec. 2. He was engaged to be married to Sylvia Bernstein, daughter of Isadore Bernstein, Jan. 1.

INCORPORATIONS.

Motor Truck & Tractor Expo. Corp., Manhattan, theatre proprietor and auto exhibitor, \$50,000. Suby, A. R. Walker, J. C. Burdett, 233 Broadway, New York.

Virgil Pearson Photo Plays, Manhattan.

A PERFECT LADY.

Lucille Le Jambon (Lucy Higgins),
 Rev. David Grayling.....Mado Kennedy
 John Griswold.....Walter Law
 Bob Griswold.....Rod La Rock
 Sam Lipman.....Ben Hendricks, Sr.
 Bert Snyder.....Harry Spangler
 Floeste Day.....Aimee Marc
 Marie Higgins.....Miss McAdoo
 Goldenrod's latest release with "A Perfect Lady," adapted from the play of the same name in which Rose Stahl starred several years. It was directed by Clarence G. Badger and photographed by Marcel LeBarrie.

While the document is quite obvious, it is, nevertheless, an excellent comedy drama. Miss Kennedy as the burlesque queen who supports her little sister at college, gives an altogether too quiet characterization of the stellar role.

The story relates the difficulties that befall "The Merry Modiste" stranded in a small town, when the self-appointed guardian of its morals orders the sheriff to prevent her performance on the grounds of indecency. The leading lady decides to settle in the village and opens an ice cream cabinet on the theory that "you don't have to be dead to be decent." The minister protests, and she asks him if she is ruining his church attendance. Her little sister is sent to college by the earnings in burlesque on the side. She is a home, education and pretty things, and as the earnings of the star couldn't provide such comforts for both, little sister got them.

The younger sister finds out how things are and asks her sister how she came to take the name "Lucille LeJambon," explaining that "Jambon" means ham in French. The big one replies: "For six years I have been calling myself 'Lucille the Ham' and I didn't know it."

In the end the moral deacon is "framed" with moving pictures sent on a chorus girl's lap while on a visit to Chicago, and the minister marries the ex-burlesque queen, while little sister marries the deacon's son.

The theatrical atmosphere is admirably depicted and there are plenty of laughs with a clean, wholesome story. Miss Kennedy's expressive countenance stands her in good stead and makes up, in the main, for the lack of broad characterization. Well directed and photographed. The feature will please anywhere. Jole.

TELL IT TO THE MARINES.

The Les children, Jane and Katherine, are exploited in the Fox picture "Tell It to the Marines," simply as two bawdy little Irish girls who play all sorts of pranks and have all

sorts of adventures. There is not the faintest

The girls are shown first in the nursery having a mixture battle with fire crackers and rockets, the usual excitement follows, with the hose turned on the wrong person and Jane is bit in the face with a standard pie-by way of following tradition. There is a picture shown at which the girls raise a general "rough-house," even the extent of throwing eggs. There is shown what appears to be an old foreigner in a play "straight" undoubtedly, but intended to be funny through ridiculous sub-titles and names. It is supposed to be the picture the girls see.

They then go to bed and have an endless dream in which remarkable mechanical toys engage in battle. The picture is very tedious and seems very long in the showing. It should appeal to children, but even they would become weary at much of it. The title has not the faintest connection with the picture.

SET FREE.

Roma.....Edith Roberts
 John Roberts.....Edith Roberts
 Ronald Blair.....Harold Goodwin
 Mrs. Robert.....Molly McConnell
 Aunt Henrietta.....Blanche Grey
 "Set Free" is a Bluebird feature in which Edith Roberts is starred. It tells the story of a foolish and impossible young woman who dons crazy clothes of comic opera cut and dances out into the city streets where she is soon arrested. A philanthropic woman takes her to her home where her son becomes interested in the girl—Roma by name. Realizing that she finds him tiresome he, too, pretends to be leading a double life and dressing the part here a number of thugs to pose as his gang. They are to meet him in a deserted house. Here he takes Roma. But the thugs prove to be more than that, having robbed a bank while waiting for their supposed chief. The constabls and his band arrive at this juncture and things are finally explained. It proves that the young woman's aunt and the young man's mother are old friends so their enmity, which now follows, is not opposed.

The most tiresome feature of a tiresome picture is the irritating, silly overacting of Miss Roberts. Her laborious efforts to be arch and "sassy" would be detected by any audience. Beside the extraordinary work of the star that of the rest of the company pales into nothingness. Needless to say the direction is not good. Photography fair.

THE MAN WHO WOULDN'T TELL.

Vitaphone has produced something new in pictures dealing with the war and film spies. It is a feature which will "catch on" because

of the original way in which it is treated and its timeliness. It is in five reels with Marie Williams starred and Grace Darmond opposite. The story deals with the English military secret service and one of its representatives in this country, Hawtrey Burke (Mr. Williams).

The picture was produced better "types" for his visiting British Military High Commission, all officers of standing. The men who took these parts did not have the poles or dignity associated with the Englishman of exalted military rank and Mr. Williams altogether lacked the make-up of a British colonel.

Spectators will be far more interested in the characters themselves, the handsome settings and the general air of polite refinement which surrounds the production.

Miss Darmond as the heroine, Elton Warden, who is in love with Burke, is very convincing. She loves a man she thinks a slacker and he will give her no reason for his presence in this country, instead of being in the trenches.

Mr. Williams in civilian attire is also good and his earnest efforts earn him something.

The other two named in the cast give creditable performances.

WIVES AND OTHER WIVES.

Robin Chalmers.....Mary Miles Minter
 Robin Chalmers.....Colin Chase
 Judge Corcoran.....Wm. Garwood
 Mrs. Norma Craig.....Wm. Garwood
 His wife.....Margaret Shelby

This is an amusing five-reel feature put out by Pathé in which Mary Miles Minter is starred. Miss Minter plays with great zest and has a part particularly suited to her. There are a number of amusing situations, some of which will cause hearty laughs.

The story tells about a couple of young husbands getting mixed up with each other's wives in a purely accidental way, then the wives get tangled up with the wrong husbands. All the trouble is caused through the jealousy of one of the husbands, who catches his wife reading some love letters which she received from him before they were married, but he does not know that she refuses to tell him.

As a result of further complications both young women start divorce proceedings and go to the same lawyer, who invites the sort to his country home for the week end, where husbands and wives meet much to their surprise.

A jewelry robbery is injected into the story is hard to say. It was not necessary;

"RETRIBUTION" COMPLETED.

George Edwards Hall has just completed directing "Retribution," a film portraying the recent abdication of the Kaiser. The film is produced by Hall from his own scenario, under the supervision of G. A. Rush, the manager of the Dumstead Studios, where the feature was made.

Georges Duennberg, the leading man of Mme. Bernhardt's company, took the part of Hohenzollern, with Peggy Shaw playing the female lead. The cast includes John Mason, Stanley Walpole, Teft Johnson, Victor Sutherland, Donald Hall, Eugenia Woodward, Helene Hart and Germaine Bourville.

The photograph is by Max Snyder and Walter Blakely.

TOURING THE COUNTRY.

Samuel Goldfish and S. L. Rothapfel left Tuesday for a tour of the country. Goldfish says his trip is purely educational in that he wants to have personal talks with his exchange managers and keep in contact with exhibitors. He will also spend a month or so in the new Goldwyn studios at Culver City.

Rothapfel's journey is in the nature of a vacation and rest. His recreation will consist of making addresses before exhibitor associations, press clubs and chambers of commerce in several cities.

There is plenty of action without it. There is a tendency to overdo another old stage trick, that of the characters coming in one door and going out another. This is repeated so often that it becomes almost tiresome.

Miss Minter is supported by a fine cast. There are picturesque scenes of country homes and the settings are handsome. The photography is excellent.

The Waldorf, Waltham, Mass., a new picture theatre, was opened Dec. 2. It is under the management of the Waldorf Amusement Co.

"CROWN JEWELS" TAKEN TO AMERICA

Valuable Gems of Royalty Removed to the U. S. by Triangle Players

Yes it's all over, the armistice was signed. But the attempts of the crowned heads of Europe to protect their wealth, furnish a theme for an unusual crook play, timely in its appeal.

Claire Anderson

sparkles as the featured player in "Crown Jewels." With excellent photography, settings, a good supporting cast and suspense sustaining situations, you are guaranteed a Triangle play that will increase your profits and please your patrons. Strike while the iron is hot. Show this picture now. Released by the

William Russell in
"All the World to Nothing"
 An American Thing Picture

From the widely read novel of the same name by Wynndham Martyn. Directed by Henry King.

ONE of the most powerful subjects in which William Russell has ever appeared. Magnificent supporting cast. Exhibitors seeking to recoup the losses incurred by the nationwide closing of theatres will find this attraction just the sort necessary to win back their patronage and add new picture-goers to their clientele.

NOW PLAYING
 William Russell in "Hobbs in a Hurry"

William Russell Productions - Distributed by PATHE

Triangle Distributing Corporation

1457 BROADWAY

NEW YORK

MOVING PICTURES

TOO FAT TO FIGHT

Norman Dalmatrype.....Frank McIntyre
Helen Brewster.....Florence Dixon
Della Rainey.....M. J. Murphy
Major Brewster.....Harold Batistie
Freddie.....Jack McLean

"Too Fat to Fight" (Goldwyn), starring Frank McIntyre, at the Rialto, is a picture which should have been before the public peace was even considered. It is purely propaganda material and of a kind which has not the slightest point at this time when the problem is how best to get our men home. And the war is too recent to be of historical interest.

The story concerns a fat man, more or less of a rouser, who wants to train down so as to be able to fight. All his friends, men and women, are in uniform and he feels very much out of things, and not at all contented that he is in a position to give money freely. The more he trains the more he gains in weight. As the best thing available he goes to the "Y" where he is rejected because he admits to being a good fellow—drinks, gambles, etc. Influence finally gets him accepted and he goes across, cheers everybody up and is finally very seriously wounded during a sudden raid. Then he is happy.

The picture is propaganda not only of the war but also for the Y. M. C. A.—not under conditions as they are now but as they were before peace was declared. The picture is now of no value except as a narrative and is depressing. Boys are shown returning home but landing in France. All the old horrors of trench life and going over the top are seen, boys horribly wounded and boys dying pathetically in hospitals. Some maimed soldiers appeared as extras in the scenes taken in America. There are so many places where cheerful performances are given that it is doubtful if people will seek those where they are harrowed to no purpose.

Frank McIntyre plays the fat man better than anyone else could have done it.

THE BIRTH OF A RACE

Chicago, Dec. 4. After more than a year of travel, "The Birth of a Race" took place at the Blackstone Sunday night.

In the most fashionable theatre in America, the most grotesque cinema chimera in the history of the picture business had its debut, and in all probability its demise.

If it lives and prospers, "The Birth of a Race" will stand as a clincher in the argument that show business is 100 per cent.—a gamble.

If it dies it will take its place in the archives of the craft as the most colossal failure that ever saw the light of production.

More than a year ago, the venture was conceived in Chicago by a group of promoters who were lured by the pinnacle attained by David W. Griffith, and sought to top it. Griffith was content with chronicling the birth of a nation. This group of men proposed to take in a race.

For stock selling purposes, that race was the Negro race. The picture was started on the premises of a nation-wide defense of the Negro race, and stock was sold—largely to colored folk on South State street in Chicago.

A lot of stock was sold. Everything went along swimmingly. The scenario was written, and production was about to be started when America got into the war.

The new issue dwarfed the scope of the project. The Belle Company, which had arranged to produce the picture, dropped out. It was said that their refusal to film the picture was due to the character of its propaganda. Whereupon the character of the picture was altered, and it was arranged that the Frohman Company in New York was to film it.

That, too, fell through. More stock was sold. Another scenario was written. A large quantity of film pictures certain phases of the advancement of the Negro race was dropped.

Independent filming of the picture was inaugurated. The "shooting" was done in Florida, in New York, in Chicago. Then the stock sales of the company, conducted by the Chicago brokerage firm of Olin P. Cory & Co., came under Federal scrutiny. Suits were started by certain stockholders, and the firm was fined for violation of the "blue sky" stock-selling law.

The fine was paid. More capital was interested. At this point it was stated in advertising literature that about 10,000 people had invested their money in the enterprise. The picture was still in the course of production at Florida, only now it was to be a war picture, in the main.

There was a hiatus then for several weeks, when the project was not heard from. The armistice was signed, and soon it was announced that "The Birth of a Race" was to be called "The Story of a Great Peace."

Then the picture opened at the Blackstone, where it is running at the present time.

The program does not state the name of the firm responsible for the production. Printed thereon appears the name "Directed by Rex Weber." But this line has been blotted out. Weber has been known to deny what connection he had with the film, or to pass over it lightly when it was mentioned.

The production is a shabby example of terrific waste. Magnificent, gorgeous settings run alongside of shoddy drags. Thousands of extras are used in some scenes which might as well have been told in a subtitle, while vital battle scenes are handled with a score of extras. Stock bottle cut-ins are used in a manner which advertise their "stockness."

The prolog is a wonderfully handled story of certain parts of the Bible. It dominates the cheap and uninteresting story as the

the ears, painfully and hurriedly, and shows it.

It is a combination of "Friendly Enemies," "Alliegance" and "Over There," without the good points of any of these. The story is replete with historical inaccuracies, gross exaggerations, and bromide appeals to patriotism.

The action is full of rape, murder, suicide. The story ends all of a sudden by the simple expedient of killing off most of the principal characters.

There is programmed a scene called "The Peace Table" probably rung in since the signing of the armistice. This does not appear in the film.

The picture is in two parts. Most of the

action consists of biblical fade-ins. A German workman breaks into the war council of the Kaiser, tells him the history of the world since the creation of man, and the big part of the picture is devoted to illustrating his story.

The second part takes up the modern phase. Taken by itself it would be rejected by the great majority of exhibitors as a story poorly told, poorly filmed and untimely.

The film lasts for over two hours. The promoters are endeavoring to get a \$150 top price. As long as the stockholders patronize, the film business will be done. After the stockholders have seen the picture, his day will be done, and it will go to that house from

whence no photoplay ever come back.

That is, unless by some amazing freak of public taste and gross manipulation, it should get over. In which event it will be a greater tragedy to the picture business than if it fails.

The film cost approximately \$500,000 to produce.

Irene Rich will be Dustin Farnum's leading woman in the United Pictures feature, "A Man in the Open."

Bothwell Browne, the female impersonator, has completed his first picture. The title is "The Kaiser's Last Squeal." (Paramount-Jack Bennett).

Paramount-Artcraft Specials

For those spots in your program that you've saved for 'something' really big'

In Order of Release.

"The Hun Within"

With Dorothy Gish, George Fawcett and a special star cast.

"Private Peat"

In which Private Peat, himself, shows why the Kaiser quit.

Maurice Tournier's "Sporting Life"

The great Drury Lane melodrama, produced by a directing genius.

"Little Women"

Wm. A. Brady's production of Louisa M. Alcott's great novel.

A Thomas H. Ince Special

Henry Walthall in "The False Faces," the Saturday Evening Post story.

William Faversham in

"The Silver King"

A wonderful actor in a world-famous drama.

A John Emerson-Anita Loos

Production

"When the Boys Come Home," with Ernest Truex and Louise Huff.

A Story of the Salvation Army

Commander Evangeline Booth in a dramatic tale of her wonderful soldiers.

And four more, each up to the high standard the word "Special" demands.



FAMOUS PLAYERS-LASKY CORPORATION



AMONG THE WOMEN

By PATSY SMITH

At the Colonial now is a courteous porter, who conducts women and elderly people (talking B'way cars) across the street telling them where they may wait in safety. The caution is so important that it is called in rather yet so unusual one is sure to retain a grateful remembrance of it. With two acts receiving the concerted applause demonstration, Ted Doner and Laurie and Bronson, the former completely stopping the show in No. 2 spot, two splendid new acts and five standard acts—it was some show at the Colonial this week.

The Pickfords are real entertainers, with many surprising comedy devices. Mrs. Pickford, a tall, good looking woman, in midnight blue satin, its side panels and sash-girdle embroidered in jet, has a dignity and poise that is a pleasing adjunct.

Lucille Cavanagh is the same charming picture as when at the Palace earlier in the season, in the same picture frocks or duplets. "Sweeties" is an amusing musical gem that will appeal to the most sad hearted returning soldier boy, if he has any sense of humor. There is only one woman in the act, Lillian Berse, but she is a busy young party and pretty enough for a regiment to fall in love with. First in orange velvet, a band at hem, cuffs and deep sailor collar of fur, the skirt split in front showing an ecru lace petticoat, then in a profusion of white net and opalesques, she is youthful and appealing. The bits relative to possible future Imogenes and Billies, seems rather indelicate and not humorous enough to be necessary. Valerie Bergere in her well-known sketch, "Little Cherry Blossom," had almost her entire original cast. The woman who plays the maid, is as un-Japanese looking as it is possible for any stage woman to be. Miss Berger's kimono had a mist gray background daintily brocaded in green, gold and geranium, lined with the latter color. The "American Woman" character was in white chiffon, bordered in blue and gold stripes, made with a slip on tunic, and she wore a slightly "poked" white satin hat.

Allen Bronson with her curls a trifle longer and fairer, topped with a knitted mat of sage blue in split did form, and Mme. Olympia Desvall, in a handsome pink and silver brocade, split on the sides and slightly trained, was also in "splendid form" in another sense.

Only six acts on the bill at Fifth Ave., the first half, owing most likely to the price and length of the "Oh, Auntie," fashion act. Victoria and Clotilde apparently made for the Italian girls—one in boot top length fitted black velvet trousers, blouse and rainbow georgette sash, and the other in American beauty chiffon dress splashed with yellow and green, and the latter fair musicians with no style whatsoever. The character woman in the Lew Welch act is so natural she might have walked right out of the audience. She was in smoky gray satin and georgette, neat matronly garb.

Mabel Burke's song this week didn't register, which is no reflection on Miss Burke. Why didn't the spot light man give the audience a flash at the charming Miss Burke? She had a pretty blue satin embroidered dress, that deserved "showing up."

Bonita posed a pretty opening frock with an unbecoming hat. An oyster white crepe had a peach-blending and was Japanese looking with its tunic finished with dainty embroidery and heavy fringe, back and front, and its lace set in kimono sleeves. A green satin evening gown faced with blue having a long panel train would have looked handsomer, with less showy shoulder straps—single straps would

have been better. Claire Rochester opened in a rose brocade wrap, ecclesiastical looking in its panel of gold and black front. A rainbow georgette skirt had bodice and apron panel, all covered with opal petals, the bottom edged with small flowers. She told the audience she was going "Over There" to entertain the boys and hoped they wouldn't forget her when she came back, as she had to make her living in the business.

"Auntie" of the girl act in lavender silk and lace tells you in the prologue you are going to see a fashion review (which does not seem necessary) and then steps into the story. Two little dancing girls wore the most original looking frocks. Golden brown long draped bib front bodices with hand-painted flowers, had tiny orange net skirts over white satin pants and china blue silk skirts and tiny bodices, were slit in the back showing pants—a splendid suggestion I should think for cyclists. Several good looking modes were draped by the man in the act, on the dainty lingerie clad girls, the prettiest, perhaps, a rose velvet with long, slender lines, having a black, jet short cape or circular founce, draped from one shoulder down the back. The wraps shown were positively ugly, all save a gray velvet, trimmed with gray fur knee length with long train panel in back. "Madame Auntie," draped in white baronet suit, a red cross added, and a red and blue sequin cape and turban, giving the kind of applause finale for the act. A handsome yellow satin drop, posing pedestal, topped with a great parasol, doorway, window, etc., decorated, in same material, against blue walls dotted here and there with flowers, made a handsome setting for the act.

At the American the first half, six of the nine acts did singing and dancing. The two young Steppers (who appear to be English) have a red velvet drop that means little—if they want to carry one, it should be a black or a black and white as they dress in black throughout their act. Rose and Ellis also carry a drop, but more in harmony with their offering. It's in violet, painted like a grand drapery, and Rose's white suit is trimmed in purple. Miss Ellis works in the loose pants clown face comedian makeup throughout act not disclosing her sex until near the finale when her wig supposedly gets knocked off by accident.

Maloney and Rogers, who also carry a drop—and surely excess baggage in this instance. A white sport satin midy is worn by the woman in a pretty permit candy stick striped skirt, after which she changes to a flashy costume of black net heavily banded with purple green and crystal spangles. It is worn over a skirt of the heavy frouces would have been sufficient display for one gown. For the dancing finale, she was in delicate blue knee length silver brocade—quite the best of all.

Allen, Clifford and Barry had one of the women in white net, another gold lace founcing over metallic cloth relieved with a green sash, and the third in peach net skirt over white with a net bodice trimmed in blue sequins.

Walsh and Edwards consists of a precious pair who can sing and "shimmer" and a pretty blond young woman. A lavender-satin coat with deep cape collar, worn at opening is embellished with purple velvet as is the skirt. A white skirt with tiny spangled zouave and transparent net skirt was in solid French blue and still another change was of champagne and silver brocade made up with rose and silver spangled net.

The young woman in the Geo. Wittaker and Co. sketch "Meadowbrook Lane" was in pink dimity.

The town is flooded with "Mickey." No wonder! There has been a fight over it for nearly three years—when you see it you will yourself ejaculate—no wonder! If there is any stunt or dare devil trick Mable Norman and the Tom Boy Girl does not pull—it hasn't been thought of as yet for the screen. It was taken after "doubles" were worked as extensively as at present and it is safe to say Miss Norman will never take the chances she took in this picture. It's just thrill after thrill with a most interesting pretty love story running through it all. Miss Norman is adorable both in the big pants and coat of her adopted parent and in the borrowed finery of her city cousin. There is a splendid type of devoted Indian squaw and an intelligent white bull dog. I've often thought the best proof of Mack Sennett's human understanding is that he most always has dogs in his pictures—big devoted animals that mean something in the story.

Madge Kennedy in "A Perfect Lady" shows bravery in playing the part of a "big sister" no longer young. Mae McAdoo makes a real looking sister—dressing similar to the first part of the act, the two are very much alike. The fun all takes place in an ice cream parlor cabaret, run by a former Burlesque Queen. The town is very small and while the pillars of the church are very much liked the minister is not—thus the story develops, and the perfect lady remains in the village.

The Ben Welch Co. at the Columbia, "Izzy, the Diamond King," has a cast of principals that, as a whole, compare with any this season. Several seemed to have had colds, Mr. Welch being the best he had to cut out all his numbers.

Evelyn Cunningham started the show by speaking a prologue from the orchestra pit—and everything ran smoothly despite the changes in the program.

Dolly Morrissey was a treat for tired eyes every time she appeared on the stage but Miss Cunningham's "Dolly" face paled toward the end of the act—overworked the sweet and pretty business. At the opening she was in gold cloth and lace with black velvet side drapery and large black hat with sprays of paradise on either side. A narrow girdle of rose and green spangles crossed and fell down back. For her specialty she was in a simply made silver-cloth gown, the over skirt finished in deep points. Geranium velvet with brown fur on skirt drapery, a royal blue velvet spectacular with broad inserted panels of colored seamy and a crazy quack costume of solid green and iridescent with an orchid metallic cloth drapery were some of the combinations flashed by this charming beauty. She appeared twice in a white and gold braided military coat and turban and then in the March international with a corset tunic of brilliants.

The soubrette, Frankie Martin, had some good looking costumes and worked fairly hard but didn't get much out of the work or costumes. The girls registered in a number by themselves in feather costumes and clogs, and in "Doll of Japan," led by Miss Cunningham. A big girl from the chorus led two numbers capably, a little one, stepped out in the "pick out and get away with a 'blues' nicely and a tall girl showed remarkable grace and agility in a dancing bit.

"Miss Ambition," featuring Corinne Griffith, is a good picture. The story is stereotyped in as much as it shows the folly of marrying a fastidious old roue even if he has plenty of money, if you are carrying around a vision of love and kisses from the other man.

COAST PICTURE NEWS.

By GUY PRICE.

Los Angeles, Nov. 20.
Coleen Moore is supporting Charlie Ray.
Scott Sidney has started a new picture at the Christie plant.

The Henry Lehrman company entertained the boys at Camp Kearney on Nov. 23.

Thomas Santschi has been engaged by the National Films.

The new Inc studio at Culver City will be ready for occupancy Dec. 15.

Casson Ferguson is playing opposite Enid Bennett, directed by Fred Niblo.

Peggy Hyland has arrived to appear in pictures at Fox West Coast studio.

Fred Myton is writing for the Brunton studio.

Pat O'Malley, former Edison star, is with Universal.

Allan Dwan is said to be drawing down \$2,000 for directing Clara Kimball Young.

The Mary Pickford company has started "shootings" at Sumner (Griffith) studio.

W. Lawson Bat is supporting Kitty Gordon at the Robert Brunton studio.

Fred Fleisback has been engaged to direct Sunshine comedies under the supervision of Henry Lehrman.

Frank Lloyd, director of William Farum, has returned from the east, where he directed Farum in a picture. The star will come west shortly.

Lon Chaney is again on the roster at Universal City after an absence of several months.

Earl Williams has recovered from his recent cold and is completing his picture, Jimmie Young is directing.

Shirley Mason, who arrived last week, has begun work on her first California-made picture. She is with Lasky.

Maurice Tourneur arrived in Los Angeles last week. He will produce a picture with a star as yet unnamed.

William Earle will direct the first Lillian Walker picture, now in production at the Brunton studio.

Grace Dalton, a film actress, lost her suit for \$10,000 against the Pacific Electric Railway. She claimed damages for injuries sustained when struck by a street car.

Arthur Shurtle, leading man, is to leave shortly for Australia to make pictures. John Gavin, a promoter and producer of Australia, will be associated with him.

Good photography and Miss Griffith's fine portrayal of the title role makes it worthy to be classed in the highest rank of program plays. Very pretty with excellent taste in gowns and fine judgment as to their photographic qualities, Corinne Griffith looks like a sure fire success as a film star. From the tenebrous slums to an artist's model existence, mistress of a gorgeous home and a sad but wiser widowhood, she is always appropriately attired. Alas! despite defying description in the delicate traceries of their embroideries and unusual styles, picture fans who like to see smart gowns on the screen should not miss this display.

The Lee kiddies in "Tell it to the Marines" is fine for the Holidays. What fun they must have had in the tiny "racer" just big enough for Jane (for Katherine has to hang over the side) and the stunts they do in the car, and the wreck they make of the wonderful play room and Jane's terrible dream of "Rik and Rak." All this you will enjoy along with the kiddies. You will also marvel in your grown up mind at the mechanical toys who take part in a thrilling battle.

JACK CUNNINGHAM

Staff Writer Robert Brunton Studios,
Los Angeles

Recent Releases for Berricelle, Kennan,
Glenn and Kerrigan

COURT ADVISES SETTLEMENT IN SUIT OVER FILM ACCOUNTS

**Supreme Court Judge, Reserving Decision In Samuel Cummins' Action Against King-Bee Stockholders, Suggests
Respective Counsellors Make Effort to
Adjust Matter Themselves.**

Justice Cohan, of the Supreme Court, reserved decision in the suit of Samuel Cummins against the King-Bee Comedies Corporation and the stockholders, Louis Burnstein, Nat Spitzer, Louis Hiller and Billy West, the court advising counsel try to settle the matter between them.

The action arises from the days of the old C-A-W-S Company, the initials representing the stockholders—Samuel Cummins, Charles Abrahams, Arthur Werner (who was the "angel" of the organization) and Nat Spitzer. The purpose of the organization was to put out films with a comedian who worked on the style of Charlie Chaplin. They hit on Billy West, who was under contract with the Unicorn Film Corporation. The new company was organized with the "angel" getting the controlling share—51 per cent.—of the stock; West, 20 per cent.; Cummins and Spitzer, 10 per cent. each; and Abrahams, 9 per cent. The C-A-W-S Company then inserted advertisements announcing the acquisition of Billy West. The Unicorn entered suit for breach of contract.

David Podell, as counsel for the comedian, proved the Unicorn contract non-equitable on the ground that a clause in it allowed the Unicorn the right to assign West's contract to whomsoever it pleased at any time, and thus permitted them to "chuck" West whenever they became tired of him. After carrying the case to and from the Federal and state courts, Judge Manton handed down the decision in favor of the defendant, and the injunction to enjoin West from working for the Unicorn was refused.

At this time Werner desired to get out. A new angel had to be found. Louis Hiller, of Hiller & Wilk, suggested Louis Burnstein as likely. Burnstein agreed to buy Werner's rights and take over the Billy West contract, Hiller to get Abraham's 10 per cent., Cummins and Spitzer to retain their ten per cent. each, the remaining 70 per cent. to be divided between Burnstein and West. Burnstein wanted to retain most of the stock and pay the comedian a larger salary. Accordingly West was granted 10 per cent. and \$150 weekly, Burnstein keeping 60 per cent.

Cummins, having some picture business to attend to in Buffalo, entrusted his share to Burnstein. He was gone two weeks, and on his return discovered the company had been incorporated and he had been left out altogether. The suit followed, the trial last week lasting two days. The plaintiff claims a 10 per cent. interest in the stock of the King-Bee.

Burnstein answered that he was mutually and verbally arranged and agreed that Spitzer's interest, of 15 per cent. covered the plaintiff's. It appears that Hiller was given a 5 per cent. increase, and now comes in for a 15 per cent. share. Burnstein alleges that early last summer he gave up his lion's share to Spitzer, and the company is technically defunct. West is still receiving remittances from the officials of the company.

The plaintiff's counsel, Al Mayer,

looks upon this "dead" state of the company as a ruse. "It is rumored the company will 'reorganize.'"

DEMLIES IN NEW YORK

Cecil and William DeMille arrived in New York Wednesday on a mission which will keep them here just three days. At the Hotel Astor, where they are stopping, each refused to deny the rumor that they had severed their connection with the Famous Players-Lasky organization. The most either would say was that a statement of their future plans would be forthcoming "later."

Inquiry by a representative of VARIETY elicited the allegation the DeMille brothers may shortly make their appearance in the picture world as independent producers of super-features, their three-day visit in New York being for the purpose of finishing the formation of the new organization. It was also learned that the DeMilles are being taken separate routes back to Los Angeles, between them covering every large distribution centre between here and the Coast.

Six months ago reports came out of Los Angeles concerning William DeMille and his possible withdrawal, but that Cecil B. DeMille might leave his post as director-general comes as a surprise to flounders.

Cecil is under a five-year contract to make special releases on a percentage basis. Under that arrangement he has produced "The Whispering Chorus," "We Can't Have Everything," "Till I Come Back to You," "Don't Change Your Husband," "The Squaw Man," etc. With this mother he owned a one-fifth interest in the Jesse Lasky Co. when that concern amalgamated with Famous Players.

At the office of Famous Players-Lasky the rumor of any DeMille defection was scouted as ridiculous. It was said that Cecil had come to New York for a vacation of his producing activities in accordance with the agreement of the producers for all acting companies to shut down for five weeks at the conclusion of the picture season, and they were at work when the epidemic was raging.

MATTER OF WALTHALL MANAGER.

Indianapolis, Dec. 4. The case of Henry B. Walthall, who was married in Crown Point, Ind., five days after his divorce from another wife at Chicago, was called to the attention of the office of the Indiana Attorney General at the Statehouse in Indianapolis this week. Under the laws of Illinois such a marriage performed within one year from the date of divorce, is illegal.

In the absence of the attorney general, the assistant attorney general said an investigation of the facts would be made at once and such action taken as the laws would demand. He was of the impression that the marriage would be held illegal as Indiana would respect the laws of Illinois to that extent.

It was pointed out that the marriage might be regarded as legal by the higher courts of Indiana and that even Walthall would incur punishment from the Illinois court for nothing more than contempt.

M-A'S NEW NAME

It has been decided that the new title of the Mutual-Affiliated consolidation will be known as the Exhibitors' Mutual Distributing Corporation. The Affiliated continues to handle the booking unit, with the Exhibitors' Mutual continuing its releasing of productions and operating its exhibitors' ownership. The first release under the new regime will be Dec. 15 with Martin Johnson's "Cannibals of the South Seas."

"THE CONTRAST" A LABOR PICTURE

John W. Slayton, of Pittsburgh, has written a six-reel photoplay dealing with the labor problem from an educational standpoint, not political but industrial—not pro-party but pro-labor. In it he aims to present the social and industrial contrast between employers and employees. He plans to produce it under the title of "The Contrast" with the aid and endorsement of organized labor and to that end more than 80 labor organizations already own stock in the producing corporation.

The unions and members are to own and control the play. Seventeen of the twenty members of the board of directors are union card men. The stock holding unions have subscribed from \$25 to \$1,000 for stock.

A corporation has been created under the laws of West Virginia. Par value of the stock is one dollar and the capitalization is \$50,000, of which \$1,000 is common and \$49,000 preferred.

MIX-UP OVER RAMBEAU.

Something—perhaps everything—had gone wrong with the officially announced return of Marjorie Rambeau to the screen.

John H. Blackwood, Miss Rambeau's personal representative, Joseph L. Hegeman, owner of the Victor Studio of this city, and Charles M. Rosenthal entered into a contract some few weeks ago by the terms of which the actress was to be starred in four photoplays directed and supervised by Harry Revie.

Miss Rambeau's screen work was not to interfere with her theatrical engagement and she was to have entered upon her film duties within ten days of the signing, for which she was to receive \$2,500 a week, the first picture to consume not less than eight weeks in the making. She was to be paid whether she worked or not.

The salary was to commence four weeks ago, but after a series of vexatious delays the contract was cancelled upon the payment to Miss Rambeau of \$1,000 to compensate her for an outlay for wardrobe.

There is a possibility Miss Rambeau may retire from the legitimate management of A. H. Woods as she does not desire to go on the road and Woods has no new play in which to present her in New York. She will remain with "Where Poppies Bloom" until Christmas, which is at present playing the subway circuit.

PICTURE MAN ARRESTED.

Cincinnati, Dec. 4. Milton Bromley, aged 31, director of a local school for picture acting, was arrested at the Hotel Eimer on complaint of Mrs. Rosemary Bromley, his wife, who charges him with cruelty.

The management of the Hotel Eimer accused him of having defrauded it of \$3475, due on a board bill.

After Rawlinson To Star.

Several offers have been received by "Cheating" Smith, representing "Cheating" Rawlinson, for Rawlinson to star in proposed pictures. Two of the offers are for serials. Meantime Rawlinson is under engagement through Small to J. Stuart Blackton for limited terms in pictures.

PICKFORD AND FAMOUS PLAYERS.

Walter E. Greene, manager of distribution for Famous Players-Lasky, has sent out a circular letter to his branch managers to set before them the defection of Mary Pickford. In it he says:

"We do not want you to feel that our determination indicates in any way a change of our policy of securing the best pictures and the greatest stars available. We negotiated with Miss Pickford up to the very limit of what we could figure as possible, and, although the contract which expired last summer, provided most handsomely for her, we offered Miss Pickford the equivalent of approximately a 50 per cent. increase, but she received an offer so much greater than the increased offer we made her, that we could not blame her for refusing our proposal."

"In fact, Miss Pickford offered us the preference of engaging her upon the same terms offered by other interests. 'The argument was brought home to us with considerable force by Miss Pickford that we ought to be able to pay her such amounts, if another concern were able to do it. We debated this matter very carefully, and came finally to the conclusion that it was not in the interests, either of the Exhibitors, or the Industry, or of this Institution to renew upon the terms demanded. As to the Exhibitors, we would simply be compelled to increase the prices of the pictures to them, and this we do not think is justified. We have been compelled to charge them more than we would like to, to meet existing terms, but we would find it extremely difficult to present arguments to the Exhibitors, which would justify very substantial increases in rentals to be charged for these pictures.'"

Paramount-Artcraft seems to have decided they will make a campaign on reissues of Pickford productions. It was stated in certain circles the Paramount-Artcraft would withhold their production of "Capt. Kidd, Jr.," which is the final picture Miss Pickford made under contract to them, until such time as the release date of her first picture under the new contract would be ready to place on the market and that they would then release simultaneously.

At the same time there would be a drip drip drip of releases, as when the First National releases "Daddy Long Legs" the country would be flooded with Pickford reissues at almost any price.

ALAN ROCK BACK.

Alan Rock, who went with the Affiliated to the Mutual offices when the A took over the M's booking lists and continued to handle their publicity, resigned this week to rejoin the Leonce Peret Productions, again taking up the general publicity for the "Lafayette, We Come," film, which Adolphe Osso has taken under his promoting wing.

With the sudden ending of the star, the Peret film has been changed somewhat, the ending in particular receiving alterations to chime with the change of war conditions.

C. K. YOUNG RUMOR.

Investigation of a circumstantial rumor that Clara Kimball Young would turn over no more of her pictures to Select after the delivery of the one she is just completing, "Cheating Cheaters," indicates there is some sort of a disagreement between the film star and her distributing organization.

At the offices of the C. K. Y. company here, no verification or denial was to be had. Clara Kimball Young told Lewis J. Selznick, asked about it, said that Select owns 100 per cent. of the stock of the Clara Kimball Young Film Corp., and that Miss Young's individual contract does not expire for some time.

VARIETY

PICTURES GO ON PEACE SHIP TO AMUSE PRESIDENT'S PARTY

**Famous Players-Lasky Co. Supplies Fifteen Mixed Features
As Part of Entertainment For American Delegates
Bound For War Conference At Versailles—
Films Selected from Best Subjects.**

President Wilson's party of American delegates to the Peace Conference in France will be entertained en route on board ship with pictures. Famous Players-Lasky received a wire from Washington last week to supply the pictures and arranged a list of 15 subjects.

The photoplays supplied are all Paramount and Arctur pictures and comprise four Douglas Fairbanks pictures, three William S. Hart subjects, D. W. Griffith's "The Great Love," three Mary Pickford films, one Enid Bennett, one Charles Ray, one Dorothy Gish and one Polly Moran film. The pictures are Fairbanks in "Mr. Fix-it," "He Comes Up Smiling," "Bond in Morocco" and "Say Young Fellow"; Hart in "Selfish Yates," "Border Wireless" and "Riddle Gawne"; Mary Pickford in "Stella Maris," "Johanna Enlists" and "Amarilly of Clothesline Alley"; Charles Ray in Ince's "His Own Home Town," and Dorothy Gish in "Batting Jane"; Enid Bennett in Ince's "The Marriage Ring," and Polly Moran in Mack Sennett's "Battle Royal."

RED CROSS WILL BENEFIT

While the report has been made that the picturization of the peace conference at Versailles and President Wilson's reception abroad would be directed by the Bureau of Public Information it now transpires that the American Red Cross is to benefit by the films.

The films handled for the Red Cross so far have brought in large sums, with contracts still holding good for further deliveries.

The Red Cross department of films is now a permanent organization, with every help given by the executive heads of the nations both here and abroad.

OFFICIAL FILMS TO CONTINUE

It has been definitely decided that the production and distribution of the Official War Review by the Division of Films, Committee on Public Information, will be continued as long as the pictorial news coming from Europe continue to be of sufficient value.

Inasmuch as the surrender of the German fleet to Admiral Beatty has

been successfully caught, and the peace conference, the evacuation of the cities held by the Huns, the return of the fugitives and the advance of the Allies are among other things in prospect, it is not likely that the demand for the service will soon wane.

WORLD STOPS PRODUCING.

The World Film Corp. has temporarily suspended its production activities pending the complete reopening of the picture houses throughout the country.

The World is in excellent shape for such a situation because they have a large quantity of releases ahead and a very few actors under contract. A shutdown for several months would not interfere with their regular releases.

PRODUCERS' AGREEMENT.

Practically all the producing organizations that signed the agreement to shut down production activities during the recent epidemic are committed to the formation of a producer's agreement designed for the improvement of the manufacturing end-of the industry.

While nothing very definite has been decided, the understanding is that it will be a more or less offensive and defensive alliance, due in some measure to the apathy on the part of exhibitors to join the National Association and if need be to combat such exhibitors' alliances as may appear to be inimical to the best interests of the producers.

Another break between the manufacturers and exhibitors is anticipated and one of the tentative plans of the embryonic alliance is to syndicate the purchase of one or more producing or exhibiting concerns of any consequence that may be antagonistic to the movement for the general good.

FOREIGN CONTRACT SIGNED.

The Sociedad General Cinematografica of Buenos Aires has obtained the rights of the entire Paramount program for both Spain and Portugal. The contracts were signed early this week, in New York.

This company handles the Paramount pictures in Argentina.

"GREAT VICTORY" FILM.

Joe Maxwell is engaging a cast of principals for the second production by the Maxwell Productions Co., a feature picture entitled "Her Great Victory" by Hayden Talbot.

All the exteriors will be made in and around New York, and then the entire company will travel to Los Angeles, where the interiors will be made in rented space at one of the Coast studios.

The first of the Maxwell Productions will be released next month through the General Film Co., and is entitled "The Married Virgin," also by Hayden Talbot.

GOLDWYN DISTRIBUTING FORDS.

The Henry Ford Educational Weekly, commencing Jan. 12, is to be released through Goldwyn. Heretofore it has been handled through independent picture exchanges and is at present booked in 3,000 theatres.

The Detroit automobile manufacturer spends something like \$600,000 a year on his picture weekly, from which he doesn't derive one dollar in direct return. It is rented for \$12 a year, which will go to Goldwyn for distribution, Ford assuming all the shipping cost in addition to the production of the films.

WILLIAM RUSSELL BEHIND.

Los Angeles, Dec. 4. William Russell, the film star, has been hailed to court in Santa Barbara, to show cause why he should not pay \$150 alimony to his former wife, who was Charlotte Burton.

TITLING ROOSEVELT FILM.

The Roosevelt picture is being titled by McClure, with the work given personal attention by Frederic H. Collins, president. The film of multi-length will be released around Jan. 1.

VIRGINIA DREW BANKRUPT.

Los Angeles, Dec. 4. Virginia Duhamel, known professionally as Virginia Drew, has filed a petition in bankruptcy, with liabilities placed at \$2,085.50 and assets, \$150.

U'S BIG FEATURE.

The Universal has just received a big feature from the coast which is to be released as a special. The entire plant is excited over the production. The feature has Dorothy Phillips as the star and was directed by Allen Holubar. In its present shape it is in eleven reels, but it will be cut to eight reels.

Johnson's Claim Against Fox Settled.

The claim of Telf Johnson for \$2,500 against William Fox was settled for \$2,100. Johnson started directing a feature to have been called "Love's Law" in which Joan Sawyer was to be starred.

The picture was so poor it was discontinued, whereupon Johnson started action for salary.

FOX ENJOINED

Judge Knox in the United States Court for the Southern District of New York has issued an order in the Carmen v. William Fox case on a motion submitted by Nathan Burkan, attorney for Jewel Carmen, restraining the producer from interfering with the star in her effort to obtain employment through other sources than under the Fox management.

In his endorsement of the motion Judge Fox said, in part: "If the defendants believe themselves to have been the victims of a contract jumper, nor even by the teaching of lessons to recalcitrant stars."

Frank Keeney, who holds a contract with Miss Carmen, and who also was the holder of the agreement with Fox under which the latter agreed to indemnify him in the event that the star brought legal proceedings for non-fulfillment of contract, stated after the decision was handed down he was more or less in a quandary as to his course with Miss Carmen in her contract with him.

FILM OF COLORED FIGHTERS

"Our Colored Fighters," the Official United States War Picture released by the Division of Films of the Committee on Public Information, and exhibited by the Downing Film Co., showing the part played by the United States colored troops in the recent war, will have its first public showing at the Manhattan Casino, 155th street and Eighth avenue tonight (Dec. 6).

NATIONAL TRANSFER.

With the transfer of the film activities of the National Film Corporation to the Robertson-Cole offices, the New York quarters of the former have been closed.

Robertson-Cole offices this week were getting together a complete announcement as to titles and release dates of the different companies now working on the Coast.

This list includes Henry Walthall, William Desmond, J. Warren Kerrigan, Bessie Barriscale and Billie Rhodes (now scheduled to appear in five reels).

James H. Maddy assumed charge of the Robertson-Cole publicity and advertising this week. Harry Reichenbach, formerly handled the publicity when the National was releasing and exploiting features.

Wife Divorcing "Dutch" Myers.

Los Angeles, Dec. 4. George J. Myers, known as "Dutch" Myers in film and boxing circles, was ordered to pay his bride of a few weeks \$10 weekly alimony. The couple could not agree, and the wife is seeking a divorce.

DO YOUR CHRISTMAS SHOPPING EARLY

GET AHEAD OF THE CROWD AND BOOK

PARISH PERL

VAUDEVILLE'S CLEVEREST CREATIVE ACT IN ONE

THE AGE OF VERSATILITY

Bologna, Italy, Oct. 18, 1918

Leaning towers and foodless restaurants are the feature of Bologna. Didn't even see a Bologna sausage while here.

EDWARD MARSHALL

Running a one man show thru' Italia for the Escorte (Army) Italiane and the Armee Francaise and the Armies of Britain and America.

AUBREY and ESTELLE RICHE

SONGS AND DANCES

Mind and Exclusive. Presenting an up-to-the-minute Vaudeville feature—an exciting program in black and white.

Direction: FRANK DONNELLY Real Estate Bldg. Philadelphia, Pa.

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 Directors, EARL & YATES, Chicago

STAN STANLEY, Audience Daisy

I advertised acts for sale in this space for two insertions and to date have received 182 replies. I have not had the time to answer all of the inquiries, so do not feel slighted if I have not replied to you, as I am answering them in the order received.

Cannell and Craven's act is ready for delivery.

Le Pearl and Rhondell have lifted my "Kissing Bitch" bodily. I am taking the case to my attorney and ask them to make their defense to the N. V. A.

ARTISTS—TAKE NOTICE! My material is fully protected and I will prosecute all infringers to the full extent of the law.

MORRIS & FEIL, Managers, Palace Theatre Bldg., New York

STAN STANLEY, Audience Daisy

MORRIS & FEIL, Managers, Palace Theatre Bldg., New York

Alhambra, New York, next week (Dec. 9)

LES MORCHANTES

(FORMERLY OF DE PACE OPERA CO.)

One of the Headline Acts on the First Anniversary Week Bill at Loew's Theatre, Montreal, Canada, week of Dec. 2.

ENTIRE LOEW CIRCUIT TO FOLLOW

CORRESPONDENTS WANTED

VARIETY wants correspondents, newspaper men preferred

Address VARIETY, New York

Opening on the Orpheum Circuit Jan. 5th.

FAUL and MAE

NOLAN

Booked by those two famous Philadelphia Agents:

NORMAN JEFFERIES

FRANK DONNELLY

FRED DUPREZ

Representative American: SAM BAEHWITZ 1408 Broadway, New York.

European: JULIAN WYLIE 5, Little St., London, W. C., 2.

An army travels on its stomach, and the stomach travels on the cook!

BOLLY GREY and BERT BYRON

This Week (Dec. 2)—Shea's, Buffalo

THREE ARLEYS

Circus Santos Y Artigas

Havana, Cuba

WILLIAM T. RYAN, 11th Field Artillery, Battery A. Somewhere in Germany.

Dear Bill: Now that you have won the war, please do us a favor before you return. Let us know the names of some nice Boarding Houses "Over There" you know. Room about one buck a day; meals, 35c.

Your Pal

JIM HARKINS

P. S.—Maud and Charlie are rounding up quite a reception committee to greet you on your arrival "Back Home."

—Send that LAST line over again.

JIM and MARIAN HARKINS

Next Week (Dec. 8)—Orpheum, St. Paul

Direction NORMAN JEFFERIES

ROXY LA ROCCA

Wizard of the Harp

Care of Daw's, 17 Green St., Charing Cross Rd., London, W.C.

Prologue

I. Bookem, a Vaudeville Agent who struggles from One Month's rent to another.

Assisted by a

BLACK BOOK AND DESK ROOM

decides to earn an honest living so He quits Agenting—

The "Fid" drove his two

BREAD AND BUTTER

Earning Acts into the

LAND OF LAYOFFS

so He Became a Waiter

THE PLAY

Scene:—A HASBERRY

Customer—"Hey, Waiter, what about my Tea?"

Waiter—"I'm working on it."

FRANK and TOBEY

Moss Circuit. Direction, MARK LEVY.

BILLY DALE and BUNNY BURCH

BOOKED SOLD ORPHEUM CIRCUIT

The rings of the planet Saturn were discovered in 1610.

Almost 284 years later

THE GABBERTS

America's Ingenious Athletes

originated a revolution in acrobatic and equilibristic achievements—slidships down a flight of stairs on the head.

To MARY and ANN CLARK.

Dear Girls: If you have a preference, copy of "When the Heart Is Young," please send it to me. "Want to read it to the dog here, so they can read it for Christmas."

Understand it's a riot for you. Heard Radio Lawrence find a wonderful Thanksgiving letter for you all. Gimmie, I was with her a whole season and she never mentioned you. I'm strong for her, too.

OSWALD.

OSWALD, Little Dog will be some playmate for me.

APPLESAUCE

By LONEY HARKELL

Chris.—Gimmie kiddie are scarce.

Bob.—Yes; but our winks are still plentiful.

Chris.—Gimmie kiddie you needed, last week—SHOWER BATHS.

Bob.—Yes, they were USED.

Chris.—"Fid" made a lot of big time acts.

POKEY.

Bob.—They opened on the "FOX TIME."

Chris.—There is good times in store for everybody—Even acrobats.

Chris.—You haven't written many letters here lately; what's the trouble, are you?

Bob.—No! "Christmas" broke.

WHEN OTHERS FAIL—TRY US

KNAPP and CORNALLA

Next Week (Dec. 9): Metropolitan.....Brooklyn

Orpheum.....New York

Pauline Saxon SAYS

I often have such frightful blues

To think of poor folks' deep distress—

The reason it affects me so is 'cause I'm one of them. I mean.

BRENDEN and BERT

"Waiting for Her"

Direction, E. BART McRUICH

OSAKI and TAKI

in a Difficult Routine of Aerial Gymnastics

Direction, FRED BRANT

DICK and CARRIE HENRY and ADELAIDE

Original Novelty introducing a change in dancing.

Opening Pantagon Circuit—Oct. 20th

The Creator of

SCOTT MOORE

"WHERE THINGS HAPPEN"

Orpheum Circuit

BLANCHE ALFRED

and her SYMPHONY GIRLS, assisted by "GERANT" Conductors.

Featuring the RAINBOW GIRL in Novelty Dances

Direction, HARRY SHEA

"A Best Farker Comedian"

Little Jerry

The Biggest Little Singer

In Vaudeville Direction, C. W. Nelson

THE FAYNES

Fuller Tour, Australia

HARRY WEBER

ANNOUNCES THAT

GEORGE O'BRIEN

IS AGAIN

associated with him in the bookings of Vaudeville Stars and feature acts after a year's absence in the United States Navy.

Mr. O'Brien wishes his friends to know that he is in a better position than ever before to take care of their bookings.

WRITE OR WIRE

Palace Theatre Building

New York City

15 CENTS

VARIETY

VOL. LIII, No. 3

NEW YORK CITY, FRIDAY, DECEMBER 13, 1918

PRICE 15 CENTS

The poster features a central circular frame containing a profile portrait of Dorothy Dalton. Above the frame is a Paramount Pictures logo. The frame is flanked by two signs: 'Drama' on the left and 'Variety' on the right. The background is dark with stylized trees and foliage. The bottom of the poster has a checkered floor and a floral border. A banner at the bottom reads: DOROTHY DALTON
THOMAS H. INCE STAR IN PARAMOUNT PICTURES

W. B. S.
World's Best Songs

"EIGHT BIG HITS"

W. B. S.
World's Best Songs

IRVING BERLIN'S BIG HIT

**"GOOD BYE
FRANCE"**

THE SONG OF THE HOUR

Nothing on the market like it or even near it. You can't afford to miss this one.

SOME HIT

**"Rock-a-Bye Your Baby
With A Dixie Melody"**

Sweeping the country now like wild fire. Some doubles. A hit wherever it is sung.

THAT TIMELY SONG

**"Oh! What A Time For
the Girlies"**

(When the Boys Come Marching Home)"

Another single and double song that the public howl at. Catch lines that get a round of applause.

THE PRETTIEST SONG OF THE YEAR

**"Don't You Remem-
ber The Day?"**

All the pretty songs put together are only half as pretty as this one. Double versions that go over with a bang.

ANOTHER BABY'S PRAYER

**"Oh! How I Wish
I Could Sleep"**

(Until My Daddy Comes Home)"

The song that managers get requests for. Give your audience what they want and be a hit.

THAT FRENCH RIOT

"Come On Papa"

You can't fail with a song like this. The double is a marvel and the extra chorus is something brand new.

"YIP YIP YAPHANK'S BIG HIT

**"I Can Always Find a Little
Sunshine in the Y.M.C.A."**

This song stopped the "Yip Yip Yaphank" show every performance. You cannot fail with it. It's a song that hits the bull's eye.

CRAZY KAISER YOU HAD TO GIVE UP

**"The Worst Is
Yet To Come"**

A riot from start to finish. Every line a laugh and every laugh lasts a minute.

WATERSON, BERLIN & SNYDER CO., Inc.

STRAND THEATRE BUILDING, NEW YORK CITY

MAURICE ABRAHAMS, Prof. Manager

MAX WINSLOW, General Manager

FRANK CLARK, Prof. Manager, Chicago
81 W. Randolph St.

W. B. S.
World's Best Songs

BOSTON
Don Ramsey, 220 Tremont St.
PHILADELPHIA
Dick Setchell, Globe Theatre Bldg.
SAN FRANCISCO
Arthur Behm, Pantages Theatre Bldg.
MINNEAPOLIS
Richard Reeves, 235 Loeb Arcade
NEW ORLEANS
Addy Britt, Planters' Hotel

PITTSBURGH
Geo. Olcott, 405 Cameraphone Bldg.
ST. LOUIS
Billy Downs, 711-12-13 Holland Bldg.
BUFFALO
Murry Whitman, 351 Main St.
SEATTLE
Harry Kirschbaum, 401 Chickering Hall
DETROIT
Charles Dale, 188 Randolph St.

W. B. S.
World's Best Songs

VARIETY

Vol. LIII, No. 3

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NEW YORK CITY, DECEMBER 13, 1918

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N. Y., under the Act of March 3, 1879.

SHOWS AT THE BOX OFFICE IN NEW YORK AND CHICAGO

**Unprecedented Theatrical Business for This Season of Year.
Large Majority of \$2 Productions Securing Profitable
Patronage. Two Old "War Plays,"
Among Hit Leaders.**

With the New York theatres rounding out the first half of the season, the indications are that it is to be a record year after all, despite the slump through the epidemic.

During the last of November and so far this month the theatres have been getting a particularly heavy play. There doesn't even seem to be a let-up for the coming week, which has always heretofore been one of the worst of the year. The advance sales point to a record pre-Xmas week and even the demand in advance at the cut rate bazaar that is presided over by Joseph Leblang shows the houses are going to get solid business during the next seven days.

Peace seems to have been what the public was waiting for to start returning to their theatre-going. November started with a terrible slump in business, more or less a continuance of the scare, but with the signing of the armistice the ball started rolling and it has continued. November virtually held four holidays for the theatres. Election Day brought a fairly big return, then the first of the Peace announcements was another harvest and when the armistice was officially declared signed Nov. 11, the public was set for a jamboree. The fourth holiday was Thanksgiving and all of the houses did capacity on that day, which with holiday prices swelled the gross for the month to heretofore untold proportion.

But with all of this good business the theatres may not recover what they lost during the epidemic. Prior to the scare the Liberty Loan Drive put a crimp in the business and the "flu" was just about the finishing touch.

The general belief is that business will continue at an unprecedented high-water mark after the first of the year, for the managers point out that the returning troops coming into New York will attract a number of their relatives to the big town. This, together with the series of parades that are being planned, will help the theatres. The New York hotels are now crowded.

The extra holiday scale of prices are

already in effect for New Year's Eve, when at least two of the houses—Globe and Winter Garden—will charge \$5 top, with the balconies going at \$3 and \$2. The Selwyn and the Hudson with "The Crowded Hour" and "Friendly Enemies," respectively will scale at \$4 top, the balance of the houses being content with a \$3 scale.

Of the attractions now in New York, the majority are doing very substantial business, with but two or three exceptions and these are to move out within the next week or so.

The hotel agencies and the "specs" despite the agitation that has directed the attention of the District Attorney's office and the Board of Aldermen in their direction are continuing along their chosen path and business in the last few weeks has been particularly good with them. They, however, are about in the same box as the managers in regard to epidemic losses, only the agencies are harder hit than the managers, for to them it was cash out of the pocket on every show for which they had "outright buys" during the epidemic, while to the manager it was only prospective profits which did not materialize.

Right now there are 16 "buys" running for attractions on Broadway. They are "Little Simplicity" (Astor); "By Pigeon Post" (Cohan); "Three Faces East" (Cohan and Harris); "A Place in the Sun" (Comedy); "The Better Ole" (Cort); "Three Wise Fools" (Criterion); "Friendly Enemies" (Hudson); "Lightnin'" (Gaiety); "The Canary" (Globe); "Gloriana" (Liberty); "The Unknown Purple" (Lyric); "Tea For Three" (Elliott); "The Girl Behind the Gun" (Amsterdam); "Oh, My Dear" (Princess); "The Crowded Hour" (Selwyn); "Betty at Bay" (39th St.). Of these there are three "flits," the Comedy, Cohan and 39th St., on which the agencies are compelled to "dump" to the cut-rate, nightly.

In the Leblang cut rate mart Tuesday there were seats to be obtained for 24 attractions now playing. Those for which seats could be obtained at

(Continued on page 20.)

DILLINGHAM MUM.

Chicago, Dec. 11. Charles Dillingham, passing through here to French Lick, waved off inquiries regarding rumors of a dissolution of Klaw & Erlanger, which linked Dillingham's name as the active head of the proposed new syndicate lineup.

But from other sources it was learned that, while there is no certainty on the surface of the rumored buying out of the Klaw holdings, there is a distinct move on to gradually organize enterprises in which Erlanger, Ziegfeld and Dillingham will be in control, independent of Klaw. This trio recently took the Colonial, Boston, and it is no secret that it has hooks out in the Colonial, Chicago. With the death of Sam Nixon it is proposed to swing the Philadelphia properties through J. Fred Zimmerman, Jr.

"SHIMMY'S" DEATH BLOW.

The "shimmy" dance, a western product for nimble feet, has been given a solar plexus by the New York police. All dancing places in New York including restaurants have been informed that if the shoulder and body movements are permitted during dancing, their dancing license may be revoked. The "shimmy" is credited to the Barbary Coast of Frisco. It stopped at Chicago on its way east.

Vaudeville has had the dance, in the raw and modified, although the rawest "shimmy" New York has thus far seen in public is that performed in "Some Time," a \$2 attraction. The theatrical managers to date have received no warning regarding the dance.

WEBER & FIELDS' CONTRACT.

Weber and Fields have practically concluded arrangements with Sir Alfred Butt to go to London and produce there at the Gaiety, commencing next May, revivals of their former music hall successes.

They are to take with them only the books of these pieces, and new music will be written for the English engagement, for which they are to receive, according to report, a joint salary of \$3,000 a week and a percentage of the profits.

"UNCLE TOM" LEADS.

Chicago, Dec. 11. There is cheer for the producer who is breaking his brain in search of "novelties," in the following item dropped casually by Jim Wingfield, who books the middle west one-nighters: "The most consistent money getter in this territory this season has been Kibbie's 'Uncle Tom's Cabin.'"

General Pan Capitulates. CHAS. ALTHOFF.

"FLORODORA" REVIVAL.

"Florodora" is to be revived by the Shuberts who have the plans fairly well outlined.

The piece was originally produced by Thos. W. Ryley and John C. Fisher. George Lederer was the stager. It was the raging sensation of Broadway a generation ago.

"Florodora" the most interesting feature was the famed double sextet and its feminine members became belles. The girls were many times changed for it seemed that merely being of the sextet was a guarantee some millionaire would propose marriage.

It is said that during the seasons the show ran, the sextets were completely changed at least three times a year. Several of the sextet reached stardom, among them Edna Goodrich and Reine Davies. Frances Belmont married an English peer, while Daisy Green, Gertrude Douglas and Marjorie Edeya didn't fare badly either.

The Shuberts will gather a group of beauties for the revival with Billy Allen and Helen Maxwell listed.

NEW YEAR'S EVE SCALE.

With Broadway business going at a clip unprecedented for a period of less than two weeks before Christmas, managers are getting set for a box office "clean-up" New Year's Eve. The scale in effect for that night should, with the addition of the healthy takings of the past weeks, wipe out all claims of prior loss through the epidemic and other drawbacks, as far as New York is concerned.

Several of the musical shows will charge \$5 for the majority of the orchestra seats, with the Princess holding that figure for the entire house. The Central, which will then house Hammerstein's "Somebody's Sweetheart," has scaled the lower floor at \$5, with the balcony at \$3 and \$2.50, with nothing under in the house. The Winter Garden will charge \$4 for the first floor, with the balcony going at \$3 and \$2.50. The Plymouth, with "Redemption," also has no gallery, but the entire balcony has been set at \$2.50. In some of the smaller houses offering straight comedies or dramas, the scales will be \$3, \$2 and \$1, about usual for New Year's Eve.

Starting Dec. 28 the Saturday night prices at the Cort, with "The Better Ole," will be \$3 and \$2.50 for orchestra and balcony floors.

The continued strength of Broadway business lies in the statement there are a million strangers in New York. The figure may be exaggerated, but there is little doubt there are more visitors to New York now than at any time since the war. The large hotels are turning away nightly as high as 300 guests.

ACTORS' ASS'N OF ENGLAND BECOMES A TRADE UNION

**Overwhelming Majority of 3,000 Membership Votes It.
Minimum Wage of \$15 and Payment for Rehearsals.
Negotiations on With Other Theatrical
Organizations, Including Actors'
Equity of New York.**

London, Dec. 11.—The Actors' Association, by an overwhelming majority, becomes a trade union.

It was voted to make \$15 the minimum wage and to exact payment during rehearsals.

The Association meeting confirmed the reconstitution into a trade union, with only two dissentients. The union consists of a council of 30. The chairman is Sydney Valentine; secretary, Alfred Lugg, both subject to reelection in January.

The objects sought for are an equitable standard contract, payment during rehearsals, the minimum wage rate for principals to the smallest artist, the establishment of its own employment agency with a booking commission of two and one-half per cent. up to \$25, and five per cent. for all over.

It is proposed to join with a committee of the Variety Artists' Federation to prevent overlapping and working in connection with the National Association of Theatrical Employees; also the Musicians' Union.

Negotiations are now on for an affiliation with the Actors' Equity Association of New York.

Six weeks ago the Association numbered 2,000, which has now increased to more than 3,000 and is being rapidly enlarged to include all prominent actors, actresses and authors, including Sir J. M. Barrie, Jerome K. Jerome, Somerset Maugham, Louis Parker and W. Locke.

NEW FARCE RISQUE.

Paris, Dec. 11.—To replace "La Dame de Chambre," which had a short revival, a new farce "Le Coucher de la Marier" was produced by Rosenberg, at the Theatre de l'Alceste, Nov. 28.

This risqué comedy by Felix Gandera (much in vogue at present) met with a nice success. It is well interpreted by Rosenberg, Arnaud, Lefaur, Mesdames Monna Delia, Catherine Fontenez, Soria.

TWICE DAILY DURING HOLIDAYS.

London, Dec. 11.—Most of the theatres will play twice daily during the holidays, including the Drury Lane, His Majesty's, Daly's, Savoy, Kingsway, Court, Criterion, Ambassadors, Comedy, Duke of York's, Queens, Scala, Gaiety, and Lyceum. Record receipts are expected.

"OH BOY" ON.

London, Dec. 11.—"Oh Boy" will be presented in Manchester, Dec. 16, with Beatrice Lillie leading and Tom Powers in his old part.

Folies Marigny Closed.

Paris, Dec. 11.—The Folies Marigny is closed, the Trebor & Barretta production having been withdrawn owing to poor business.

"In the Night Watch" Going On.

London, Dec. 11.—Charles Cochran presents "In the Night Watch" at the Oxford, Dec. 21.

Fisher White, cast for the lead, is suffering from a nervous breakdown and has been replaced by Charles France.

"ZOWIE ZOWIE" BY YANKS.

London, Dec. 11.—At the Palace last Sunday 65 Blue-jackets from the American Naval Base provided the program, presenting "Zowie Zowie," described as a musical mush, accompanied by their own jazz band of 30 pieces.

27TH YEAR.

London, Dec. 11.—"Charley's Aunt," played continuously for 27 years, is in its annual London engagement for a short season at the Garrick, renting the house at \$2,000 a week.

"Peter Pan" for the Holidays.

London, Dec. 11.—For the holidays Dion Boucicault revives "Peter Pan" at the New Theatre with Faith Celli as Peter and Isobel Elsom as Wendy.

Leon Lion will resume the interrupted run of "The Chinese Puzzle" there Jan. 25.

Billy Merson Replacing Lupino.

London, Dec. 11.—Billy Merson has been engaged to replace Stanley Lupino in "Hullo America" at the Palace, Lupino having been signed for the Drury Lane pantomime.

Comedie Francaise Company Retiring.

Paris, Dec. 11.—Blanche Pierson is retiring from the Comedie Francaise, also other old members of that famous organization, in the near future.

Madge Titheradge Given Decree.

London, Dec. 11.—Madge Titheradge has been granted a decree for the restitution of conjugal rights against her husband, Charles George Quartermain.

Fritz's Divorce Case Dismissed.

London, Dec. 11.—Leo Fritz, vaudeville agent, sued for divorce, has had the case dismissed.

20th For "Soldier Boy."

London, Dec. 11.—"Soldier Boy" at the Apollo has celebrated its 20th performance, Fredrick Bentley appearing as Monty.

Bernhardt Plans Revival.

Paris, Dec. 11.—Mme. Sarah Bernhardt will probably revive later, Rostand's "Princess Leontaine," with Ida Rubenstein.

Huntley Wright Released from Army.

London, Dec. 11.—Huntley Wright, who served four years in France, Egypt, Italy, has been released and expects to reappear on the stage shortly.

"The K. C." by Titheradge.

London, Dec. 11.—Dion Titheradge, an officer in the R. A., has written a comedy, "The K. C.," successfully produced at Brighton.

Paris, Nov. 27.

The theatrical crowd of the 77th Division of the A. E. F. in France is now known as the Argonne Players, that being the part of the country where the unit distinguished itself in battle. It is formed of 30 men, all connected with the theatrical world in private life, and each has done duty in the first-line trenches, while several have wounded stripes. It contains an orchestra of nine led by Joseph Cirina (of Reisenweber's, New York), including Joe Raymond (of Rector's, New York); Howard Kaiser, pianist; Aniello de Rosa, clarinet (Metropolitan, New York); Engelbert Roentgen (of Dumas's, New York); Vincent Rizzo (Jazz band at Healy's, Golden Glades, New York); Ernest Gentile, of Sousa's band; Louise Gales and Ralph Jordan, drummer of Fitz-Carlton, New York; Alfred Dubin and Frederick W. Rath supply music and lyrics; Howard Kenneth Greer, scenic effects; Frank Amer, stage carpenter. Others in the troupe are Walter Shirley, Herman Cohen, Jack Waldron, Ad. Pincus, Charles K. Gordon, Will Liebling, Rollins B. Grimes, Jr., Stuart Sage, Percy Hilton, Harry Solomon, Will Reedy, MacManus and McNulty, Cahill and Grimes, Ben Baker, Marie Rodolfi. The acts produced recently are a sketch, "General Order No. 10," and a vaudeville jazz opera, "The Annex Revue of 1918." A two-hour show was often given, sometimes under fire.

When "Choquette et son As" fails to attract at the Renaissance, which seems to be looking some time ahead, Cora Lapacerie will revive her husband's (Jacques Richepin) and Yves Mirande's costume play, "Lysistrata, ou la Guerre des Femmes." Mme. La-parterie may also shortly take over the Scala.

A new organ, "L'Action Theatrale," is to be published in January by L. Broussan, who was formerly with André Messager, co-director of the Paris Opera-House.

A benefit show is being given at the Opera Comique and will comprise "La Fille de Mme. Angot" with Martha Chenal, Felix Huguenet, Mae Dearly, Daveilli, France. Some cast.

"Priere d'avant la Victoire" is the title of a theatrical one-act piece being rehearsed at the Comedie Francaise for a gala performance. We are promised galas at a number of houses during December.

At the Soldiers' and Sailors' Club, Paris, the Yankee Three are now giving their full show whenever a big concert is given for troops. This trio comprises Billy Gould, Gilly Gregory and Miss Carlisle. Connor, the Y. M. C. A. pianist, acts as accompanist. Shows are also being given almost daily at the Palais de Grace, in which the Yankee Three often appear, with Lillian Hoban, although the chief item of the program is boxing, with the best propagandists of the noble art now in the American army in France.

The Jambon Jazz band is the name of an orchestra formed by some of the boys on the front, which recently visited Paris to discourse sweet music to soothe the savage breast. (Jambon means a ham.)

Mme. Rasino has presented at the Ba-Ta-Clan, as usual at this season, a so-called-revue, "Dans les Nœuds," by Celval, Charley and Roger Ferreol. It is well mounted, and just a little near the knuckle.

The Marigny enterprise has been

taken over by Trebor (of Theatre Michel) and Rap. Beretta, to run the house for Americans during the winter season. Pele's innings here was not successful with "Folies of 1918," and it is anticipated the new show, "Gay Paris," will not do better. The new revue is quite an old one, signed by Manjardit, but containing a number of scenes from other productions. As a matter of fact it is really a revival of the show given by Louis Lemarchand at the Folies Bergere this summer. Lemarchand figures as producer of the present effusion. The most successful item for the Americans is Elizabeth Brice, who goes splendidly as a single turn with a piano, giving the same performances as she treated the boys to on the front. She was enthusiastically received. Leon Rogee appears in his usual act (imitation of musical instruments), and Prince Kuroki gives his conjuring number. There are some good local people, including Mlle. Darbelle and Bach, but the stunts seem moth eaten.

Judge's sea lions (The Seals and the Girl) is the main feature at present on the Olympia bills.

In Paris Theatres: "Nothing but the Truth" (Gymnase); "The Man Who Stayed at Home" (English Theatre Albert I.); "Saison d'Amour" (Michel); "Le Coucher de la Marier" (Athene); "Samson" (Porte St. Martin); "Le Dame de Monte Carlo" (Varietes); "Phi-Phi" (Bouffes); "L'Aiglon" (Sarah Bernhardt); "Notre Image" (Rejane); "Le Fils" (Palais Royal); "Choquette et son As" (Renaissance); "La Course au Bonheur" (Chatelet); "La Femme et le Antin" (Ambigu); "Daphnis et Chloe" (Edouard VII.); "Reine Joyeuse" (Apollo); "Gare Regulateur" (Scala); "Beulemans a Marseille" (Arts); repertoire operetta at Empire, Trianon Gaité, Reuies at Vaudeville, Casino de Paris, Folies Bergere (Gig-Stat), Capucines, Marigny, Ba-Ta-Clan, Eldorado, Cigale, Gaité-Rochecrouart, Bouffes du Nord, Cadei-Rousselle, Caumartin, Imperial.

Snopp, a French comic, died at Bordeaux, France.

Jack Fields, formerly associated with London Alhambra, died at Plymouth, England, aged 54 years.

The death is reported of St. Clair, manager of Palace Theatre, aged 44 years, a victim of the epidemic.

Edward Belmore, English, died in London, Nov. 4, aged 26 years.

ROSTAND'S L'AIGLON REVIVED.

Paris, Dec. 11.—The Theatre Sarah Bernhardt has revived Dec. 5 Edmond Rostand's "L'Aiglon," with Madame Simone in the role of the young duke. The revival was temporarily postponed because of the death of Rostand. The piece has been curtailed to terminate by 11 o'clock.

Simone is fair, and Aignoret as Flambeau is excellent. Calmette again holds the role he created.

This work was first produced by Mme. Bernhardt, at her theatre, many years ago, and it has now met with the same warm reception.

"SCANDAL" CONVENTIONAL.

London, Dec. 11.—Cosmo Hamilton's comedy, "Scandal," produced at the Strand Theatre, is a conventional bedroom play of little merit. The performance of Arthur Bourchier and Kylie Bellew are unconvincing and the acting honors go to Gladys Ffolliott. The piece met with a mixed reception.

VAUDEVILLE

5

N. V. A. AWARDS ROYALTY IN "TARZAN" CONTROVERSY

Mrs. Cronin to Receive \$25 Weekly from Patti for Use of Monkey Idea. Manager and Agent Recognize Her Prior Claim. Solomon Wants Back Salary Settled.

Felix Patti, managing "Tarzan" as the imitation monkey act is called, was ordered by the Vaudeville Managers' Protective Association and agreed to it Wednesday, to pay Mme. Cronin a royalty of \$25 weekly for the use of the monkey idea, the royalty payments to date from the time Patti produced the present turn.

A. V. M. P. A. committee heard the matter argued at a meeting called at the Association's rooms. Mme. Cronin stated that her late husband, M. Cronin, first utilized the man-monkey plan, with the present dwarf, Solomon, as he was then called, now Tarzan. Patti is said to have admitted that if he were uninterested and saw the Tarzan after the Solomon bit, he would consider Tarzan an infringement.

The matter was taken up some time ago by the Association, when Charles Bornhaupt, agent for Tarzan, stated he thought Mme. Cronin had a just claim and stated also that in his opinion Patti would make an adjustment with her. Patti, however, then on tour, repudiated his agent's statement and again strenuously denied by letter that Mme. Cronin could plead any right, attempting to absolve himself wholly from charge.

The hearing at the V. M. P. A., while Patti and Solomon are at the Palace this week was the result, the V. M. P. A., having issued an ultimatum that Patti either would have to clear himself of the charge or stop playing the act in vaudeville, if he reached no agreement with Mme. Cronin.

The committee allowed Solomon, as an offset, a claim he set forth of about \$25 due him by the late Mr. Cronin for unpaid half salaries during layoff periods.

The committee was composed of Henry Chesterfield, Henry Lewis, Sam Williams, Hugh Herbert, Frank Orth and T. Henderson Murray on behalf of the N. V. A., and the V. M. P. A. was represented by Pat Casey, Sam Scribner, Nicholas Schenck, B. S. Moss, J. J. Murdock, Walter Keefe and Frank Vincent.

ARTIST ATTACHES ARTIST.

Lowell, Mass., Dec. 11.

The attachment action of Tom Moore (Tom and Stacia Moore) against Frank Halliday (Halliday and Willette) came up for trial this week, while Moore was in the city and Halliday was in Lynn. The attachment was brought at the same time it was laid. Neither is a resident of Massachusetts. The case was continued at the request of the defendant. With the frequent complaints from artists of the Massachusetts law, which permits attachments to be levied against the personal property of an alien debtor within the state, the matter of one artist attaching another has aroused the curiosity of the show people around who know of it.

Moore's claim of \$300 is based upon an alleged board bill against Mr. and Mrs. Halliday, arising out of their joint occupation of a house on Long Island in September, 1916, which Moore had taken for that summer.

The Halliday defense is reported to be that if Moore has any claim whatsoever against him, it can not exceed

\$105, he having been rendered a bill by Moore for \$130, on which he has paid \$25. Halliday says that he recognized Moore's bill merely to save an argument, as he was under no financial obligation to him, having occupied the house when the Moores were absent and wanted him to keep it open. Halliday also states that after the Moores returned, following two weeks' absence in the South, he (Halliday) continued, to upkeep the house with the Moores there, and that Mrs. Halliday designed and completed one street and four stage grounds for Mrs. Moore, which would be worth over \$400 under any condition. Mrs. Moore, it is claimed, pressed upon Mrs. Halliday a roll of money to repay her for this service, and when the amount was counted it was \$25.

The feeling between the two families developed letter writing, during which Halliday demanded a statement of any monies Moore alleged he owed. A statement received by Halliday is said to have contained a list of the Moore's summer housekeeping expenses and Moore asked that Halliday pay one-half of it.

The wives of the two men are reported to have remained friendly, with Mrs. Moore disclaiming knowledge of her husband's letter writing to Halliday.

The affair rested until the Hallidays opened in this city, when the attachment on Moore's behalf was levied. Had it not been bonded the Hallidays might have been obliged to forego the local engagement, also miss their next stand.

The local theatre men seem strongly inclined toward the Hallidays in the matter. It is said Halliday will interpose a counter claim against Moore for the dressmaking amount.

TANGUY AS AN EVANGELIST.

Los Angeles, Dec. 11.

Without suspicion of press agenting, it has leaked out, Eva Tanguy is fully determined to take up preaching. The local papers have given it front page notice, to the annoyance of Miss Tanguy who had decided to withhold it until in readiness to take up the evangelical work.

She is buying up continually all religious books and can retail the scriptures with splendid fluency.

LE MAIRE'S MINSTREL SHOW.

Chicago, Dec. 11.

A minstrel troupe will be organized during the summer by George LeMaire and Bert Swor. Mr. Swor was principal comedian for several seasons with the A. G. Field Minstrels. He is now in vaudeville. Mr. LeMaire is the blackface comedian in vaudeville, now on the Orpheum Circuit.

The show will open next September, according to present plans. No title has yet been selected for it.

RETURNED ENTERTAINERS.

Dave Lerner and Paula Sherman returned Wednesday after a tour in France for the Over There Theatre League. They have been away for three months and spent most of the time entertaining the boys of the Rainbow Division.

MORE ENTERTAINERS SAIL.

The flow overseas of America's Over There League units continues strongly as does that of entertainers recruited by the Y. M. C. A. The most recent sailings measure a group of 20 artists, the League having dispatched two full units. The League's aim to have sent over 100 entertainers between early November and the holidays may not be fully attained but there will have been at least 75 volunteers sail by then.

In addition to the League's units, Madison Corey, lately a producer, also sailed, he to act with others as advance agent and business manager of the League's activities in France. This is a new departure for the League but deemed necessary, since there is little doubt but that the entertainers will cover larger territory than first intended and that the units will move into Hun land in back of the American army of occupation.

The units which sailed are:

"The Merry Rounders."

Eddy Cox
Belle Gold
Walter Hawley
Jona Rose

"The Cheer Ups."

R. L. Dalroy
Frances Golden
Hinda Hand
Bessie Murray
J. B. Waldo.

The "Y" entertainers, who sailed, are:

Glady Black, Jean Bohannon, Ord Bohannon, Edna Cockingham, Elsie Easton, Anthony Euwer, Clara T. Ginn, Arthur Godfrey, Clara Gray, Mabel Holtzschue, Julia Black, Julia E. Lewis, Elizabeth McKay, Adeline P. Near, H. Marguerite Porter, E. H. Sothorn, Julia Marlowe-Sothorn, Juanita Tichenor, Rae N. Victor, Helen L. Wolcott.

This is the second trip for Mr. Sothorn and Miss Marlowe. They went overseas in advance of organized efforts on behalf of the Y. M. C. A. and the trip resulted in the formation of the Over There League. Winthrop Ames having been with the Sothorns.

TWO "SINGLES" ENGAGED.

Ed Davidow has discovered two "new finds," both placed by him under contract for a term of seasons with the Shuberts.

One is Esther Walker (from the west) whose appearance at the Winter Garden Sunday resulted in her acceptance for production work immediately. The other is Eleanor Cochran, for some time playing in the "sticks." Miss Cochran is a singer along operatic lines having studied abroad.

THE DAN BURKES' NEW ACT.

Mr. and Mrs. Dan Burke, long known in vaudeville as a dancing act, are preparing a new dancing turn, which will be featured with special settings, of which there will be two full stage dressings.

The scenes are supposed to show the interior of the Metropolitan opera house. There will be words and music surrounding the turn, Aaron Hoffman supplying the former.

Jos. Hart is handling the new turn.

ALICE LLOYD BOOKED.

Alice Lloyd has been booked by Jenie Jacobs to reopen in vaudeville over here April 14, next, at the Princess, Montreal, playing Hamilton, Buffalo, Toronto and Detroit in weekly succession, first reappearing in New York at the Palace, May 12.

Miss Lloyd left this side to visit her husband, Tom McNaughton, in London a couple of years ago. She was unable to return through the English regulations forbidding native women under 50 from leaving England in wartime.

Musically yours. CHAS. ALTHOFF.

CAVALIERI WANTS \$3,000.

Chicago, Dec. 11.

Lina Cavalieri may enter vaudeville. Arthur Klein, encouraged by the placing of Margarita Sylva in Orpheum houses, made overtures to Mme. Cavalieri, the storied and beautiful prima donna, and he says she named a price. If vaudeville will pay it she will go out and get it. He seemed afraid to breathe the sum. But \$3,000 is her demand. Just now she is confined to her hotel because she was poisoned when a maid carelessly jabbed a hairpin into her delicate scalp, and is puffed up and unsightly. But she expects soon to be out again. She has not appeared on any stage for several seasons, traveling with her husband, Muratore. Muratore is immensely wealthy, besides his great earning capacity as an opera star, and owns a villa estate in Italy said to be worth \$500,000.

SUES FOR EPIDEMIC RENT.

San Francisco, Dec. 11.

A test case to determine who shall bear the rental loss on theatres during the influenza epidemic was filed here last week.

The plaintiff is the Casino Theatre Co. It asks the court to compel the Ellis Street Investment Co. to return \$3,691.50, representing rent which was paid between Oct. 18 and Nov. 15, during which time the theatres were closed.

GOLDIN-MERCEDES SHOW.

New Orleans, Dec. 11.

Horace Goldin and Mercedes have been conferring over the arrangement by them of an entertainment to run two and one half hours, to tour as a road show in the combination houses. Goldin will end his vaudeville bookings with the present tour of the Inverstate time; Mercedes has but a few weeks more of camp bookings with his show.

DE RAJAH'S QUICK RETURN.

Montreal, Dec. 11.

The Joviedah De Rajah act, mind reading, will return to the Princess next week (vaudeville) for a return engagement after having but finished an engagement at the theatre last Saturday.

An immediate holdover could not be arranged through prior bookings with De Rajah appearing week at the same circuit's theatre in Ottawa.

De Rajah is the second turn, but the first of its kind to be held over in any Montreal theatre.

MARCUS LOEW TOURING.

Chicago, Dec. 11.

A two weeks' trip over the Loew Circuit was started here by Marcus Loew.

It is expected that he will add some theatres to the circuit while away, in the south, also at Detroit and Cleveland. The story of future Loew houses in the latter cities, to replace the present C. H. Miles bookings in the Loew office was intimated in Variety two or three weeks ago.

Miles, when leaving the Loew offices, will return his bookings, it is said, to Walter F. Keefe, the representative of the Pantages Circuit in New York.

FRITZI SCHEFF CANCELING.

The vaudeville engagement of Fritzi Scheff will end, by mutual consent, after next week when Miss Scheff will be at the Orpheum. The reason is Miss Scheff demanding the managers pay her \$1,500 weekly for the use of the \$1,000 she has been receiving.

Previous to returning to regular vaudeville at her present salary, Miss Scheff played several nondescript engagements, in an instance or more depending upon a percentage of the gross receipts for her earnings. At one time in the past her vaudeville salary was \$1,500.

VAUDEVILLE

INTERNAL FIGHT DISRUPTS CHICAGO FAIRS ASSOCIATION

Election Splits Organization. Southern Secretary Denounces F. M. Barnes. Verbal Attacks Hurlled Back and Forth. Northern Contingent Bolts. Organizing Rival Association. Elects Officers. P. H. Canfield Heads the Barnes Faction.

Chicago, Dec. 11. Civil war has broken out in the American Association of Fairs and Expositions.

The fracas followed a peace of 28 years, during which time the members of the association met in amity and concord.

The Association was split at the election, Dec. 5, by two factions, representing the south and north delegates. C. F. Carruthers of the United Fairs dominated the southern delegates and F. M. Barnes of the Barnes agency the northern outfit.

Carruthers, in line with the unwritten policy of the association, did not attend the election meeting at the Auditorium, although he had been present at the general convention the four days preceding. It has been understood that when election of officers is held, booking agents are to be conspicuous by their absence.

Mr. Barnes appeared on the scene. He held a proxy for Wichita, and proposed to exercise it. His vote was challenged, and a very stormy scene followed.

R. M. Strickland, secretary of the Southeastern Fair of Atlanta, Ga., rose to a point of order, and denounced Barnes by name and by innuendo. He spoke of the methods of "certain booking men" who presented fair secretary's wives with brooches in order to strengthen their pull, and referred to the incompetency of an executive of the fair department of the Western Vaudeville Managers' Association.

A great many hasty things were said. Charge and counter-charge were hurled. The gavel beat a tattoo, and the election was held.

W. Stratton of Texas opposed R. A. Brown of Alabama. Mr. Brown was elected president. Following his election, as an evidence of the unity of the south, at least, Mr. Stratton voted to make it unanimous.

Other officers elected were E. R. Danielson, Lincoln, Neb., secretary; E. V. Walborn, Columbus, O., vice-president, and Frank Fuller of Memphis, Tenn., treasurer.

Following the election, the cohorts of Mr. Barnes, north of the Mason & Dixon line, convened of their own accord, and while not actually seceding from the union, organized a rival association, known as the International Association of Fairs and Expositions.

Concerning the personnel of the officers and the details of the meeting there are many clouds. It was stated that P. H. Canfield of Minnesota was elected president.

NEW WOMAN PRODUCER.

Evangeline Weed, a Boston girl, came to New York this week to locate permanently. Miss Weed to produce new acts and personally handle stars for stage exploitation. Miss Weed in starting off her New York debut, as a vaudeville manageress has the signed contracts of Grace Van Studdiford, Helen Shipman and Pearl Frank.

Miss Weed plans to build big acts around each of her individual stars, her first being Miss Frank who will be presented between now and the holidays in a turn with six white musicians (male). Miss Frank was recently of the "Jazzland Follies." With Miss

Frank will also appear Trixie Warren, Spanish dancer.

Miss Weed will handle her own bookings, dealing direct with the United Booking Offices. She has taken temporary offices in the Witmark building adjacent to the Palace.

COOPER ATTACHES WILSON.

Irving Cooper had an attachment issued against Jack Wilson in Newark last week. Cooper claims \$300 due for commissions for having booked Wilson on the Lowie time last year. The case came up for hearing in the 2nd District Court of Newark, before Judge Johnson with the defense pleading that the claim for commission was illegal because Cooper does not hold a license to operate an agency.

Both sides were asked to file briefs up to Dec. 20 after which a decision will be handed down. Wilson was represented by Mr. Frolich of the Nathan Burkan office.

"HERO'S BILL" AT COLONIAL.

C. C. Egan, manager of the Colonial, last Tuesday, suggested to the managers of the big time theatres in New York, at their regular weekly meeting, that some time in the near future he would like to play at the Colonial Theatre a novel bill, which should be known as "Hero's Bill." The program is to be made up of acts which have seen service in the war, and he suggested the names of Irving Berlin, Bobbie Higgins, Frank Westphal, Helen Davies, of the "Over There Theatre League," Hunting and Francis, Orville Stamm Lieut. Jack Monroe, etc.

HOUDINI SERIAL DEC. 30.

"The Master Mystery" will start to be shown in the Keith and the Proctor houses in New York Dec. 30. The runs will be from three to four days in each house. J. J. Murdoch closed the deal with Carey Wilson for the picture last week. A special advertising campaign will be conducted.

LEVY-TINNEY TEAM?

There is some talk of Bert Levy withdrawing from the Hip show and joining with Frank Tinney. If the Levy-Tinney combination is made, Levy will temporarily shelve his regular single. Mr. Levy, however, will not leave the Hip show excepting with the consent of the management. Mr. Levy is enthusiastic in his praise of Charles Dillingham, Mark Luscher and the Hip's executive staff.

Kijiyama, the Jap handwriting and mind-concentrating phenom, may join "Everything."

Youthful Dancer Ordered Home.

Doris Dibble, a California debutante who left Los Angeles and came to New York with the Morgan dancers, has been ordered by telegraph to return to her parents and will not make her appearance when the act opens. The telegraphic summons, calling Miss Dibble, who is 18 years old, back to the parental roof in Pasadena was the result of Mrs. Morgan's report that Doris was too busy enjoying Broadway to have time to rehearse her own act with the Morgan dancers.

STATELAKE OPENS MARCH 4.

Chicago, Dec. 4. The new State Lake Theatre will be officially opened March 4. The theatre is termed the most beautiful playhouse in the loop district, and is the third of the big time theatres booked by the Orpheum Circuit in the Windy City. The theatre has been under construction for the past two years, and although the work has been held up several times by lack of labor and material on account of the war, the completion will be accomplished by March 1. The building in which the theatre is located is a 12-story structure, and the offices will mainly be used by agents doing business with the United and Orpheum circuits, which will also have their main western offices here. The offices proper will be ready for occupancy about March 1.

The State Lake represents an investment of about \$3,000,000, invested by Martin Beck and a coterie of showmen who promoted the venture with him.

The opening bill has not been decided on as yet, but it is understood it will be one of 10 big vaudeville acts. It is planned to keep the theatre open throughout the summer period, playing vaudeville with the Majestic, the other big time house, on the same policy. The Palace will again be devoted to a musical comedy production during the heated period.

Mr. Beck left here Monday, after setting the opening date.

Mr. Beck is reported to have altered his intention to go to Europe at this time, feeling his business affairs over here call of him just now.

DISBANES "TIC TOK GIRLS."

When in New York last week, Boyle Woolfolk, of Chicago, dissatisfied with the terms and route offered for his "Tic Tok Girls," disbanded the act.

Before leaving town Mr. Woolfolk assisted a group of people of the abandoned turn in securing other vaudeville engagements.

SUNDAY SHOW PROBLEM.

Lowell, Mass., Dec. 11. Within the next few days Mayor Peters has to decide whether licenses should be granted for Sunday entertainments in theatres where there is a strong protest from church organizations.

Cadman Square and the Strand have applied for permission to play Sundays. John L. Sullivan is counsel for the theatrical interests. The managers declare that their theatres would not be a financial success without the Sunday performances.

The Mayor withheld his decision until next week.

LETENDRE ORPHEUM P. A.

T. E. Letendre, for a number of years handling the personal publicity for E. K. Lincoln, the picture star, has been appointed publicist in charge of the Orpheum Circuit of theatres. He steps into the position vacated several weeks ago by H. L. Mortimer.

Letendre will handle the special publicity material for the circuit, the routine being handled as heretofore through the Publicity and Promotion Department which is in charge of John Pollock.

DULUTH REOPENING.

Duluth, Dec. 11. Although it was announced here that the Orpheum would close until next spring, strong representations from the business men to Finn and Hyman who control the house (booked by the Orpheum), have caused a change of plans and it is expected that vaudeville will resume Christmas week.

The house was first closed by the epidemic and was ordered kept dark as it never makes money in cold weather. It is understood here that the local business men offered a guarantee against rental loss.

FORKINS & CROWL.

Chicago, Dec. 11. Marty Forkins and Charles Crowl have gone into the agency business here on a big scale. Crowl, for 14 years with the western U. B. O. offices, booking the leading houses, has severed his connections with many regrets on both sides, and he and Marty have opened headquarters in the Majestic Theatre building.

They will specialize in acts of the better grades. Forkins has dissociated himself from the management of Herbert Moore and will devote his entire time to the new enterprise. Both are immensely popular hereabouts.

Glenn Burt took over Crowl's book for the Union.

FIFTH AVENUE PLAYING FEATURE.

The Fifth Avenue will try a feature film for the first time, in conjunction with its vaudeville bill, then to be cut to six acts.

The feature is "Mickey" with Mabel Normand. It will close the performance. It will be the first time it tries with a regular feature since the present policy of popular priced vaudeville was installed there.

WILSON AVE. CLOSSES.

Chicago, Dec. 11. The Wilson Avenue closes Dec. 16. The announcement says it is for the purpose of making interior repairs. However, the future of the house is not definitely settled. It has been playing W. W. M. A. vaudeville for a couple of months, following the closing of an unprofitable season of stock a week or two after the death of Mitchell Licalzi, the manager, who made the house a winner. Mrs. Licalzi then took hold, and the house has not done as well since.

The theatre belonged to the Licalzi family, Mitchell's widowed mother holding the majority stock, and he having full control of management. After his death a move was made to engage a manager, but Mrs. Licalzi balked. Her mother-in-law this week sold her stock, the majority holdings, to Joe Scavione, an Italian banker who occasionally invests in show properties. The closing announcement followed.

Scavione intends to take possession immediately after Christmas, and will make Jess Libonati, the xylophone player, manager in full charge. It will play association vaudeville.

HODKINS LOCATING TULSA.

Tulsa, Okla., Dec. 11. Charles Hodkins, of Chicago, was here in conference with William Smith of the Empress, the only local vaudeville house.

As a result it is reported Hodkins may leave the Empress and play the Pantages shows, the acts coming direct from Kansas City.

HEAVY DRAMATIC.

Frances Nordstrom is producing a new act called "My Memory Book," of a dramatic nature. The plot goes back to the childhood of the two principals, the cast calling for two children and Miss Nordstrom and her husband, William Pinkham, playing the lead roles.

A heavy production will be necessary. Three complete scenes which will operate on platforms, will effect quick changes.

Adelaide and Hughes in Show.

Adelaide and Hughes have left vaudeville to enter Cohan & Harris' new musical production, "The Kidnapping of Double," now in preparation. The piece is described as an operetta, the music coming from Goetzell, the Hungarian composer.

Mr. Hughes has been assigned to aid in putting the show on.

RENEWAL OF FLU EPIDEMIC CAUSING MANAGERS ALARM

South and Middle West Towns Re-Closing Through Reappearance of Disease. Several Cities Have Managers Who Protest Against Second Closing. Some Threaten Injunction Proceedings.

The influenza epidemic is continuing to crop up, re-occurrences of the scourge, while not reaching alarming proportions, being severe enough to cause additional re-closings in cities throughout the south and in the central west. In the Pacific Coast regions mask wearing has again reported having been ordered, affecting business. The disease seems to have a stronger grip on southern territory than in the north. At least five of the U. S. O's southern towns are under quarantine. Mobile was added to the list Monday and the others are Savannah, Macon, Greenville and Spartansburg. Winston-Salem is also a re-closed town.

Texas towns also went under the new quarantine, San Antonio having closed again Dec. 6 but it is hoped to open during the week. Other smaller Texas points also shut down, but not Dallas and Ft. Worth as first reported.

In the central west Davenport, Ia., closed up, as did Peoria, Streeter, Ill., and Fargo, N. D. Des Moines was reported in bad shape, too. Milwaukee has been reported fluctuating for two weeks, with closings there expected. Toledo went under partial quarantine Wednesday, the schools closing but the theatres were not included except that children under 18 years of age are barred from Toledo's picture houses. Schools in St. Louis are still closed.

Fear that Cincinnati would go under complete quarantine again Wednesday was the purport of dispatches. The health board there held off final decision only after a lusty protest from the theatre managers Monday. Conditions in portions of Michigan are also dangerous and Detroit managers there threaten to file injunction proceedings should that city be included in a statewide closing order. The Detroit health board stated that that city itself was normal and he would positively not close theatres.

Several of the cantonments are again under influenza quarantine. Hancock (S. C.) is now open but Travis, near San Antonio, closed down. Camp Kearney near San Diego, Cal., managed to open but the camp is under a 60 per cent. quarantine and may close entirely. Hamilton, Ont., still is under the new ban, with hardly a chance to open up before the first of the year. Erie, Pa., did not close and there is little chance of it since conditions in that region are reaching normal. Salt Lake City opened Wednesday.

Although nearly all of Indiana is again affected outside Indianapolis, Terre Haute, where the managers made a stand, remained open up to Wednesday.

The Associated Press sent out figures on the epidemic last week, stating that there had occurred in this country between 300,000 and 350,000 deaths, six times the death list of the American Expeditionary Forces. The Spanish outbreaks of the disease are again reported in many quarters of the globe and the medical experts' prediction that it will last in some form throughout the winter appear correct.

Cincinnati, Dec. 11.

The local board of health met last Friday with the firm intention of again closing theatres. The committee of theatrical men headed by C. Hubert, Houck, Theodore Aylward and Ned Hastings, made a vigorous protest and

the health authorities agreed to await until Wednesday (today) before making a final decision. Unless there is a smaller number of cases reported for that day the "lid" is sure to go on.

Milwaukee, Dec. 11.

Theatres started the week but there was a belief that unless conditions cleared up, the ban would again be placed on all amusements before Friday.

Los Angeles, Dec. 11.

Theatrical business has not reached normal by 25 per cent. The reason ascribed is an increase of influenza cases that threaten to again close the city.

BILL POSTING RATES GO UP.

Lowell, Mass., Dec. 11.

As the result of an agreement with the International Alliance of Bill Posters and Billers of the United States and Canada, the circuses will pay an increased rate for bill posting of about 33 1/3 per cent.

The Alliance at the closing session of its annual meeting here elected the following officers: President, Patrick F. Murphy, Chicago; secretary, William McCarthy, New York; treasurer, George Abernethy, Pittsburgh; vice president, J. J. McDonald, Minneapolis; Alexander Norrington, Pittsburgh; James Beasant, Chicago; James Lafferty, Brooklyn, N. Y.; David Roberts, Springfield; Herman McConick, Albany, N. Y., and Frank Isadore, Scranton, Pa.

"HUMAN STATUE" DERANGED.

Buffalo, N. Y., Dec. 11.

Batavia, near here, was all agog for several days. A human statue blew into town and posed. Cinaglio Tibertia, nationality and home unknown, would strike a most unusual attitude on some prominent corner and remain absolutely immobile for hours at a time, apparently in trance. The large crowds that gathered to gaze upon him at first thought that he was an advance bally hoo for some show. After several days of these queer tactics the man was taken into custody by the police and is now under observation at the State Hospital. The opinion has been ventured that the man may have been with some show. His mind is apparently blank now.

HARRY BARON PRODUCING.

Harry Baron, formerly attached to the Shubert extensive staff, is to become a vaudeville producer. Baron will go in for dramatic acts especially. He is looking for vehicles adaptable to several stars on whom he holds an option for vaudeville. One is Julia Dean.

For the present Mr. Baron will make his headquarters in the Harry J. Fitzgerald office. He resigned from the Shubert employ a week ago.

Moe Schenck Resumes Bookings.

Moe Schenck, fresh from Pelham Bay, returned to the booking of the southern time and the Sunday shows in the Loew Circuit this week.

Ernie Williams, handling the same books during Moe's absence, has again taken up the programs for Hoboken and South Bethlehem, Pa.

Unconditional Pan. RUBEN CHAS. ALTHOFF.

MUSICIANS COLD TO BOYS.

The musicians union again laid its members open to criticism by refusing the request of the Stage Women's War Relief that musicians needed to play at Camp Upton, L. I., Sunday next, be permitted to appear gratis, since all the players and the stage hands had volunteered gladly, as there is to be no admission. The attitude of the musicians was not unexpected, but it was thought there might be an exception made. A negative letter was received by the S. W. W. R. late last week. It read:

In answer to your letter of November 22nd regarding music for a performance to be given in Camp Upton as submitted to you by J. H. Reber, I beg to inform you that inasmuch as the entire performance and conditions will take place out of town, it will be impossible for us to consider the donation of music.

We have been trying to do all we possibly could in town for our boys in service, but they think it fair to ask us to render service out of our jurisdiction.

Yours sincerely,

(Signed) Samuel Finkelstein, President M. U. L. (Musicians' Protective Union Local 310).

The letter courteously granting the request on the part of the stage hands was printed in VARIETY last week.

AIDING JEWISH DRIVE.

At the suggestion of the Vaudeville Managers' Protective Association, represented by Pat Casey and Maurice Goodman, called a meeting Wednesday at which Henry Chesterfield, represented the N. V. A. and at which all agents and booking managers in New York were to be present, appeared at the rooms of the association, to find ways and means to give aid to the drive being made by the Jewish Welfare League which must raise \$5,000,000 by next Monday.

After suggestions it was determined each theatre playing vaudeville, allied with the interests of the V. M. P. A., should be notified and each resident manager will appoint one act or actor on each bill to help collect the money to be donated by the actors appearing at the various theatres.

It was arranged to have the money wired to the N. V. A. next Monday, to be turned over in time to the Fund.

SANG TO EMPTY HOUSE.

Arrangements made by Paul Durand brought an Italian operatic tenor to the Palace theatre, New York, the other morning, for a private showing before the managers and agents of the building. When the singer called to Mr. Durand's office, he was instructed to go upon the Palace stage. Doing so, he had a piano hauler near the footlights, and accepting it for granted the private audience was in front, proceeded through the numbers.

As the house was entirely dark, the singer could not see that it was also entirely empty. Mr. Durand with the detachment of experts arrived downstairs after the singer had finished. When informed, the tenor stated his voice was not in a condition to again go through the performance.

DUDLEY'S COLORED SHOW.

S. H. Dudley, the colored comedian, has organized a musical comedy company with a cast of 35 people. The show will be known as Dudley's Darktown Follies. Max C. Elliott is doing the booking.

Norton and Melnotte Separating.

Dixie Norton and Coral Melnotte will dissolve their vaudeville partnership, following their engagement at the Royal, Bronx, this week.

The two girls have been together for about a year.

BOSTON CONSIDERING "SUNDAYS."

Boston, Dec. 11.

Mayor Peters is expected to give a decision in a few days on the question of Sunday entertainments in the residential districts. There have been strong protests from church organizations in regard to the theatre in Codman square, Dorchester, and the new \$1,000,000 Strand, located in another part of the same district.

It was urged by the protesters that the Sunday entertainments would be thrown into competition with the churches and would have a bad influence on young people.

The theatre interests were represented by counsel. It was brought out from the manager of the Strand that the house was erected to give Sunday entertainments and would not be a financial success without them.

In arguing the case of the theatres counsel stated:

"Opponents of Sunday night concerts at the theatre are merely carrying out their religious convictions in protesting. But the arguments for the forward today were more potent 300 years ago and should have no weight now. The object of government is to satisfy the wishes of the people; the majority of our citizens appear to be in favor of Sunday night concerts and there is no valid reason for denying this innocent form of amusement."

Mayor Peters has been granting weekly permits to the theatres for their Sunday night concerts and had not decided for the future when granting the permits.

FLOETZ BROS. SUING FOR SALARY.

George Floetz and Victor Floetz, cabaret performers, have entered suit against the Jefferson Hotel & Restaurant Company, controllers of amusements in the "Moulin Rouge," Rector's and the Palais Royal, for the recovery of amounts totaling \$2,675 and all. Nathan Burkard is representing the plaintiffs.

The complaint alleges that the plaintiffs, known professionally as "Vittorio and Georgette," were engaged on Sept. 4, 1918, to do their act three times nightly, at either of the three cabarets mentioned, at a weekly stipend of \$125, their services to begin on Oct. 1, and end April 30, 1919.

They allege that they began work at the Moulin Rouge on Sept. 28, and worked continuously up to and including Nov. 27, their employers breaking the contract on the ensuing day. As a second cause of action, the plaintiffs allege they were not paid for services rendered from Nov. 25-27, estimating their damages at one-half week's salary, \$62.50.

The amount claimed is \$2,875, plus interest and costs.

NEW "HONG KONG MYSTERIES."

Philadelphia, Dec. 11.

"Doc Nixon's 'Hong Kong Mysteries,' all new, is due to appear next week in vaudeville, with Mr. Nixon again presenting the turn, leading it. Nixon will open in Chinese dress, later making the oriental costume disappear when he will be in evening clothes and continue the act in that manner.

An Oriental dancer is carried, with the assistants continuously dressed as Chinese. A feature of the turn will be two white turkeys that will do a "Tiddle Tiddle" dance.

Jack Henry is booking the act.

GIRL GIVEN PREFERENCE.

The act of Lew Regay and Pearl Regay will hereafter be known as Regay and Sheehan. Miss Regay recently requested that her name be first in the billing.

Divorce Suit Against Knox Wilson.

Chicago, Dec. 11. An action for divorce and alimony has been entered here against Knox Wilson.

VAUDEVILLE

IN AND OUT OF THE SERVICE

CASUALTIES.

Marlo, juggler (Private Marland) died Nov. 3 at Blackpool of wounds received in action and was buried with military honors—Eddy La Hay (C. E. Shackleton), English comedy juggler, ill in hospital at Darlington, England (Reported to Vauxhall from Paris).

Bert Rose, actor, private Co. B, 168th Infantry, whose regiment was in the thickest of the fighting in the Argonne Forest, was rescued from a shell hole in that sector, his injuries resulting in his being invalided home on the Comfort, which reached New York Monday.

Arthur Castillo and Michael B. Stio, both former employees of the Hippodrome and both wounded, were guests of the house Monday afternoon, occupying a box at the matinee, which gave the performance a human touch to those behind the footlights. Castillo was wounded in the Argonne Forest. He was attached to Co. E, 308th Reg. Stio was a Chateau Thierry casualty. He was of the famous 7th Division, New York's own. Although his friends the men did not meet until they came together in the embarkation hospital, converted from the empty Greenhut store. Both attended the Hip show on crutches, both having leg wounds. Castillo's wife (May Melville) is in the Hip ensemble.

Rufus Le Maire, released from the Navy Dec. 5.

Charles King released from the Navy. He opens at the Century Roof.

Billy Murray (singing comedian) discharged from the Army.

Charles Thorpe, discharged from Army Dec. 7.

Joseph Henaberry (Famous Players) has been discharged from the Army.

Bert Lytell, discharged from the Officers' Training School at Waco, Tex.

Moe Schenck, released from the Navy Dec. 3, and returning to the Loew Circuit booking office.

Norman Kerry and W. A. S. Douglas (pictures) promoted to lieutenants in the Tank Corps.

George O'Brien, released from the Navy Dec. 9 and returning to the Harry Weber Agency.

George Lane, released from Navy Dec. 7, after overseas duty as entertainer.

Carlo De Angelo, formerly with the "Bird of Paradise," has been discharged from the Army.

Harry Lipson recently released from the Navy is returning to Joe Leblang's ticket office.

Sydney Harris, formerly in the Globe box office and then at the Century, was discharged from the Navy last week.

Charles Harris, formerly treasurer of the Longacre Theatre, will return in charge of the box office. Saul Abrams will find another berth.

Leo Fitzgerald, discharged from the Navy Dec. 6, returning to former agency business with his brother (Harry J. Fitzgerald).

Leo Friedman, attorney for the Loew Circuit, discharged from the Navy and has resumed his former position in the Loew office.

Buddy Warren (Reynolds and Warren), at Fort Thomas, Ky., expects to be discharged this week. The team will reunite.

Grover C. Roth has been awarded a lieutenant's commission and assigned as executive officer at Mitchell Field (aviation), Garden City, L. I.

Harry Young, formerly of Rowley and Young, has been released from the Navy. He will reappear in vaudeville with a new partner.

George Marshall, in "Business Before Pleasure," has been discharged

from the Army, where he was a member of the Machine Gun Corps of the 63rd Inf., at Camp Meade.

Bert Wilcox, N. R. F., has returned from overseas and is again stationed at Camp Meade, Mass. He has resumed his former position of Amusement Director.

Sergeant Weston Butts (formerly with "Naughty Princess") has been transferred from Camp Sheridan, Ala., to Camp Gordon, Atlanta, for special duty.

Allan Kearns, "Cook 2nd Class, Navy," released Dec. 7, and is now rehearsing "Oh Lady! Lady!" to open in Chicago Christmas week.

R. George Burnett, last in "Peg O' My Heart," has been discharged from the British Division, where he chiefly entertained, and has formed the vaudeville act of Burnett and Stewart.

The son of Frank Currier, the veteran actor, who is a first lieutenant in the First Division in France, has received the Croix de Guerre and the American Distinguished Service Cross.

Will Gordon, formerly of the Gordon Brothers (dancers) discharged from the army and although still in uniform, is acting as assistant to George Sofranski (Epstin & Sofranski).

Lieut. A. M. Botsford, discharged from the Motor Corps, returned to his desk at the Paramount offices Monday as head of the department handling the special magazine contributions.

Max Gordon has been assured that he will be released from service with the army and will be in position to be enabled to return to his duties in connection with the Lewis & Gordon office.

Sam Shankman, discharged from the Army, will work like to find position as accompanist or piano soloist.

He has studied abroad. His address is 600 Riverside Drive; telephone Audubon 1600.

Chester Rice has been released from the artillery school at Harvard, where he has been training for a commission since September. He has rejoined the army and will be in advance of David Warfield in "The Auctioneer."

Captain Ligon Johnson, attached to the Adjutant General's Dept., has been assigned to Camp Dix just as soon as released from service, Captain Johnson will resume his executive and legal duties with the United Managers' Protective Association.

Mark Levy, released from the Navy and is at his agency in the Putnam building. Through Boatwain Herman Fred Peterson, Warrant Officer at the Newport Naval Training Station, Mark and his brother Joe secured their release.

Hayden Talbot, Chief Yeoman, released from navy, and is about to start for England on a special newspaper mission. Talbot was in London for three and a half years as a Hearst representative, including two years and a half after the outbreak of the war. His present assignment will take him to Berlin and Petrograd.

Harry P. Munn, the Chicago attorney, attached to the office of S. I. Fred Lowenthal, has been transferred from Lakehurst, N. J., to Long Island City, to handle the mustering out of men in the Chemical Warfare branch of the service. He has been advanced to the rank of first class sergeant, but will not be released from service for some weeks.

Record for "Fads and Fancies."

"Fads and Fancies," directed by William Fitzgerald, copped the Liberty Theatre house record at Camp Meade last week, when a few dollars less than \$5,000 was registered on the week, with seats 25 and 50 cents and no matinees played.

VOLUNTEER CAMP SHOWS.

The enlisted men of the machine gun companies, at Camp Hancock, Ga., have put on a show entitled "Machine Gun Click Revue." It is made up of specialties with a large jazz band. Three weeks' booking has been secured in southern cities.

The Liberty at Camp Humphries, Va., was opened Dec. 4, with an entertainment given by the enlisted men, headed by Jack (Happy) Lambert. The stage manager of the show was Robert H. Belden, who before going into the service was with the H. W. Savage productions.

Rosar Sisters are entertaining the soldiers in the various hospitals around New York.

HELP IN GETTING DISCHARGE.

Some of the legit managers in New York have received cables from soldiers in France, former professionals, asking that the War Department be urged to request to recommend their discharge. In order that they may immediately return to accept engagements offered them on the stage over here.

One such cable received this week was from an American professional in France who will, if he can return in time, be given an engagement in a new comedy-drama at \$150 weekly salary. He has been at the front in France.

PETITION REFUSED.

Lowell Mass., Dec. 11. The City Council of this city, after hearing the report of the City Solicitor, asked permission to withdraw on the petition the actors, stage hands and picture theatre employees for compensation during the influenza epidemic in this city.

A similar petition is now before the city government of Lawrence, but no report from the law department has been announced.

NEW KIND OF SHOW.

E. W. Weil has started the production of three short plays which will be shortly presented on Broadway in a novel way, with the backing of the Shuberts. A burlesque of the three plays will come at the finish of the performance.

For each playlet a star has been chosen. Arnold Daly will appear in one, despite his threat some weeks ago to sail for England. Mimi Agulgi has been chosen for another, said to be a tragedy. Philip Moeller, who wrote a number of Washington Square playlets, has written two of the Weil playlets.

"Pretty Polly" for Camp Merritt.

"Pretty Polly," the revised farce-comedy that Frank Tannehill has set to music, will be produced by the show some seventeen years ago under the title of "Nancy Hanks," will open Christmas Day in Camp Merritt.

The cast, completed this week in the Matt Grau offices, comprised Isabelle McDonough (prima donna), Flo Gillespie, Deeley and Kramer, Charles Morrison, May Lorimer, Louis Arnold, with a chorus of fifteen girls.

Cartoonists at Peace Conference.

Reuben Lucius Goldberg, of Mike and Ick fame, who has been at the stage in two years, is going to caricature the Peace conclave on the other side. Goldberg leaves for France some day this week. He will caricature and write about the history making conference for the Evening Mail.

Two other well-known cartoonists are going abroad for the same purpose, "Tad" and Tom Powers, of the Evening Journal.

NORTHERN CAMPS BUSINESS.

Excellent business continues in the Liberty theatres of the eastern cantonnements. It is especially good in the northern debarkation camps (Devens, Upton, Adair and Dix) which are filling with returning troops.

No line has been obtained as to whether the men from overseas have much in the way of money but there is a pronounced tendency among them to spend all they have. The spirit among the returning men is to "shoot the whole works," one reason why the theatres are doing so well.

Business in the southern camps is also strong. Camp Jackson (N. C.), played "Oh Baby" Sunday with a gross of \$1,500 for two performances.

The increase in business at Camp Meade (near Baltimore) has resulted in another Liberty Theatre being built. It will open Jan. 1, with a capacity of 1,650. There is a Liberty Theatre there at present accommodating 2,300 persons.

BIRTHS.

Mr. and Mrs. Willie Smith, son. Mr. and Mrs. Ned Dandy at their home in New York, Dec. 5, son.

Mr. and Mrs. Charles Harris in New York last week, son. The father was treasurer of the Longacre, until he entered the navy.

Mr. and Mrs. Ned Dandy, Dr. Bruno's Sanitarium, 328 West 137th street, New York, Dec. 6, son.

Mr. and Mrs. James Savo, at the American Hospital, Chicago, Dec. 6, son. Mrs. Savo is professionally known as Jean Franza. Her husband is of Cook and Seelye.

Mr. and Mrs. A. D. Leavitt (Leavitt and Lockwood) at their home in Brooklyn, N. Y., Dec. 5, son. The child will be named James Lowry Leavitt, after Mrs. Leavitt's uncle, late James Lowry was of Butler, Jacobs & Lowry.

AMERICAN CIRCUIT FRANCHISES.

The franchises to produce burlesque shows on the American Circuit expire at the end of this season with the renewal of those now comprising the wheel up to the heads of the American Burlesque Association.

This matter of franchises was up for brief discussion at the meeting of the board of directors of the American body Friday week, but it was decided to take no action until the next meeting, the first Friday in March, when the annual meeting of the board will take place.

ROCHESTER MADE GOOD.

Rochester, N. Y., Dec. 11. Manager Yale, of the Gayety, is pleased with the success his house is meeting with this season. For many years burlesque has been a thing to talk of in whispers in this town.

At the beginning of this season the Columbia theatre dropped the Coneythian and opened in the remodeled and renamed Gayety, formerly the Baker, and dark for years. The Gayety being a better location, helped some, and with the unusually good attractions showing this season the Gayety and burlesque have made good.

No smoking is allowed in the local house and women are attending the shows in increasing numbers.

INSURANCE COMPULSORY.

The Columbia Amusement Co. has notified its traveling managers that most of the states have laws on their statute books compelling an employer to take out insurance under the Workmen's Compensation law.

It insures the employer from liability through accident or sickness, rendering the employer unable to continue, or for physical injury.

The penalty for the employer's negligence, as the Columbia was advised by its attorney, is a misdemeanor charge.

'VAUDEVILLE

9

N. V. A. COMPLAINTS

The N. V. A. last Saturday, after its representatives had reviewed the respective acts of Stan Stanley and Henry Lewis, decided Mr. Lewis was not infringing upon the "dollar a laugh" idea in the Stanley act. In the Stanley turn the straight man offers to give Stanley one dollar every time he makes the audience laugh. If the laugh is lukewarm Stanley returns the money. In the Lewis act (new), Mr. Lewis announces different laughs are worth different amounts. It is according to these, says Mr. Lewis, that his salary is based, and as laughs are secured by him, he rings up the several amounts upon a cash register.

The decision in the Frisco matter is to be reached Saturday when a special committee of five will select the rightful owner of the name. The controversy is between Frisco, the typhonist, and Frisco, the dancer. If the dancer, at the Bushwick, Brooklyn, this week, does not explain the matter to the committee today (Friday) he will lose the vaudeville use of the name of "Frisco," but if the dancer has evaded attempts to secure an explanation, on Frisco's complaint.

Billy Garden claimed he purchased a song from Ned Dandy which Billy Shone had already purchased. It was explained by Dandy who placed the blame on Shone for the controversy. Shone has been asked by the arbitration board to appear and make known his right (if any) he has to the song.

Charles M. Brice, on behalf of Dorothy Gordon and the Harmony Trio, has complained to the N. V. A. that they were booked for the Gus Sun time opening Dec. 9 at London, Canada, with several split weeks to follow, and on Dec. 7 they were notified by that circuit the time had been cancelled. They wired their complaint and claimed that on account of the last minute cancellation they lost other work. The complaint is being acted upon by the arbitration board which has asked the circuit for a statement.

Charles M. McDonald, formerly with James G. Roland, charges Roland with using the act they formerly did together without royalty or permission. After the team separated, Roland gave McDonald permission to play the act for one week at the Jefferson, New York, and Kew-Forest, Brooklyn. McDonald claims that Roland has played the act on the Moss time for two more weeks. McDonald left for New Orleans Wednesday. Roland has been asked for his view of the matter.

Mme. Adelaide Hermann has entered a complaint, alleging her nephew, Felix Kretschner, is using the name of the Great Herman without right. She stated Kretschner had adopted the name of Hermann nine years ago; appeared at the Grand, New York, last week, employing the title. She also charges Kretschner is using the make-up of the Great Herman and that he has purchased some old lithographs of the noted magician. Mme. Hermann says she loaned him apparatus for a magical act with the understanding he pay her a weekly royalty of \$10 and refrain from the use of the name of Hermann, but that he broke his agreement, and she obtained a judgment against him in Chicago for \$300, none of which has been paid. William Grossman is her attorney. She wants the use of the name of the Great Herman discontinued.

Al Hawthorne, formerly Hawthorne and Anthony, complains that Anthony and Rogers are using an act he loaned them with an understanding that they pay him \$10 weekly royalty. The act has now played three weeks without

Jovadah De Rajah and company were employing his billing, "The Master Mind of Mental Mysticism," and that the Rajah act had agreed not to do thereafter. Prescott again complains the act used the billing two weeks ago, and desires to have it stopped. In reply to the second complaint the Rajah act answers that the billing was sent out by the press department connected with the U. B. O., and that it is now using the billing of "The Master Mystic, Assisted by Princess Olga, The Girl With the Sixth Sense." Prescott has been notified De Rajah act has complied with the request.

Beaumont and Arnold complained that Rives and Arnold are using a gag in their act which they protected by registering it in the Protected Material Department of VARIETY in 1916. The gag revolves about the looks and age of the girl. The matter is under adjustment.

Stover and Lovejoy have informed the National Vaudeville Artists they were informed that Mme. Bianca contemplated having a new special drop menu for her act which would be on the style of the "peculiar" fashioned drop they are now using. Accordingly a letter was sent Mme. Bianca by the N. V. A. stating the circumstances.

ILL AND INJURED.

Charles Pope, out, after influenza. Charles (Pink) Hayes, of the Selwyn circles, seriously ill Tuesday with pneumonia in a local hospital.

One of the Fox-Castells fell at Galesburg, Ill., sprained his back, at canceled future time for several weeks. Henry Young, treasurer of the Globe theatre, is recovering from pneumonia at his home on Long Island.

Sallie Fields (Conway and Fields) was too ill last Sunday for the act to open in Toledo this week. If Miss open in Toledo this week.

E. B. Hartwick, who was engaged by Hearst as managing editor of the new combination of news releases, was near death's door last week. He is out of danger. He lives in Flatbush. George W. Scott (Scott and Kane) sustained severe bruises when the car which he was driving was run into by a wagon Dec. 8, at Broadway and 54th street, Manhattan.

Clinton Lake, manager of the Hippodrome's financial department has returned after three weeks' illness. When convalescent, he was sent to Atlantic City for a week, stopping at a beach front hotel with his wife and child. The S. Casualty Co. and Charles Dillingham bearing the expense.

The following are patients at the American Medical College in Chicago: Thomas Preston Brooke, leader of the Brooke Band; Mary Ford (chorus of Jack O' Lantern); Joe Daly, accompanist for Grace La Rue, and Kate Van Rensselaer, Dowling, sister of Hal Van Rensselaer, of the "Oh, Look!" company.

While riding in a car owned by William Parson and driven by Michael E. Lewis, Dec. 6, at Fort Washington avenue and 177th street, Harriet Rempel and Tom Barry were severely injured. Miss Rempel was making her way to the Harlem opera house, where she was appearing in sketch entitled "Tarrytown," booked for the Palace this week. The accident resulted from a smash up with a taxicab, driven by Frank Parish. Miss Rempel was taken to the St. Lawrence Hospital, where she was treated for an internal injury. She is now resting comfortably, though it will be several weeks before she is out and she is likely to carry a num-

ARTISTS' FORUM

Confine letters to 120 words and write on one side of paper only.

Anonymous communications will not be printed. Name of writer must be signed and will be held in confidence, if desired.

Letters to be published in this column must be written exclusively to VARIETY. Duplicated letters will not be printed.

New York, Dec. 6.

Editor VARIETY:

Please permit me to correct statement in this week's VARIETY which states that I go bathing in the pool at Brighton Beach. I never was in that pool in my life, but I swim in the ocean at Brighton Beach summer and winter. Please take me out of the steam-room class and throw me back in the ice.

Fred. Mardo.

Chicago, Dec. 7.

Editor VARIETY:

Having a week of leisure I have been visiting the theatres here. In all of them I have heard songs and readings of the horrors of war.

Many in the theatres, like myself, have brothers or relatives over there, from whom we have not heard in months, but we are hoping and praying every day that they are well.

Do we want to hear stories of old, stained battlefields—of our boys dying and suffering? I say, decidedly not. Instead of continually harassing us with their stories, why don't they give our hearts a chance to heal?

It may work up the "grand applause" they want but it is constantly reminding many of us what we are trying to forget.

(Miss) Leslie Clare,
(Clare and Toler).

Boston, Dec. 8.

Editor VARIETY:

As I am still alive and in good health and to prove I have not forgotten the 13th Anniversary of my favorite, VARIETY, and as I have not failed to wish you success since the paper first came out, I even wrote you from the City Hospital in 1913. I want to wish that you may have the best of good health, also the best of success with VARIETY for many years to come and I mean this from the heart.

I will send you a poem for the New Year, one of the best you have seen in five or ten years.

I am your most true friend at all times.

(The well known Dancing Irishman).

New York, Dec. 7.

Editor VARIETY:

In this week's VARIETY I note is a controversy between Stan Stanley and Henry Lewis, over the ownership of the idea of paying so much for each laugh.

In a girl act called "The Footlight Girls," I did the "bit" in question. We called it "Piece Work." The straight man paid me so much for "little laugh," so much for "a scream" and so much for "a hand."

That was in the early part of 1916. At that time neither Stanley nor Lewis did anything like this bit in question. I do not use the matter now, but am writing this merely to let both parties concerned know they are rather late in claiming originality of it.

In 1912 James T. Powers did this same bit for a certain speech, explaining to the audience it was up to them as to how much salary he would receive.

Ed. Lowry,
(Ed Lowry and Irene Prince).

Henrietta Lane. I would be delighted if you could find space to publish it. You will find program in letter. I would like to print the program and give him a little notice.

This is the notice I want. He is still in France and expects he will be home soon, as they are sending them over every day. He is just as good a soldier as he is a performer and producer. And I will say some little producer.

We are having new material written and when he gets back to the good old U. S. A. we will again appear together.

Henrietta Lane.
P. S.—I am at present working singly for the W. V. A. as the "Iona Girl."

IN AND OUT.

Sophie Tucker and Jazz Band, out of Pol's Theatre, New Haven, Monday. Replaced by Gus Edwards' Song Revue. Diamond and Brennan out of Royal, Tuesday, loss of scenery. Replaced by Ray W. Snow.

Allen Rogers, ill, out of Royal, Monday, replaced with Diamond and Brennan substituting.

Belle Sisters out of Prospect, Brooklyn, Tuesday, illness. Replaced by the Clinton Sisters.

Harriett Kemper through auto accident unable to open at Palace, New York, Monday, replaced by "The Honeycombers."

Mary Harter replaced Jane Blake in the role of Molly Connor in "Nothing But Lies" at the Longacre Monday night.

Illness prevented Sophie Tucker from opening at Pol's New Haven, Monday. Gus Edwards' act substituted for the full week (New Haven and Hartford).

"Through Thick and Thin" out of the 58th Street, Monday, not ready, replaced by Denton and Elliott. Taylor, and Graeten out of 58th Street, Thursday, not ready, replaced by "Through Thick and Thin."

The Wilton Sisters were booked for Camden and Lancaster, a split week. Instead of going to Camden Monday as their contracts called for, the girls went to Lancaster and when the error was discovered, called Camden on the phone. As it would have taken four hours for the sisters to travel to Camden, the latter date was declared off. In the meantime however, the woman who handled "Sultan," a horse act, on the Lancaster bill, was taken ill with influenza and removed to a hospital, the Wilton girls stepping into the show. The Camden spot was filled through Norman Jefferies in Philadelphia. The question arose as to whose fault the error was to be charged. The sisters had contracts but failed to read them correctly.

MARRIAGES.

Helen Townsend Miller, of Philadelphia to Allen Fagen, Boston, Dec. 5. Miss Miller is in "Going Up" at the Colonial, Boston, and Fagen is a soldier at Camp Pike, Ark. He is a brother of Ina Claire. The couple were married at St. Paul's Cathedral. Miss Miller and Mr. Fagen were in the show when it opened at the Liberty.

BURLESQUE

COLUMBIA AWARDS FRANCHISES SOME OUT; OTHERS IN; TOTAL 38

Columbia Amusement Co. Meeting Selects Franchise Holders for Next Five Years. L. Lawrence Weber's Franchises Expired; Also Harry Bryant's. Spiegel Has One; Fred Irwin, One.

At the regular meeting of the Columbia Amusement Co., operating the Columbia Circuit of burlesque, last Thursday, at its offices in New York, franchises to play attractions on the circuit were awarded to the following (with the number of franchises to each opposite the name):

Drew & Campbell (1).
Herman Fehr (2).
Hyde Estate (2).
Barton Estate (1).
Harry Martell (1).
Miner Estate (1).
Phil Sheridan (1).
Peter S. Clark (1).
R. K. Hynicka (2).
Charles Waldron (1).
Sam A. Scribner (2).
Jacobs & Jermon (2).
W. S. Campbell (1).
Theatrical Operating Co. (3).
Joan Bedini (1).
Jas. E. (Blutch) Cooper (1).
Gus Hill (2).
Al Reeves (1).
Fred Irwin (1).
Hurtig & Seamon (2).
Max Spiegel (1).
J. Herbert Mack (1).
Louis Robie (1).
Harry Hastings (1).
Dave Marion (1).
Sam Howe (1).
Jack Singer (1).
George Rife (1).

The franchises are granted for the next five years and intended by the Columbia Co. to be held in future by producers only. In the past some franchises were made speculative by their holders, who transferred them to others. Some of the franchises which have expired were granted originally by the Columbia without charge of a royalty payment. Most of the new franchises handed out carry the usual royalty payment to the company. The royalty payment for use of a Columbia franchise has been in effect for several years.

In the list of grantees the name of L. Lawrence Weber does not appear. He held two franchises which expire with this season. They are for the Harry Hastings and Joan Bedini shows. Bedini & North (Bobby) having had one of the Weber franchises transferred to them for playing purposes. The Hyde (Richard) Estate (formerly Hyde & Edmunds) covers the current Jack Singer having one, Izzie Weingarten the other. The Hyde Estate franchises expire with the season of '19-20, when the franchise granted last week directly to Jack Singer became operative and replaces one of them, although Mr. Singer will probably put out a show under his own franchise next season.

The Herman Fehr franchises are respectively played by I. H. Herk and Barney Gerard. The George Rife franchise covers the Bill Watson "Red Trust" show. The late Charles Barton franchise has been played under by Sam Howe, who has one of his own. The Miner Estate franchises are in use by Barney Gerard and Max Spiegel, one show each. Under the latest award Mr. Spiegel receives one franchise direct, lopping off one for him. The Harry Martell franchise is now the Lew Kelly show, and the Phil Sheridan franchise covers the current Arthur Pearson attraction, "Step Live-ly Girls." The R. K. Hynicka franchises are directed by the holder of

them. Fred Irwin received one franchise only. He formerly held two. Harry Bryant, who has had a Columbia franchise for several years, does not appear in the latest list. All the other holders are active producers.

At the meeting fair business was reported since the epidemic, although all reports agreed that the epidemic during October (burlesque's best month) had left a mark against receipts it was not thought probable the remainder of the season could altogether erase.

STRIKEBREAKING MADE PAINFUL.

St. Paul, Dec. 11.
Evelyn Edwards and Mae Jackson, burlesque chorists, who never cast themselves for strikebreakers again. They went through a hospital, a jail and paid a fine—all in 48 hours. Now they're looking for a another theatre job.

The girls were members of a "turkey" burlesque outfit that hit the rocks at Eau Claire, Wis., last week. They got in town and heard of the telephone strike which has crippled business for three weeks. They struck for a job and got it, and—

When they came to work the next morning, three union strike pickets "laid on" the pick and they "laid back." There was a free-for-all, in which Evelyn and Mae got the short end. Then they were rushed to a hospital. There it was found their pride was hurt more than anything else. Then to a police court and a cell. They just had enough to pay their fines.

They said they only took the phone jobs for fun.

JULIA KELETY'S SERVICES

Acting under instructions of his client, Jacobs & Jermon, Leon Laski is bringing injunction proceedings against Julia Kelety to restrain her from appearing under other management than Jacobs & Jermon during the term of her contracted period, alleged by the firm as two years.

Miss Kelety appeared in one of Jacobs & Jermon's burlesque shows. She left it and was announced under the direction (for engagements) of Chamberlain Brown, then understood to have placed with the Shuberts. A short time ago Miss Kelety appeared in a vaudeville singing act and is now said to be playing it, pending her placement in a Winter Garden production. She last appeared at a Sunday night concert at the Winter Garden.

CENTRAL MANAGERS' MEETING.

At a meeting of the executives of the Central Managers' Association Tuesday in the Winter & Vincent offices, New York arrangement was made for a "several states" meeting to take place in New York, January 7. William Fitzgerald, Allentown, Pa., president, had charge of the Tuesday session; with the report made the first states had applied for membership, the new acquisitions including Jackson, Mich., and Marion, O.

The states represented at the January meeting will be Michigan, Illinois, Ohio, West Virginia, Pennsylvania, New York, New Jersey and Maryland. The association sessions next month will be held in the rooms of the Vaudeville Managers' Association (Columbia Building).

PUSS, PUSS.

Joan Bedini's show, "Puss Puss," is, above all things, a whole of a laugh. It is a burlesque performance, one that appeals to all audiences, and, barring that it is not particularly strong in its originality, it is a show that there is one little piece of "dirt" in it, it is a "crackerjack" entertainment. There are numbers in rapid succession all through, and between each the laughs come so fast one doesn't want the numbers again. Bedini wants to construct himself on his comedians, Clark and McCullough. These boys have "there and here" and "there and here" at the Columbia Tuesday night they worked fast and hard, and on two occasions stopped the show completely.

Bedini gives no credit for the book. He is in that, for there isn't any. The title is "Apple Sauce." To show-folk it most aptly describes the entertainment.

For the Columbia, engagement the Seven Bracks were an added attraction and, although not necessary to the show to insure lugging over, they were placed in the second half in a spot where they managed to pull the house down in applause with their rapid flying work.

"Apple Sauce" is in two acts with four full-stage scenes and two scenes in "one." The latter are great for laughs. The first is worked with an audience and that in the second act is one of the most funny bits in the show.

In the three scenes of the first act there are 17 numbers, with the chorus making five changes. In the second act 11 numbers, including the finale, with five changes allotted to the ensemble.

The show opens with a novelty picture slide. The scene is a rural one, chosen as the location for a picture. The reason for the company to get on. The opening chorus line is preceded by a red velvet bill by the 18 girls that immediately warm the audience up and gets them into the spirit of the show. Then the comedians; the director, Joe Bedini; Joe Kelety, the assistant director; the leading ladies of the company, Babe Wright and May Myers; and the comedians, Clark and McCullough. The first scene is a comedy sketch, the second a picture slide. The picture slide is almost immediately dropped, and Clark and McCullough, as a couple of touring tramps, put in their appearance. This first scene alone has 13 numbers. The comedy is furthered principally by Clark and McCullough, with Bedini helping out in a magic specialty late in the scene that is cleverly elaborated and in which he works with the two comedians. It is a bit that is worthy of a Broadway production. The finale scene in one has Joe Kelety working on the stage with Harry in the audience, led by one of the girls of the show. He is about three years old in his arms, and he carrying a dummy of a baby six months old. He is a little bit along the lines of the "looking for seats" stuff that Stan Stanley did a long while ago, but it lands a very funny punch with the burlesque audience.

The finale is a real "school act" with the girls on for individual specialties and the comedians working as the "boob" kids. The scene is a comedy sketch, the first scene is a comedy sketch, the second a picture slide. The picture slide is almost immediately dropped, and Clark and McCullough, as a couple of touring tramps, put in their appearance. This first scene alone has 13 numbers. The comedy is furthered principally by Clark and McCullough, with Bedini helping out in a magic specialty late in the scene that is cleverly elaborated and in which he works with the two comedians. It is a bit that is worthy of a Broadway production. The finale scene in one has Joe Kelety working on the stage with Harry in the audience, led by one of the girls of the show. He is about three years old in his arms, and he carrying a dummy of a baby six months old. He is a little bit along the lines of the "looking for seats" stuff that Stan Stanley did a long while ago, but it lands a very funny punch with the burlesque audience.

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The first scene of the second half runs along fast with a couple of numbers and a posing bit with two of the principal women and one of the chorus girls. It makes for a lot of laughs.

The big comedy punch of the act is delivered in the scene in one which shows the state room of a steamer, and it is handled by Bedini, Clark and McCullough, Helen Lorraine, Phil Delaur and Harry and Joe Kelety. This is a scene that is a real "boob" act, and the first arrivals and are assigned to state rooms, which are a comedy sketch, the second a picture slide. The picture slide is almost immediately dropped, and Clark and McCullough, as a couple of touring tramps, put in their appearance. This first scene alone has 13 numbers. The comedy is furthered principally by Clark and McCullough, with Bedini helping out in a magic specialty late in the scene that is cleverly elaborated and in which he works with the two comedians. It is a bit that is worthy of a Broadway production. The finale scene in one has Joe Kelety working on the stage with Harry in the audience, led by one of the girls of the show. He is about three years old in his arms, and he carrying a dummy of a baby six months old. He is a little bit along the lines of the "looking for seats" stuff that Stan Stanley did a long while ago, but it lands a very funny punch with the burlesque audience.

Bedini does the straight, with the exception of the French characterization that he offers in the best scene of the second half. During the first act of the show he is on the stage almost continually as a chorus girl, giving the chorus and sending them along in a good clip.

The Kelety boys work straight throughout, except for the bit of the opening of the show and the "boob" audience punch. They both qualify. The honors, however, are given to Clark and McCullough, who, through the show as tramps and pull the laughs in a steady and sure manner. It is a show that Harry Kelety working with them early in the show stopped the proceedings completely, and later that night he was the only one to stop the show.

Giva Bedini credit for having picked a "lifty" appearing chorus, and for having picked girls all whom look good from the front, and there are a couple that go in for specialties that are "there and here" and "there and here" at the Columbia Tuesday night they worked fast and hard, and on two occasions stopped the show completely.

The "Puss Puss" show is a corking comedy burlesque entertainment.

Fred.

FRENCH FROLICS.

This is the top-money winner of the American Wheel. In two seasons it has netted its South Chicago owner, R. Thomas Beatty (Englishman), the sum of \$48,000, and, at the rate it is traveling, it will net him a fortune. At the Olympia the show drew \$725 Monday, with \$225 in Tuesday, when the evening show drew \$4,500. Monday and Tuesday netted for a house that seats less than 100. The show is in Harry Hastings' territory, and it is a show that is a corking comedy burlesque entertainment.

That a show of its proportions should travel along so easily, getting such big money right on to the eye of the owner, is a fact that is a fact. The only one appears to be in the presence of Miss Daley, one of the most successful producers who have analyzed the show from the secret of its success. The show is a show that is a corking comedy burlesque entertainment.

Miss Daley is the draw. They do "hug" for her. Miss Daley was formerly with Harry Hastings, and she is a show that is a corking comedy burlesque entertainment.

The curious part of it is that Miss Daley displays no unusual ability. She has nothing much in the way of a voice and just about as much as a show. She is a show that is a corking comedy burlesque entertainment.

There are, however, other aids in making the "Frolies" a heavy-drawing attraction. One is the production which, most flashy, is clean and goes quite beyond many shows on the wheel. Then, too, there is the costume, which isn't skimpy. Doesn't look as if more than one or two sets of the choristesses' outfits hung over from last season, and that is another thing that has it on most of the American vaudeville shows. The first scene is a comedy sketch, the second a picture slide. The picture slide is almost immediately dropped, and Clark and McCullough, as a couple of touring tramps, put in their appearance. This first scene alone has 13 numbers. The comedy is furthered principally by Clark and McCullough, with Bedini helping out in a magic specialty late in the scene that is cleverly elaborated and in which he works with the two comedians. It is a bit that is worthy of a Broadway production. The finale scene in one has Joe Kelety working on the stage with Harry in the audience, led by one of the girls of the show. He is about three years old in his arms, and he carrying a dummy of a baby six months old. He is a little bit along the lines of the "looking for seats" stuff that Stan Stanley did a long while ago, but it lands a very funny punch with the burlesque audience.

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Miss Daley and Harry Fields ("Hello Jake") are retained from last year's principals, who number eight. The show is a show that is a corking comedy burlesque entertainment.

By Shirley looked into the right burlesque type, and she seemed to have a good idea of it better than Grace Reid, whose voice may change. The show is a show that is a corking comedy burlesque entertainment.

Miss Daley displayed a number of fetching costumes, most setting off her attractive proportions. The show is a show that is a corking comedy burlesque entertainment.

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No. 3

Bob Jewett is playing the Liberty theatres with "A Night on Broadway."

Rosalie Stewart left Wednesday for Chicago and St. Louis.

Dave Clark is going to have another benefit ball this winter.

"The Four Husbands" (Sullivan & Buckley's) opens on the Orpheum Circuit this month at Minneapolis.

Joe Willoughby has been added to the staff of the Colonial Theatre, where he is now acting as stage manager.

The South Florida Fair and Gasparilla Celebration will be held in Tampa during Feb., as usual.

Ed. Howe, formerly with the Shubert shows, left Tuesday to replace V. E. Bestor as musical director with Plohn & Levey, "Flo-Flo."

Wah and Mack, listed as at the Crescent, Syracuse, in the notice of that in VARIETY a couple of weeks ago, did not play the date.

The Cohan & Harris production of "The King's Double" is scheduled to open at the Academy, Baltimore for a week, Dec. 23.

When Pauline Frederick comes under the management of A. H. Woods next September, she will be starred with Willard Mack in a play written by Mack entitled "Tony."

The Suits of Camilla Crume, James Dyrnforth and Rosamond Carpenter, for two weeks' salary, against A. H. Woods, producer of "The American Acc," were settled last week.

Edward T. Colebrook, with "Watch Your Neighbor" up to the time it closed, reported having died last month of influenza, is in New York and was not even ill while on the road.

Lieut. Jack Munroe, the first pugilist of note to sample the Hun's bayonet, is doing a monolog on the Loew circuit. Jack belonged to the Princess Pats (Columbia) Regiment.

Maxim P. Lowe intends to shortly sail for the other side, to place and engage acts. He was formerly with H. B. Marinelli and is now associated with Bert LaMont.

H. J. Slark, father of Albert Randolph Slark, of Shepperton-on-Thames, England, is anxious to locate his son, of whom he has not heard since Sept. 1917, when he was with Leroy and Bosco, illusionists and conjurers.

In the vaudeville theatres, Dec. 7, the local managers of the theatres read an especially prepared address. The speech dwelt on the friendship existing between Great Britain and the United States.

"She Took A Chance" now controlled by the Shuberts, is to be produced after the holidays with a new cast. It is the play first produced by Elliott, Comstock, Gest and Broadhurst, Geo. Broadhurst having written the show.

Tobias A. Keppler, the lawyer, secured a judgment for \$15,411.50 against

the Billboard Publishing Company and William H. Donaldson, the president. The amount is for professional services rendered; Nelson J. Roth represented the plaintiff.

The new Grace George show opens in Stamford, Conn., next Monday night and will play one nighters up state for the remainder of the week. If successful it will be brought into New York shortly, probably at the Playhouse.

The Al-Sutherland Agency, Inc., has obtained a new charter in Albany and will hereafter conduct its business under the name of the Rialto Vaudeville Representative, Inc. Thomas J. Fitzpatrick is in active charge and the company will proceed as heretofore.

Andy Rice, who formerly did a comedy single in vaudeville has forsaken his stage career to write special material for acts. Mr. Rice is now located at room 1402 in the Times Bldg., in the offices of Lewis & Gordon and Aaron Hoffman.

The Bronx Exposition, Inc., had a judgment for \$236.20 entered against it, last week, by the Laco-Phillips Co., for an amount due on electrical fixtures furnished. J. Fred Alsgood responded the plaintiff. This is the seventh judgment entered against the Exposition in the past month or so.

Last Sunday night at the American

agent, is still a member of the "Alimony Club" at the Ludlow Street Jail, where he registered several weeks ago, back about \$2,600 in alimony. A writ of habeas corpus was referred to Supreme Court, Part one, to be argued next week. The writ is based on the premise that the alimony was granted on an admittedly bigamous marriage.

A small dressing room fire at the Colonial Sunday morning, did little damage but was miraculously stamped out. Some one with a lighted match fired the make-up table in the room used by Lucille Cavanaugh. Although none of her wardrobe was damaged all the little souvenirs and trinkets she has collected as good luck tokens from many states were entirely destroyed.

One of the most formidable things in the current theatrical season is the colon in the title "The Riddle." "Woman." The name would have quite as much meaning without it and, of course, verbally it means nothing. The most proficient linguist in the world could not articulate a colon and to give the pause necessary to indicate its existence would be tedious, and as a "highbrow" of the deepest dye.

Adele Ruggles, known as Adele Rowland, in answer to the suit entered by Roberta Tearle, for \$100,000 damages for alleged alienation of affections of her husband, Frederick Conway Tearle, has made a motion, through her attorney, Henry J. and Frederick E.

was not insured and Watson signed a release with the railroad company. The old showman wishes to get to Blackpool, England, where he will be looked after by his old manager, who has a permanent circuit there. John R. Rogers is engaged in getting up a subscription to send Watson abroad.

Alfred Beekman, of House, Grossman & Vorhaus, has been instructed by Arthur Hammerstein, to pay Francine Larrimore \$650, still due her for her services in "Some Time," at the Casino. To date Miss Larrimore has not appeared to claim the amount. Two weeks ago, the actress left the show, owing to some dispute over a dressing room. A chorus girl substituted in her place. Miss Larrimore claimed her contract calls for the star dressing room.

John Pollock, head of the Promotion and Publicity of the United and Orpheum Circuits, returned to New York Monday after a vacation. The trip to New Orleans story was only a "stall" on John's part, for in reality he was a guest at Grove Park Inn, N. C. This is the place that "Hank" Ford of "Beverly Hills" apartment all year round and Sec. McGowan left the day prior to John's arrival. John brought back a receipted hotel bill showing that he was taxed \$20 a day for traveling single.

Harry H. Frazee, owner of the Boston Red Sox, is in Chicago to help City Tuesday, a company, with Col. Jacob Ruppert, of the Yankees, for the American League meeting. It is Frazee's purpose to supplant Garry Herrmann as chairman of the National Commission and get some one big man to direct baseball's destinies. Frazee has become a power in the national pastime.

It looks like Joe Laurie might have to lay off for a couple of weeks until he gets a new supply of shirts. Joe played the Six Day Bike Race at the Garden, last week, almost every night, and Wednesday evening, in a fit of feverish excitement, stated that he would present two dozen Arrow shirts to Dupuy and Bellow if they regained a lap they had previously lost. Joe waited for three hours to see the lap regained, but when it got to be three in the morning he started for the door. As he was about to make a clean getaway the announcer stated that in the final sprint the lap had been won.

At the Princess in Montreal, Wednesday night last week during a mind reading act, all the lights in the house went out, but the act continued. Blanche Ring followed and went through her performance with the aid of two candles and a lamp. Her remarks being a "Light comedian," as she was called, the stage was a long way towards quieting some of the spectators who demanded the lights be turned on and were beginning to grow nervous. At the conclusion of the picture show, after the house manager explained the power had been turned off by accident and requested everyone to walk out quietly.

Frisco, Paul Morton and one of the Dooley's entertained the bike fans every morning of last week during the bicycle race in Madison Sq. Garden. They usually started the funnelling around 2 o'clock and the entertainment did not subside until about the time the milkman generally starts on his route. Jimmy Johnston, general manager, declared that the total receipts would amount to \$65,000. The artists came to the race as spectators but the fans got them to do a turn by instant howling. Some of the cabarets contributed entertainment. Only one stage was nearly stolen. It belonged to Morton. Jimmy Finn, head of the Strong Arm squad, recovered the costly garment for the actor.

NOT THE SAME SCHADER

Fred Schader, attached to the New York staff of VARIETY for a number of years, through the similarity in names should not be confused with Frederick F. Schrader, who has been prominently mentioned in connection with the recent exposure by the Government's Secret Service as among those active in the interests of the German Government either prior to or the declaration of war by the United States or at any time after that date.

Fred Schader of VARIETY has been at no time connected with "The Dramatic Mirror" or with the promulgation of a weekly news letter on dramatic subjects in New York which have been conducted by Frederick F. Schrader.

Christmas Fund benefit at the Hippodrome, Al Jolson appeared with the entire Winter Garden orchestra (which plays the "Sinbad" music). Mr. Jolson transferred the musicians in automobiles and stood the expense of \$162 the movement accumulated.

The suit brought by Mrs. Olive L. Newman against Harry L. Newman, a song writer and formerly a member of the music firm of Douglas and Newman, was tried last week before Justice Scudder in the Supreme Court at Mineola, L. I. Mrs. Newman was awarded a decree.

"Parlor, Bedroom and Bath" broke the house record at Polka, Washington, last week and incidentally the show achieved the highwater mark in the point of receipts in its history. Saturday night the attraction got \$2,688 bringing the week's gross to \$17,028.

Edgar MacGregor received a judgment in the 7th District Court this week against William Orr for \$500 for services in staging "The Kiss Burglar." He was engaged to produce the piece at \$250 weekly and worked six weeks on the production. He received \$1,000. Nathan Burkan was attorney for the producer.

The Mark Swan farce, "Keep It To Yourself," which George Broadhurst is rehearsing is the piece for which twenty-two titles had been suggested. Two were of equal length—"The Bride Says No" and "When the Clock Strikes Twelve." The show is due for an out-of-town appearance next week. In the cast are Edwin Nicander and Albert Brown.

"Doc" Lewis R. Adams, erstwhile

Goldsmith, for a bill of particulars, with definite dates and places where the alleged charges are supposed to have been committed.

Benjamin F. Cheney and his secretary, Almond O. F. Adams, were before Judge Murray in Boston Monday on charges of larceny of \$100,000 by Arthur B. Sederquist, a Boston stock broker, who alleged Cheney had taken 100 shares of Gila Copper Sulphate, valued at \$1,775 Dec. 26 last, through a "wash sale." The court postponed the hearing. Mr. Cheney is the husband of Julia Arthur.

The Castille Actors' Guild of America held its first for the season, Dec. 8 at the Morocco. The program was arranged by Thomas Esig, Victor Herbert directed. The presiding members were Emmett Corrigan, Grace George, Leo Ditchfield, Florence Nash, Mary Nash, Marion Oakley, Tim Murphy, Andrew Mack, James O'Neill, William J. Kelly and Frank McIntyre. George M. Gohan was among the speakers.

Nothing further has been heard of as to the disposal of the three New York musicians interned in Canada some weeks ago as "enemy alien" and who from last reports were still in custody of the authorities across the border. These musicians had their first American citizenship papers but had not yet obtained their second up to the time of their internment. They were in good standing at the time of the New York local of the A. F. of M.

Sam Watson, aged 74, of "Barnyard" fame, is reported to be in straitened circumstances, due to the loss of his animals in a railroad car by the bursting of a steam pipe. The live stock

DRAMA LEAGUE'S CRITICISMS ALL WRONG, SAYS MR. REBER

Head of the Committee on Entertainment Suggests at Court Theatre Meeting Where and How League May Do Most Good. Reber Formerly "High-brow," But Now "Regular."

At a meeting of the New York Drama League at the Court, New York, Tuesday, some most unusual remarks were addressed the members by J. Howard Reber, head of the Committee on Entertainment of the Commission on Training Camp Activities, who was formerly president of the National Drama League and also of the Pennsylvania branch.

Mr. Reber presided at the meeting. His comment was prior to the regular set speeches of "high brow" analysis. Mr. Reber's connections with cantonment entertainment has brought him into intimate touch with "regular" people and he has changed his views on the drama, which he did not fail to register with the league.

Mr. Reber said it was about time the Drama League changed its bulletins—that they were "all wrong." That they should issue bulletins which would appeal to only so-called cultured taste, or that it would be far better to establish a standard of bulletin on all the plays that would appeal to the masses. He went on further without mincing words, saying that his experience in the camps and advising the League that if it would bulletin shows from that standpoint, there might be possibly some good result. He further stated that by so doing the League would be doing itself a lot of good "by coming down from its high pedestals and getting some real human element into the criticisms and not having such criticisms only purely intellectual."

Mr. Reber ended with "The time has passed when we thought the public would be tickled to death to attend such plays as the League's superior intellects might smile upon."

There was no answer to Mr. Reber's comments which were suggested as a topic for the next meeting.

"THEATRICAL SCOUT" WASN'T.

Rochester, N. Y., Dec. 11. Declaring himself to be a "theatrical scout" sent out by Selwyn & Co., Puckist Keith arrived in Rochester last Saturday and proceeded to make considerable noise. He started in by confiding to hotel clerks that he did not care to be interviewed by newspaper men. In the meantime his secretary, an individual who called himself "Mr. Roberts," was advising the newspaper editors that one of the greatest dramatic men of the country was in town and something interviews.

To local newspaper men Keith said that he was a member of the newest of professions, that of theatrical scout, created by the scarcity of really good looking young stage women who had brains enough to be trained for Broadway material. He said that he was also connected with Vitagraph and was accompanied by Beatrice Bush, a former Vitagraph star. He said that he was vice-president of a training organization that had contracted with the Selwyns to train stage people.

Saturday afternoon Mr. Keith visited the Gayety. Referring to his visit in an interview in the morning paper he said that he was particularly impressed with the work of Frances Farr, sous-brette of "The Beauty Trust," and that he could have a Selwyn contract any time she would accept it. He also announced he had engaged Elizabeth Allen, of East Rochester, at a salary

of \$250 per week. J. R. Utter, of the same place, was "signed" Sunday evening at \$500 per week.

For many in New York was wired for information about the man. The result came that neither the Selwyns or other New York managers were acquainted with Keith. An investigation was started to determine what kind of a name he was. Mr. Keith, his secretary, Mr. Roberts, and Miss Bush took to cover just in time to escape having to explain.

FROLIC'S DOUBLE BILL.

Flo. Ziegfeld is now presenting two shows on the roof stop of the New Amsterdam instead of one, as heretofore. The new policy was inaugurated Monday night, when the new "9 o'Clock Frolic" and the "Midnight Frolic" were revealed. For the opening night patrons were compelled to buy for both shows from that evening on admission could be secured for either one or the other or for both shows. The first runs from 9 until 11.15, with the regular midnight show starting at 12 and continuing until closing.

A table for both shows seating four people, costing \$26.40, including war tax, while the cost is cut in half for either of the performances. While the majority of the principals appear in both shows, the opening performance has some features not present in the latter half, and vice-versa. Those appearing in both shows are Bessie McCoy, Lillian Lorraine, Bert Williams, Fannie Brice, Bee Palmer, Evan Burrows Fontaine, Hal Hickson, and a chorus of 36. In the 9 o'clock show there are in addition to Holbrook Blinn, Lillian Lorraine, Delye Alda, Georgie Price and Yvonne Shelton. These do not appear in the midnight show. Bird Millman and Eva Lynn do.

"Unmarried Mother" Exciting Up-State

Syracuse, N. Y., Dec. 11. "The Unmarried Mother" is stirring 'em up this week in Central New York. The show hit Ithaca on Monday and with sensational advertising, opened to a good advance. "Born Out of Wedlock" screams the ad. "Woman suffrage should and will settle this question—the most vital problem that concerns humankind today."

The show held over Tuesday and Wednesday, moving Thursday to the Armory at Binghamton. Daily matinees for ladies are offered at that place. Dr. Goodman lectures on "War Babies." No children are admitted.

NEXT AT BROADHURST.

George Broadhurst's production of the new Mark Swan farce is scheduled for presentation at the Broadhurst theatre New Year's week.

The Nora Bayes show, now there, is expected to remain until that time.

ANOTHER NORWORTH SHOW.

Jack Norworth is making preparations for the production of another musical show, which he will put into rehearsal at the conclusion of his present vaudeville engagements, shortly after New Year's.

"Sitch in Time" Sold for Stock.

The Century Play Co. has purchased the stock rights for "A Sitch in Time" for \$6,000 and it will be immediately released in that field.

REHEARSING WITH CHAPERONES.

At the 44th Street roof theatre all of next week will be given to the devastated portions of France a benefit musical comedy "review" called "Hooray For The Girls." The piece is being staged by Frank Smithson and will be presented by 50 debutantes described as "Junior members of New York's Smart Set." The rehearsals looked pretty much like those of the usual musical comedy, there being limousines and footmen waiting without the theatres. Inside, however, chaperones and governesses sat in the orchestra seats carefully watching their charges.

Prices for the show are varied. Some nights it is scaled at \$5 and \$3 and other performances are \$2.50 and \$2.

"FOLLIES" BUSINESS.

Chicago, Dec. 11. The Ziegfeld "Follies," judging from the advance sale at the Colonial, will play to \$250,000 in ten weeks here. These startling figures at that, below what the show has been averaging since it left New York.

The gross has been as follows: Philadelphia, \$32,200; Baltimore, \$24,500; Washington, \$31,400; Pittsburgh, \$32,678; in Cleveland the opening night drew \$3,404 and the week exceeded \$27,000; Detroit is a two weeks' stand, and the gross there will be between \$50,000 and \$55,000.

These receipts mean about \$10,000 profit weekly for the show.

RAMBEAU WON'T TRAVEL.

"When Poppies Bloom" may be closed by A. H. Woods after it is through with the subway travel of New York's suburban theatres. Marcjorie Rambeau, star of the piece, objects to leaving the metropolis.

It was through this condition confronting the Woods office that William Halligan (Halligan and Sykes) accepted the abandonment of the Woods contract held by him for a role in the new Woods piece, "The Woman in Room 13." With "Poppies" closing Woods thought he should place Will Deming of that piece in the new play. Mr. Halligan assented.

JOHN MEARS BARRED.

One of the absentees at the opening Monday of the Amsterdam Roof of the Ziegfeld "Frolic" was John Mears, formerly roof manager for Ziegfeld. Mr. Mears had engaged a nice table.

Mr. Mears is now in charge of the Century Roof. He defected from the Ziegfeld forces when Morris Gest concluded he wanted to go in the midnight business. Mr. Mears wrote nearly all of the first show on the Century, and while Ziegfeld harbors no ill will against him for that, he still recalled the name of Mears when seeing it on the reversed side of the table.

Ziegfeld was looking for a table for a friend at the time. He glanced twice at the name of Mears. The second time he said "That's out" meaning Mears, and the friend got the table.

To make it more difficult Mr. Ziegfeld left word Mr. Mears should be advised by phone to save him a useless journey, and then to cinch it Mr. Ziegfeld announced to the assembled force that if Mears ever got on the Amsterdam Roof again without an invitation there would be an all new crew up there the following year.

The Century Roof was to have opened last night with a new show, Mears again in charge of the Gest annex on Central Park. According to all accounts Ziegfeld made no effort to get Mears out of the picture.

Florence Moore Show's Title.

The A. H. Woods office has selected "Breakfast in Bed" as the title for the new play they will feature Miss Moore in next season.

DEATHS IN THE LEGITIMATE.

Los Angeles, Dec. 11. Charles Gunn died here Monday of influenza after an illness of four days. He was to have opened in "Pais First" at the Morosco, as leading man. The deceased was a popular Coast player. For many seasons Mr. Gunn played in stock in San Francisco. He has supported in pictures Louise Glum, Dorothy Dalton, Mme. Yorlaka and others.

Arthur A. Powers, a New York theatrical promoter and one of the leaders of the Showmen's League of America, died last week in Winston-Salem.

He was in advance of the "I'm So Happy" company headed by Fred V. Bowers. He was formerly associated in the theatrical business with Elmer J. Walters. He founded the first branch of the Showmen's League in Chicago and later founded the New York branch. A widow survives.

Bonnie Sarna, of "Petticoats," died in Bay City, Mich., after one day's illness with the influenza.

Edward J. Marks died at his home in New York, Dec. 2. The deceased made his debut 30 years ago with the Howard Atheneum Stock Boston. His last engagement was with the "Tiger Rose." He is survived by a widow (Annie Mack Berlein), son and daughter.

GRAU'S TWO MUSICAL STOCKS.

Two musical companies are being organized by Matt Grau to be placed in two of the largest cities in the country. They will be on the order of Mr. Grau's Columbus company, now in its 26th week, at the Grand in that city.

CREATORE'S GRAND OPERA.

The Creatore Grand Opera Co. with Giuseppe Creatore, opened its tour last week at the Montauk, Brooklyn. Mark Bryon, Jr., is manager of the company with J. J. Buddecke in charge of publicity. The opera carries 110 people. It is playing to a popular priced admission scale in the \$2 class (for grand opera) and was very favorably noticed by the Brooklyn critics.

This week the Creatore company is playing through eastern Pennsylvania, next week going into the Academy, Baltimore, thereafter playing through Penn. on one or two-day stands until Jan. 6 when it will remain the full week at the Nixon, Pittsburgh.

CAPT. JOHNSON TRANSFERRED.

Captain Ligon Johnson, secretary of the United Managers Protective Association, who recently entered the service, has been given a new berth, that of war risk judge advocate and assigned to Camp Dix, Wrightston, N. J. He was originally scheduled to go to Camp Kearney, San Diego, Cal., and his new assignment will permit his presence at the U. M. P. A. offices at times.

"EAST IS WEST" AT ASTOR.

The new Fay Bainter show which William Harris, Jr., is producing, is scheduled to go into the Astor shortly and the "Miss Simplicity" show now there will move to the 44th Street, following the Mantell engagement. The show opened Monday in Baltimore.

PREPARING "TISH."

Augustus Pitou, Jr., is preparing the production of "Tish," by Edward E. Rose, adapted from Mary Roberts Rinehart's stories in the Saturday Evening Post, starring May Robson, who is now out with "A Little Bit Old Fashioned."

The present show will close after the holidays and the new one given four weeks' rehearsals.

TICKET "SPEC" EVILS ROUSE BOTH CHICAGO AND NEW YORK

City Attorney Mayer of Chicago Advises Managers to Protect Themselves. Judge Swann Pleads with N. Y. Aldermen to Regulate Sales. Public Hearing Held. Williams Bill for Executive Session.

Chicago, Dec. 10. Through the strict application of the local ordinance on theatres selling tickets to speculators or acting in concert or collusion with them, Levy Mayer, the attorney of this city, has advised managers of Chicago theatres that to protect themselves they should prevent any tickets being sold for their houses other than at the box office.

If Mr. Mayer's advice is literally followed, as it is quite apt to be by those who received it, it will mean that neither any hotel nor a ticket agency in this city will be furnished any tickets for advance sale.

Mr. Mayer has also advised the practice of printing \$2 seats for \$2.50 as a subterfuge is illegal. This was done as follows: duplicate sets of \$2 seats were printed marked \$2.50, given to scalpers as "agents" to sell at office prices on 10 per cent commission. Thus the scalper got 25 cents and the house \$2.25, which was exactly the situation before scalping was blocked. Seats not peddled at the "broker's" offices were then sold over the window at \$2, the other set of tickets being used. Mayer claims that this is outside the government demands, and that if a set of seats is printed at \$2.50, every one of those seats must pay 25 cents tax instead of 20.

The Aldermanic Chamber at City Hall Wednesday afternoon was the scene of a public hearing on the various anti-speculating ordinances that were before the Public Welfare Committee. Only the Williams and Quinn ordinances were discussed.

William A. Brady made a denial of the accusation that managers and agencies were working together. There were a number of agency men present, but no one spoke against the bill.

After the discussion it was stated that the Williams measure, drafted by Asst. District Attorney Kilroe, would be presented to the Board at the next Executive Session. The consensus of opinion after the talk held that the bill did not have a chance of passing.

ROCK AND WHITE REOPENING.

Chicago, Dec. 11. The Rock and White show reopened here Dec. 13, under the management of F. Ray Comstock. The show includes Jack Gardner and the Clef Club orchestra.

It played the LaSalle under the team's management for the first \$6,000 weekly until Saturday night when Frances White sent word to the theatre she would not appear. The audience was dismissed and the receipts refunded. Following, Rock wired New York for vaudeville engagements with the orchestra and himself. Mr. Gardner also asked for vaudeville dates, commencing with the Chicago houses.

The LaSalle and \$1,400 for the night performance and about \$2,200 advance sale.

Miss White's determination to secede from her union with Rock came suddenly and unexpectedly. She appeared at the matinee and took her salary (\$500 guarantee against a half interest in the profits of the show) and went to her hotel. At 7:20 o'clock she sent word through her maid she would not go on. Overtures from Rock, from Nat Royster, the manager of the house, and from Joe Dillon,

business manager of the company, failed to move her. Rock pleaded with her to stay over the local run, which had four weeks more to go, especially since it had been stipulated that in the event of disagreement either was to give the other four weeks' notice. But the little comedian simply stated that she was through—and was she. The misunderstanding, the climax of a series of episodic difficulties between the two principals, which at times reaches the pitch of actual blows struck, came to a conclusion because of an argument between Rock and Miss White's mother, who travels with her. The matter involved was entirely of small consequence, but the result was resulting was the last blow in relations which had become strained, although 24 hours before the "blowoff" Rock and Miss White were at peace. The week's tour would have been about \$5,750, netting a good bonus for each of the partners. The week before had earned about \$900 each. They had just been notified that they were held over an added fortnight in Chicago.

Rock, who has the band under contract, later negotiated with Martin Beck, who happened to be here, to appear along with the Clef Club Orchestra a week from Monday at one of the big local vaudeville houses. He asked \$1,750 for the act, but would take \$1,500 without travel. If the booking cannot be negotiated he will accept an offer from Marcus Loew, who was also on the ground by chance, and who, acting with Aaron Jones, offered a week at McVicker's, a week in Pittsburgh and a week at the American, New York, to give Rock an opportunity to make good his obligation. He contracted time to his support and enable him to bring the company back east without loss. Miss White said she would ask \$10,000 single in vaudeville. Later Miss White's mother went to police headquarters and sought a warrant against Rock, claiming he owed her daughter several hundred dollars. The authorities refused to act, saying it was a civil matter.

Tuesday Rock was in long distance communication with Miss White, who had gone to New York. It became apparent that she was relenting. Meantime, Rock had tentatively accepted a vaudeville booking to begin Monday, and he may have to play both engagements simultaneously, with a result of huge local publicity through the midday papers. The papers began to devote columns Monday.

Mrs. Caples, Miss White's mother, gave out several statements against Rock so bitter they could not be published. The papers did print, however, the woman's own Los Angeles story, which included numerous legal imbrolios in the courts and one charge of threatening to kill her husband. Miss White's past marriages, divorces and entanglements were also revived.

Kalisch's Playlets at Matinees.

Bertha Kalisch is to do a group of one act plays in the afternoon on opposite days at the Fulton, where she is moving to Dec. 23 with "The Riddle: Woman," in which she is starring. The playlets are dramatic and described as idealistic. They have a strong authorship and one coming from D'Annunzio.

Each will be given special settings, designed by P. Dodd Ackerman.

"HITCHY KOO" CLOSED.

Montreal, Dec. 11. "Hitchy Koo" was closed Monday night by the house management after its first performance of a billed week's run at His Majesty's. Edwards & Driscoll, managers of the theatre, say it is the poorest legit show ever given here.

"Hitchy Koo" is the first combination attraction ever closed in Montreal following its opening show.

The "Hitchy Koo" referred to in the above despatch is the road show under the Raymond Hitchcock title, organized by Ray Goetz, a former partner of Hitchcock, and who, with him, produced the original show.

This "Hitchy Koo" (Hitchcock with "Hitchy Koo, 1918" is now in Chicago) started out about two weeks ago, first playing through upper New York state. At Elmira the public was lead to believe Hitchcock himself was with the production. The first act so displeased the Elmira galleries that during intermission they purchased a supply of bird fruit and "rotten-egged" the show. A similar demonstration against it followed in another upstate town before the show reached Montreal.

The same show was so scathingly panned at the Lyceum, Rochester, that that theatre withdrew its advertising from the Times-Union, the paper which did it, as it is set forth in more detail under the Rochester, N. Y., Correspondence in this issue.

HITCHY SHOW PANNED.

Chicago, Dec. 11. Raymond Hitchcock, who feels he must "reinforce" "Hitchy Koo" for Chicago each year, this year sprang Adele Rowland. Last year he brought Lillian Russell on as an added feature at \$1,000 weekly, and publicly stated his regrets about it later.

Miss Rowland draws \$700, and the critics are doing the regretting for her. She created, scant enthusiasm at the opening, and had very little to do, singing a song in the first act, with the principals, and three in the second, alone. Neither in costume nor material did the featured woman shine, and her attempt to sing a somewhat operatic ballad was roundly roasted by the reviewers.

Jack Donahue, of Donahue and Stewart in vaudeville, ran away with the individual hit of the performance, even out-doing Hitchy, who worked as though he were ill. Ruth Mitchell, a comedienne of broad methods, scored, and Ray Dooley, with her slapstick clowning, was a success.

The show will have difficulty standing up against the extraordinary musical comedy opposition coming, despite the huge popularity here of the star.

PERMISSION TO WALLUP.

Joe Feinberg, one of the Shubert "detective" show tabs principally on the time the treasurers get to work in the morning.

Harold Beck, the assistant treasurer at the 44th Street, was 15 minutes late one day last week. So was Feinberg. Beck and Feinberg got into an argument and Feinberg applied to the ticket seller an ugly phrase.

Beck phoned a Shubert executive asking for permission to use the box office to wallup Feinberg. The answer was "as far as you like." From all accounts Beck made good.

Manny Cacer, once of the Shubert-Rivers, who knows something about box office battles, heard about Beck's delivery and straightaway offered to give the kid \$100.

LAMBS IN THE WAR.

In what the Lambs have decided is the most interesting letter that has reached the Club from France since the war began, Everett Butterfield, now a first lieutenant of infantry, describes the experiences of most of the Lambs who went overseas. Writing under date of Nov. 13, immediately after the signing of the armistice Butterfield, himself in a base hospital at Tours recovering from mustard gas poisoning, begins his long recital with details concerning the death of Captain Robert Gill, one of the most popular men in the Lamb Club.

Butterfield found himself in the next cot to Gill when he was brought back to the base hospital after having been overcome by the gas. Gill's wounds were not counted serious, consisting of the loss of part of the right heel and what was supposed to be a scalp wound. But as Butterfield convalesced he discovered that Gill, while conscious and able to think connectedly, seemed dazed and hardly able to talk. After a few days, however, he discovered that an abscess had formed under the scalp wound. The operation that was immediately performed proved fatal.

So far as Butterfield knows Captain Gill is still alive, and up for membership in the supreme price in the war. He asks that Mrs. Gill be notified and, for her consolation, be told that "Bob was chery to the end."

Bill Kerrigan, another popular Lamb, is also in a base hospital recovering from wounds which Butterfield understands are not serious.

Other Lambs about whom he writes interestingly are, of course, Jack King, Bernard Granville, Robert Aitken, Jack Devereaux and Captain Robert Warwick. None of these men has been wounded.

Earl Boothe, a member of the Players Club, and up for membership in the Lambs, gets a rousing recommendation as a real soldier from Butterfield.

"CROWDED HOUR" FALLS OFF.

Chicago, Dec. 11. A sudden drop in receipts of "The Crowded Hour" at the Woods has brought speculation on the Rialto for the season. The show Monday night played to \$430, and the amount sounded as though the bottom had dropped out of what was accepted as a strong local hit. Last night the show did \$750, not much better, all things considered.

Willette Kershaw is leading in the piece at the Woods, with Jane Cowl heading the same play for Selwyn & Co. in New York. About four of the best principals were removed from the Chicago production for the New York opening, and they have since returned there. Miss Kershaw was reported wanting to go east also, with a newspaper controversy developing.

No one seemed to care about Chicago, not even Selwyn & Co., who owned the play. The reaction is reasoned to have resulted from this slap, which was made so plain without an apparent effort to hide it.

Last Thursday night Julian Anhalt, manager of the Woods, took Willette Kershaw out of the cast and used her understudy, Louise Dyer, for that performance. Miss Dyer is the wife of Alan Dineen, managing director of the company. No explanation was made.

DITTRICHSTEIN'S NEXT PLAY.

Leo Dittrichstein has started work on a new play in which he will star and which is due for production after the first of the year. "The Matinee Hero," in which he is appearing on the Subway Circuit, will go no further than that, according to present plans. Mr. Dittrichstein's new play will be under his own management, as has been "The Matinee Hero" since he left the direction of Cohan & Harris last month.

NEWS OF THE STAGES

Leater Jerome will produce "Miss Hession," a musical comedy, early next January.

The engagement of "The Autocue" has been extended until Dec. 21.

Geraldine Farrar has signed a contract to sing at the Metropolitan for a term of years.

"Kiss Me," the musical version of Pinero's "The Magistrate," has been put into rehearsal by the Shuberts.

Cora Witherspoon has joined the company which will support Grace George in "The Widow's Night," now in rehearsal.

Eugene Blier, earlier in the season in "The Woman on the Index," has taken out "East Lynne."

Fritz Leder, leading man to Robert R. Mantel, will make his debut in New York, Dec. 19, as Hamlet.

C. Haddon Chambers left for England on the Mauretania, last Friday, and will return to New York early in January.

"The Invisible Fee," by Walter Hackett, opens at the Atlantic City, Dec. 19 before coming to the Harris.

William Faversham and Maxine Elliott begin an all-season tour at the Grand Central, on Dec. 20, in "The Lord and Lady Alice." They were seen in this play last season.

"Miss Nellie of New Orleans" is the title of the comedy in which Mrs. H. H. is to appear in New York early in Jan., under the management of Coban & Harris.

"Freedom" was revived twice Sunday in honor of Britain Day, in the afternoon at the Hippodrome in the evening at the Century. The cast was headed by Julie Opp Faversham.

Zelda Sears and Leslie Aldrich will be with Grace George in "The Widow's Night" at the Grand Central, Dec. 19. It is uncertain when the play will come to New York.

Emily Stevens will be starred this season in a play by Rita Wellman, to be produced by Arthur Hopkins. Rehearsals have already begun.

"This is the Life" the new soldier play by men of the Port of Embarkation, Hoboken, announced for the Vanderbilt, Dec. 14-15, will not be given.

At the all-star performance of "When a Fellow Needs a Friend," given at the Amsterdam Dec. 14, the State Theatre, New York, raised \$4,650.10 for Allied war orphans.

"A Stitch in Time" will conclude its engagement at the Fulton Dec. 14. The house will remain dark for one week before "The Riddle Woman" is transferred there.

Memorial services for Philip Kearney Mudd, Jr., who was killed in action in France, were held in Atlantic Memorial Chapel, 43d Street and Eighth Avenue, New York, Dec. 14.

Walter Hampden announced that Friday matinee performance of "Hamlet" will be given throughout the month of December at the Plymouth.

Estelle Winwood, Cyril Kockley, Nancy Wilson, John Howell and Mary Gayler have been engaged by the Shuberts for Rachel Crother's new play, "The Little Journey."

The Drama League held a meeting Dec. 10 at the City. J. Howard Boker presided and Baron d'Assolant of the French Republic, Baron de Gort, and Walter Pritchett Eaton spoke.

Inspector Dryer viewed the theatrical regiment of 600 police reserves, Colonel E. Albee commanding, in the Twelfth Regiment Armory, Dec. 6. Music was furnished by B. F. Keith's Boys' Band.

"The Woman in Room 18," in a prolog and four acts, the joint work of Sam Shipman and Max Marvin, will open out of town the last of the month. A. H. Woods is producing it.

It has now been settled that the new Robert Hilliard show will be at the Dribblestein at the Vanderbilt, but is booked to open at the George M. Coban, Dec. 23, succeeding "By Fiegon Post."

"Back to Earth" will be the next attraction to the Henry Miller. It was written by William B. Horton for Charles Dillingham. In the cast will be Wallace Edgerton, Charles Cherry, Ruth Shipley and Miss Gumpel.

Nat Goodwin is recuperating at Atlantic City and hopes to resume his season in "Why Marry?" in Atlantic City Dec. 22. He hopes to have the sight of his right eye as well as his left.

Maurice Goodman, general counsel for the U. B. O., has sent a letter to the Board of Aldermen, advising that ticket speculating in any form should be abolished, making it a

crime to sell theatre tickets at any place except the regular box office or ticket lobby.

As a result of the settlement of differences between the striking waiters and Paul Balvin and James Thompson, proprietors of the Palais Royal and Rector, and Louis Fischer, proprietor of Reinebner's, the Restaurateurs' Society is recommending their expulsion.

"Ten for Three" will be presented this afternoon in the dedication hospital at Ellis Island for the soldiers confined there under the auspices of Mrs. George Gould, chairman of the Entertainment Committee of the Mayor's Committee of Women on National Defense.

Dec. 15 Jane Cowell will appear in "The Crowded Hour" for enlisted men, who also will be entertained by A. H. Woods at "Roads of Destiny," in which Florence Reed is starring. The attractions will be presented under the auspices of the State Women's War Relief.

Chief Magistrate McAdoe has refused to entertain a police complaint that Frances Starr's play, "Tiger! Tiger!" is immoral through the meaning of the law. He suggested certain changes, which Mr. Belasco has agreed to make. He further suggested that the play be called "Dyspepsia" or "Sultry."

The tentative title of the play by Rita Wellman in which Arthur Hopkins will present Emily Stevens at the Vanderbilt, Dec. 25, in the title of "Kiss Me and David," will be changed. The play may open "Cold" in New York, though there is a possibility of its opening out of town for a tryout of a few nights.

A musical version of Pinero's farce, "The Magistrate," has entered a complete rehearsal under the title of "The Boy," will be produced in New York early in Jan., hearing the title of "Kiss Me and David." Walter Jordan will make the production. The cast will include Mrs. H. H., Mollie King, Charles King, Margaret Hale.

Chief Inspector John Daly, of the N. Y. Police Department, has entered a complaint to City Magistrate William G. McAdoe, charging David Belasco's production of "Tiger, Tiger!" at the theatre, as an indecent and a violation of Section 114-a of the Penal Law. He further accuses the producer and the leading players, Frances Starr and Lionel Atwill, with participating in and producing an obscene, immoral and vulgar drama. The play in question is by Capt. Edward Robson, and is entitled "Tiger, Tiger!" McAdoe offered to receive the complaint and render his decision thereon, at the earliest possible date. He said that he had read the libel on the producer, a member of the British Parliament and a "certain" lady, who proves to be a comical figure.

The mystery regarding the death in her room at the Savoy in London of Billie Carter, an American actress, after attending a history ball, has not been cleared up by the first coroner's inquest. It developed that five persons in all left the hall in the taxi in which Mrs. Carter returned home. These, two, a Miss Compton and an army officer were left at Miss Compton's flat, Miss Carlton, continuing on home with a Miss Richardson and Lionel Belcher, a film player. Arrived at her hotel Miss Carlton is said to have inquired if Mrs. Vernon Castle had returned home yet and later to have gone to Mrs. Castle's apartment. She afterward returned to her room where breakfast was served and Miss Carlton then retired. Miss Carlton's maid testified to having found in her room a gold vanity box filled with a white powder. She said she had brought the box empty to Miss Carlton's dressing room at the Haymarket the evening previous. A physician testified to finding in the box a trace of pure cocaine, although he said the post-mortem had detected no positive evidence of the cause of death. He admitted that an overdose of the drug might produce the signs accompanying Mrs. Carter's death.

ENGAGEMENTS.

Mary Hargrave, "A Little Journey," Cyril Kockley, "A Little Journey," Hugh Chivers, "Little Simplicity," Milton Brown, "The Little Girl with the Boston Company of 'The Little Ole'."

Marian, "Tillie, Howard Langford, Ernest Torrence, Alice Bentley, John McCabe, Marie McQuinn, Central Square Players, Lynn, Mrs.

"PINK" HAYES RESIGNS.

Charles "Pink" Hayes, general booking manager for the Selwyn firm was removed to the French Hospital Monday afternoon suffering from a severe attack of pneumonia. Tuesday his temperature was 104 and Wednesday morning his condition was reported as being most serious with a rise in temperature.

Shuberts to Present "Chou Chou."

The Shuberts have in preparation the production of a new French farce called "Chou Chou."

"FRIENDLY ENEMIES" REOPENING.

That the reported high takings of "Friendly Enemies" at the Hudson, New York, following the armistice suffered no lapse, though in the class of "war plays," appear to be borne out with the intention of A. H. Woods to again place the former company starring Lew Fields and Charles Winniger in the same piece on the road, the show reopening Christmas at Providence.

Mr. Winniger was lately mustered out of Service as a bandmaster. It was his appointment with that rank which brought about the closing of the play during its Boston run. Mr. Fields has some thought of a musical attraction, also vaudeville, but the resumption of the "Enemies" piece leaves his other plans in abeyance for the present. During the same week the Woods office will also place on the road two other companies of the "Enemies," with also the new piece, "The Woman in Room 13."

"EAST IS WEST" AT ASTOR.

The new Samuel Shipman-John B. Hymer play, "East Is West," presented by William Harris, Jr., and opening in Baltimore next week, will secure its New York showing at the Astor, opening there either Dec. 23 or Christmas.

HACKETT AND BETTER "OLE" OFF.

James K. Hackett is not going to Chicago with "The Better Ole." He is said, through learning he was in error in believing he held the road rights to the piece.

Mr. Hackett is reported having made a bargain with the Coburns to take the "Ole" piece the road, but Mr. Coburn is said to have failed to recall it, whereupon Mr. Hackett changed his plans. The road rights agreement is reported to have been in the nature of a verbal understanding only.

CLOSING RIGHT "RESERVED."

Members of the James Whitcomb Riley's "Home Again" Company found a new kind of "notice" on the bulletin board when they arrived at the stage door of the Playhouse last Monday evening. It read:

"Mr. Brady reserves the right to close this company next Saturday evening."

MORLEY SAILING FOR LONDON.

Victor Morley, accompanied by his wife, Carlotta, sails for London this week. He is under contract to appear in the touring company of "Going Up," to be presented in the English provinces for the coming season. After, he is to appear in London as featured comedian with a new production.

"Getting Together" Coast-Bound.

William A. Brady has engaged Margaret Linderoth, the Astorian actress, to play the part in "Getting Together" originated by Blanche Bates. Miss Linderoth, who will open in the piece Christmas week in Denver, is at present in "Head Over Heels." She is widely known in Australia. The show is going to the Coast.

Melba's Biggest Hit at Home.

Melba, returned to her native city, Melbourne, Australia (from a combination of which she took her name), has scored the biggest hit of her life in the land of her birth.

It has been 16 years since Melba was in Australia.

JAKE ROSENTHAL LEAVES.

Jake Rosenthal left New York Monday to assume charge of the Woods Theatre, Chicago, at a reported weekly salary of \$20,000. He is said to have resigned as manager of the Bronx Opera House last week. He is succeeded there by Mike Selwyn, formerly at the Harris, which goes to the active direction of Thomas Dixon.

\$2 SHOW NOT WORTH WAR TAX.

Syracuse, N. Y., Dec. 11. It may be deemed unpatriotic to assist in beating the Government out of a war tax, but it is no exaggeration to say that "Half Past Eight" Joe Cook's symposium, which opened here Monday at the Empire theatre will not be, until it is completely reshaped, worth either the \$2 or the 40 cents war tax, separately or collectively.

It is not Joe Cook's fault. He is, as usual, a splendid comedian. It is the fault of some gentleman who conceived the idea that the public will pay high prices to see a one act vaudeville sketch stretched into a two-act imitation revue.

The Clef Club Players consisting of 20 spades, as the program puts it, is an exceptionally good vaudeville number, but there can be too much of this upon occasion.

Sybil Vane, who sings four delightful songs, is another who is not to blame for the poor entertainment. She is a bright, spry girl in otherwise gloomy atmosphere.

What disappointed the Tired Business Man and the thing that he will never forgive is that while somehow the impression had been spread through the city that this was to be a girly show, there were only three of the fair sex in the entire production. This may have been responsible for some hissing as the curtain went down at 10.30.

With a few exceptions, the play might have been possible.

Monday night's curtain rose at 8.45, and there was a generous intermission between the two alleged acts.

Cook at the opening performance explained there was no real reason for calling the show "Half Past Eight." He was right. It is said that "Half Past Eight" ran for nine months in London before being brought to America. Maybe this is so, but some sort of apology should be made for the fact that many of the vaudeville acts that go to make up the production never saw England. Miss Vane, who claims Wales as her home, is probably the only Britisher in the cast.

Roy Stever and Mildred Lovejoy, who began their career as dancers in the Onondaga hotel here, do a whirlwind dance that brought applause from old friends. Ruby Loraine as songster gets fairly well. The Happy Tramps, Joe Melino and Jack Ninkler, with their bicycle number, bring some laughs.

Perhaps the most glaring error in "Half Past Eight" lies in the fact that no attempt has been made to draw the vaudeville turns together into a connected entertainment. But even if connected the show would not be worth \$2.

SPANISH INVASION.

Havana, Dec. 11. Santos and Artigas, the Cuban circus men, are considering bringing to New York this winter Esperanza, Iris, a Spanish operatic and musical comedy. It was a sensation here at the Fayet Theatre.

This is the second report that Broadway is again to have Spanish this season. The backers of the Spanish vaudeville and burlesque entertainments given Sunday afternoons at the New Amsterdam Hall and after the 44th Street roof for a trial. The actual invasion of Spanish, if it comes, will be along legitimate lines.

LIEUT. GROSSMITH IN TOWN.

George Grossmith, the London comedian-manager, is on a visit in New York in the uniform of a lieutenant in the British army.

It is said that Grossmith closed a deal the other evening, the result of which will be his appearing in London next summer in Willie Collier's present vehicle "Nothing But Lies."

Amsterdam Roof is now trifling con-
sistently, from 9 until one, with a few in-
tensions and two admissions. To see Mr.
his double header from the front row
will cost \$6.00 per seat, the war tax
10 cents for each and the Ziegfeld tax, \$3.
With the mob the scale is \$2.50 plus an-
other \$1.00 if you buy 'em at the box office.

[illegible]

arathon booze buying helps the show
er, a show that usually start with the
ber. As the audience liquors up the
I look better and approachable, the
will swing along in more satisfaction,
I get laughs, and at 1.20 (before you
check) you could almost wish it were
all over again.

end of the entertainment seems now the first considered, for in the nine "Frollic" that commences at half past first number programmed is "After the July," a prohibition reminder, led by Lida, with the girls made up to represent wagon bargelins.

She was in front of several numbing nicely and looking even better. orchestra didn't hold down the volume like old favorites, such as Lillian. Miss Lorraine is doing very well in production, for both shows are the numbers and songs, songs and numbers, and women. Everytime Miss Lorraine there were other things showing with production numbers. Among her best scrub woman bit with what looked like Fox's original troupe of elderly ladies of the brush. Miss Lorraine "Kisses" with several of the auditing "Smiles" at the same time with-

conflict, by the two melodies. Her newcomer was Bessie McCoy Davis, who sang and danced alone, excepting in one number. Miss McCoy appeared to have no part in holding the floor all by herself, certainly was tremendously popular in her first night bunch. The old favorites were Fannie Brice, who sang the new-songs, each a corker, and all specially for her by Blanche Merrill.

her first was "The Vampire," her French soubré (travesty) number. The Indian song, during which she said they could not sing in English, which showed how especially the had been composed for her. Miss tributes much to the delivery of these songs. The first and second, the songs "S-b-s" could be heard. The audience did not want to sing, but she sang "S-b-s" twice, and was as much with the soubré number singing it to the tables instead of singing it to the tables. The first hit was Bee Palmer, a blonde ended shoulders, who can sing rag and The first hit of the evening to get the first hit was Lot Me and Be Satisfied." But the house when they insisted on many encores. One, one of the choristers, was mostly Miss Palmer herself with a "shimmy" movement. Miss Palmer started something every

version, Mr. Ziegfeld imported to the temple of female athletes, both there. Leitzel, without a doubt the greatest gymnast in the world, and Bird the bird on a wire.

It strikes some of the Broadway propagandists as peculiar to see up there at the Amsterdam Roof, in the sort of a show that never accept seriously even though they gross (at the old scale), the poor things like Leitzel, Milton, and Bird.

the principals was Yvonne Shelton. She told her friends Tuesday all about the double number with Georgie Price. The chorus were Betty Brown, Marie Hinkle, Fred, Betty, Hilda, and

Klawer, Ethel Hallor, Diana Allen, bese
Ross and Dolores, the stately Dolores
commencing to believe it so well she
smile any more at friends in the house
had for business. But Dolores can move
with a tight-fitting gown as though it
was there first and she grew into it.
About the single strange bit attempt
Evan Burrows Fontaine, the classical
who did an Oriental dance number
body that had to follow Bee's over-
Bee uses everything when necessary,
wys features the shoulders.

There were some men there—more night than probably the second one. Missions may be Holbrook Blinn, who was a very good man, and a very good son over on the roof. After 22 1/2 Blinn's try everyone knew it wasn't sketch was "Mr. Valentine's Christmas. Bert Williams arranged a banquet table with a very good table with roses, then he commenced to talk to the He had seven old loves—Ella, Lella, Stella, Diva, Molly, Eileen and Catherine. Some inside stuff about what he had done and how he had been a very good sprite, but the girl wavered in the although they didn't wait long. Mr. kept on talking, and the Misses Hallor Dolores and Reed got some applause and applause. Then that ended, although the girls were very good. The girls were very good. The girls were very good.

After the sketch had seemed to decide the party beyond all hope, Mr. Williams said: "Hixson did a bit of imaginary music with his instruments, but the moment was too ; it would have been better otherwise. Mr. Williams did well enough after that with his rowing and tumbling dancing. He came over here to Tate's 'Motoring,' but is now on the way for a run. Mr. Williams sang later on, and Can't Shake That Shimmy Here," but they were shaking it. Bert, all evening, before after you played the Organum. Brooklyn

George Price, little George as was longer le, first did imitations of Al Jolson and Eddie Cantor in blackface. Mr. Price announced them, so they may still be seen with him. After his number with Miss George was through for the evening. He did better when thoroughly acquainted with the Roof and its possibilities—always well.

One of the show's features that went down as a Will Rogers number, with all the talk in Western garb, trying to tell concerning Will Rogers gag about a girl who was so beautiful that she could be identified through a tatoo on her person. They were sure she was on the Roof. A couple of the girls were asked to say a word or two ahead all the time, and

[illegible]

Gene, Buck and Dave Stamper wrote the show. They have two or three good songs. Joseph Urban redecorated the Rialto, and there is a stage setting on the moving stage. Ned Wayburn directs the show. Bill Kurth is running the rest.

HARRY LAUDER SHOW.
The Lexington Theatre fits about
classes of attractions—the Chicago Opera
soldier shows and Harry Lander. The

The Lexington Theatre sits about 100 feet from the city's largest collection of attractions—the Chicago Open House, the two new Harry Lander. The theatre is the last of the city's theatres to know what to do with the place until Morris planted Lander there. That was a risk. It was a foregone conclusion. The theatre for the present engagement, a repertory company, was to be engaged for a double engagement for one week, the 11th matinee Wednesday, Thursday, Friday and Saturday) the house was about 400. Everything was taken too in the 40 odd minutes before the 10 o'clock performance. The permission Monday night there was a box office line after tickets.

When Mr. Lander was here in the spring of 1911, he showed at the Lexington, starting with a farewell tour, which was followed with a repeat week of the same programme—the first time for vaudeville in the city since the first time for vaudeville in the city. Just prior to his last engagement, however, it was announced that he would make an Australian tour. The Lexington Theatre was the only one in the city to have a box office line after tickets.

Though a capacity audience was assured, the band leader did not forget our wounded boys. He made a visit to the Greenbush departmental hospital and invited all who could come. Several hundred convalescent doughboys were on hand taking up a portion of the rear of the chairs. They hobbled about on crutches and in wheelchairs. Cakes of chocolate were passed to the

Mr. Lander was on the stage just one-half hour, making his entrance at 10:35 minutes, making his exit at 11:05 minutes. Fifty-five minutes of his performance was devoted to his songs, mostly new ones. In character save one, his "Victory Song," which he gave the title "Don't Let Me Down of the War Any More, Just Let Us Love." It's a march number and a crowd-pleaser that can be made a popular hit.

could not keep from speaking of the pleaded for justice; real justice to out to the Hun. He said that when justice was signed he heard and saw all bration, but for two days he was the man in the world. He didn't say why audience guessed; it was because he was beneath the red popples of Flan touched on the horrors of the sea, as committed them, and begged that t years' restriction against the German sea craft, which England, France, and Norway have sworn to observe.

In speaking of one of his visits to the boys in France, he said he was at the American front and that he had sung a song for the boys of the 27th New York.

One or two of the new numbers offered by the band have been in the repertoire for some time last year, though they seemed fresh opened with "Back to Where the Soldiers Went," "I'm Waiting for Me" (with "There Is Love in Every Heart") and "When I Was Twenty-One." This new number as an old man. He switched to a more serious note later in acknowledging a request from the soldiers did "We Home Minded Men." The song was a little sad, but not yet the lyrics of London's spirit as the delicate comedy commenced. The number from the last show was a good one, which was a very nice piece and all counted high score. As the chanty song he told of how "in the old days" there were men who had a cough and whom the doctor should be glad he could cough at 74,

The arrangements in the front were rather than back stage. During the vaudeville section, the curtains failed several times and the orchestra appeared need of practising. But the spotlight was about the limit. The way the object and the number of times it occurred was aggravating.

[illegible]

Broadway having no first night performance Monday, found many persons of prominence in the house. No one moved until Mr. Lander was through and the bagpipers got to their finishing touches. Mr. Lander finished his speech by mention of his fund for the soldiers for which he asked support.

The fund was \$350,000, gathered through his own efforts. Before leaving the stage he gave an autographed copy of his book, "A Man in France," for \$250., the money to go to the fund.

THE LITTLE BROTHER.
 Rabbi Elikan.....Wnlker W
 Father Petrovitch.....Tyrone
 George Lubin, his ward.....Richa
 Shlovitch, marriage broker.....Sam
 Rube Samuels.....William St.
 Mr. Vanderlinde.....John
 Marie Bereshofska.....Edyth L
 Bridget.....Mary M

The time worn theme of the clash of religious creeds is the one on which Goldsmith and Benedict James have to play "The Little Brother" in which Whiteside is starring this season under the direction of Walter Haast. While this may not be the most perfect example of overwriting, it is, however, one that calls all the elements that go toward making an attraction that will attract box office.

The cast is exceptionally fitted to the task of delivering the message contained in the script. The characterizations by Mr. Tyrone and (the featured number of) the play, "The American stage in a number of years."

The one question now is, "How long will it take to keep the play at the Belvoir?" It seems hardly possible the capacity of the house is sufficient to pay the salaries.

company, and calls for the play. The local businessmen, who he says "cannot create a distinct business," are not interested at first, but it is one of those plays that receive a tremendous amount of word-of-mouth advertising. No matter what the faith or religion of the auditor, he will come to the theatre a booster for the attraction. One night the reviewer saw the performers sit between a Catholic and a Jew, and the play was the first time that certain dropped and loaded the play. "The Jews," he says, "are particularly. As the piece is based on the relationship between the Russian Church and the Jews, surely a fair estimate may be made of the effect of that the play will have on the minds of the two faiths in general. The locale in which the scene of act

the Rabbi Nikan has settled
ter, Judith, after having
massacre at Kiev, Russia.
this massacre the wife of the
shock. Years prior to that,
the Rabbi received his con-
fession another program of
Russian town. His younger
time a babe, disappeared, and
years of his life that he
Rabbi lived in hope of hear-

At the opening of the picture Judith, has become betrothed to the Priest of the Russian Rabbli and the Priest are a young but the young people run coming in and announcing their first act, only to be turned on scene is one of the strongest comes as a climax to top the Rabbi that the Russian priest, vitch, is the fanatic who reneams to massacre the Jew.

From that point on there was no play except to bring about the fact that the Russian people were "the Russian people Brother," and that he was a Jew. This is cleverly handled about a stirring speech at the delivered by Walker Whiteside is to the effect that the group which has just closed has a leveler of religious creeds, that the fields of France have come priest, rabbi and minister to the needs of the dying war

As Rabbi Elkan, Mr. White is ideally suited to him as a forceful in the less sympathetic priest. Richard Dix as the man a capable performance, but as Judith must be given a remarkable performance. The mother of the priest is a capable characterization.

The comedy relief is furnished

their
them

Men	Mikado of Japan	.....	W
Text	Nanki-Poo	.....	W
	Pooh-Bah	.....	H
ance	Pish-Tush	.....	H
auder	Ko-Ko	.....	R
their	Neeban	.....
and his	Yum-Yum	.....
plied	Pitti-Sing	.....
aid	Peep-Bo	.....	G
his	Katisha	.....	J
old	Gilbert and Sullivan's most	.....

is this country was presented at the Metropolitan Opera House, New York, by the Society of American Artists in their second season of opera. It was Gilbert and Sullivan were of the audience would indicate that they are still partial to the tunes of these great English composers.

of those noted singing colportage. The company gave a talent show with the result that particularly good and the chorus might momentarily have closed and thought they were in the London come quarter of a century. The honors were so fairly divided would be unfair to pick out one. In the revival of an old favorite Mikado," the audience does not listen to the individual actors do to hear rendered the music and catchy music which has existed in their minds with which once heard, have never tan.

It would have been hard to believe that the delightful Yum-Yum than Ella in spite of her diminutiveness fully sweet and strong voice. Well and Gertrude Shannon trio in "The Three Little Maids." John Phillips played Nanki-Early with "A Wandering Minstrel" voice, although not strong, with his rendering of the song.

Those old rascals, Poohbah and Ko-Ko, who furnish most of the very amusing and collectively, individually and collectively, Him on the List" brought us verses about the ex-Kaiser and officials was most generously giving one of the duets between

and John Phillips, a number sitting in the upper boxes to stage a small British flag, which peeked up and stuck in her hair, continued with her song.

William Danforth was the par, and was screamingly funny. Josephine Jacoby as Kathia, the voices and they can act as well.

The company is now in its 12th house, originally the engagement for 6 weeks. Business has been around \$10,000 weekly, with last week's gross of \$12,000.

NEW ACTS THIS WEEK

Annette Kellerman and Co. (3).
Singing, Dancing, Diving.
30 Mins.; Full Stage (Special Set).
Palace.

There was a time a few years ago when all that was needed to have the vaudeville public break down the doors of a theatre in their anxiety to get into the house was to have the name of Annette Kellerman outside in electric lights. That was before Annette Kellerman became a celluloid star. Now Miss Kellerman is making a "farewell appearance" in vaudeville and it is stated on the program her appearance this week is the first lap of her journey around the world in her own intimate revue. Assisting her are Ted Doner and Herr and Weston. Mr. Doner in his single hits and the team with their dancing outdistanced the star in point of applause gathered. The turn seems to have been rather hastily constructed for the Palace engagement. Miss Kellerman and her company were bound for parts across the foam and all their scenery was aboard a vessel that was destroyed by fire. (This information vouchsafed by one of those competent and acts.) The result is that the turn has a special drop in "one" before, which all four members make their initial appearance with an introductory song. Following this Miss Kellerman offers a toe dance, with all of the simple toe steps, and which did not cause the Palace audience to enthuse at all. The Kerr and Weston specialty, which followed brought hunters of applause. Miss Kellerman next offered a specialty on the wire which also failed, to strongly score, and Kerr and Weston again stepped into the picture as the applause waned. Then Miss Kellerman went after the singing honors, but could not reach them. Doner was a riot at the time that someone was needed to fill in "one" while the tank was readied for the Diving Venus. The tank was the finish and Miss Kellerman did her aquatic stuff for several minutes. At the finish, however, there was applause for everyone.

Prod.

Corinne Tilton.
Songs and Impersonations.
15 Mins.; One.

Corinne Tilton seems a great admirer of Nan Halperin. As a matter of fact she is Nan Halperin all over again, on the stage. As one watches her work the wonder that overcomes you is that there can be an admiration so great that one article should present a perfect impersonation in mannerism, intonation and style of songs of another without doing the original the courtesy of announcing it as an impersonation. Miss Tilton's vocal impersonation is little short of remarkable. Her opening number is a very humorous impersonation after which she does the "Kiddy" impersonation that is the mark of the impersonation that you plant earlier in the act. The "See It That Way" number is another clever bit of impersonation and finally the Bridal number delivers the regulation Halperin finish. True, it may be contended that Miss Tilton isn't using any of the numbers that Miss Halperin has had in her repertoire, but the numbers that she is using are about as close as they could be to the impersonation type, and it will be impossible to refute the accusation that the voice intonation and bits of business are not those of Miss Halperin. Miss Tilton was one of the devoted hits of the 23rd Street bill during the last half of last week.

Prod.

Wm. L. Gibson and Regina Connelli & Co. (1).

"Their Honeymoon" (Comedy).
25 Mins.; Full Stage (Interior).
Palace.

A playlet of comedy values that would have made it a treasure in the days when the Princess ran honest plays. Aaron Hoffman is the author. He has taken a theme used before in a million different ways, but never exactly in the manner he has employed it, and the result is a sketch that one might say is typical of "1920 vaudeville." It is ahead of the times. The manner in which it is played is delightful, and the manner in which the Palace audience accepted it Monday night shows that they know a good thing when they see it. Billy Gibson and Regina Connelli give a clever performance of the young couple on their honeymoon, stopping at a hotel at Niagara. The story has the man and wife arriving at the hotel, an old fashioned one, because the girl's mother suggested it. The old girl had spent her own honeymoon there 20 years before. As this was the first stop on the "tower" hubby was all in a flurry and wife was very much to the "nerves." So much so that she starts to take it into hubby, who then turns and battles wifely to a finish and beats her to a frazzle. Wifely finally declares she rejoices in the fact that her husband has the stronger will and then hubby comes back that the reason that he wanted to battle for an understanding on the first day of their married life was because her mother had suggested it. It seems mother was a success as an author and poor father was just an authoress' husband, her will having been the stronger, and the result was a marriage that was not as happy as it might have been had daddy been a success and mother the authoress. Hoffman has told the story in a comedy vein that brought laugh after laugh, and Gibson played the young husband wonderfully well, while Miss Connelli was a heroine to all of her friends. First as the defiant little spitfire she scored an impression, but finally as the weepy willow she really triumphed. This is an act that needs just a little playing to make it one of the real laughing hits of the vaudeville season. It played last season with another company over the Orpheum Circuit.

Prod.

Estelle Sully.
Songs.
12 Mins.; One.

Estelle Sully, formerly in a turn with four other members of the family and later with the Three Sullys, has launched her single act from indications will be as successful as the old turns. The opening French number gives her an opportunity to flash her big black eyes which wins the house over at the start. This is followed by an Irish number, ballad and speech, too long, and she closes with a Navy song. Her encore number warranted another return but Miss Sully ignored it. Although vocally weak, her voice is a pleasant contralto, and the only time when it's not in during the ballad. She is nicely dressed, good looking, young and with all these things should make good. Her title "The Black-Eyed Susan" fits her well. Her facial make-up was too heavy and dark-Friday night.

Wright and Earl.

Singing and Dancing.

7 Mins.; Full Stage.

Opening with a song and dance the man and woman follow with old fashioned and modern dances. The duo make a neat appearance, are pleasing singers and acceptable dancers for the small time. The work is along the lines of the regular run of ballroom dancers and in an early spot on the small time, should do.

Tuba Marquard and Band.
Instrumental.

20 Mins.; Full Stage (Palace).
Hamilton.

Rube Marquard, of the Navy, steps out in "one" and announces he is "just a ball player with nerve but the 12 boys are going to pound out some jazz music," which speech starts the act. The curtain is raised and twelve gobs are seated about the stage. Marquard turns his back to the audience and goes through some of the gestures used by a band leader. After a jazz number Marquard has another speech in which he states the boys can play just as well without him. He leaves the stage as they play an old fashioned ballad which drags. Marquard steps out again and announces a new trickly number and the gobs play an Oriental jazz in a noisy manner. Another sailor song "The Navy Will Bring Them Back" to big appreciation and Marquard announces a medley of popular numbers during which they all dance. The boys continuously bumped into each other during the medley and popular numbers are rendered in fast style and another speech finishes. The act is a good flash and although Marquard might have the pulling power as the boss office he has nothing to do in the act. The act can merely be used as one exploiting popular numbers and that not any too well. A new finish would help more and a rearrangement of the melodies employed might bring it up to a higher standard.

Burns and Wilson.

Talk and Songs.

10 Mins.; Two (Special Drop; Interior).

Harlem O. H.

Man and woman. The drop shows hospital office where doctor and nurse exchange conversation with songs offered singly and doubly at the finish, the pair discarding their hospital garb for evening clothes. Much of the exchange hinges on hospital talk, with some old wheezes. The nurse is flip with the kidding of the doctor along familiar lines that has doc ranting and raving for moments, the comedy fling scoring. In songs the duo went at it in a regular musical comedy style, although the woman with her "After You've Gone" affected a jazzy-dimpying mannerism bespeaking the new coon-shouting type. Their best efforts were at the close with "Let's Do One Thing at a Time," with a suggestive lyrical twist that was accepted in a laughing light when the woman commenting on their marriage and the subsequent acquisition of six children brought forth the refrain from the man, "let's do one thing at a time," etc. The act can be counted surefire in the pop houses, but the larger houses may look askance at some of that exchange. At the Harlem it was voted a hit.

Mark.

Nevis and Gordon.

"A Holland Halloween."

16 Mins.; Full (Special).

Nevis and Gordon have gone to some expense in obtaining a very striking set done in Dutch blue with a very handsome curtain. In this they are presenting a pretty little romance that gives both an opportunity to sing and dance. The scene shows a bit of Holland near one of the wells close to the dikes. It is Halloween and the man of the team looks into the well to see the reflection of the face of the girl he is to marry. But instead of the reflection he finds the girl herself. The well must have been struck by prohibition for when the girl emerges she is perfectly dry. The story is told pleasantly and all of the numbers seem to have been written specially. After the act has had a little rest, Mark Nevis and Gordon can expect to go right along in the better houses in about the third spot. The set adds a lot to the turn.

Prod.

Ward and Pryor.
Songs and Talk.

17 Mins.; One.
Fifth Avenue.

Will H. Ward and Martha Pryor. It seems the same Ward of burlesque fame, former Dutch comedian, who retains a title of the German accent. Ward, in natty dress, contrasts his bald head and his age as compared to that of Miss Pryor's. The latter is a young girl, brunet, with a contralto voice of considerable strength and quite some melody, though she does use it to sing rags, jazzes and blues. Miss Pryor looks very good, as a girl and as a performer. Mr. Ward easily works the women of the audience into laugh. There are several numbers mostly handled by Miss Pryor, although Ward has "Where Do They Get Them?" which he does well enough with. During the "Daddy" song, that just fits the contrasted couple, as Miss Pryor reaches the finish, an alarm bell-sounding like a police patrol's is loudly heard. Both people on the stage are startled by it. Ward exclaims, "Don't tell Your Honor about the alarm!" The Fifth Avenue bunch fell off their seats at this. Ward employs a putty nose that doesn't appear required. Also the love lozenge or tablet business should find substitute. That is the common. Miss Pryor opens with "Rock-A-Bye Baby" and closes with "Regretful Blues" for an encore. While the young woman sings it very well, it is placed too late. They need a better finish, also, a regular story to bring them on and hold them there. The moving picture talk means nothing. The best it does is to allow the girl to make a very pretty change. Ward and Pryor seem to be set for big time. The combination, an old man and a young girl, should make that certain with Mr. Ward's comedy and Miss Pryor, and some new material.

Sime.

Gill and Veak.

Comedy Sketch.

13 Mins.; Two (Special Set).

Hamilton.

"Help Yourself" has Gill and Veak and if they could help themselves to a new finish the act would be of big time standard. The setting shows a back drop in two with a well dressed lunch counter and two one-armed lunch chairs. The opening describes the man walking out balancing a cup of coffee and a sandwich. He uses several props hung on the curtain such as salt, pepper, sugar and napping and as he sits down to read a paper, a woman, dressed in blue street clothes, enters and calls for a waiter. He laughs at this and as he is reading his paper she helps herself to his food. Next is cross fire comedy talk about the food and general conditions in this kind of eatery. Some bad table manners by the man are used for laughs and a bit about loaning money is well worked. A double recitator at the food served in the restaurant, rendered in a spot light to incidental music, is a closer. The act needs a little story to fit the setting and a stronger finish before it can be termed a regular vaudeville act.

Flying Keelers (2).

Aerial.

5 Mins.; Full Stage (Apparatus).

5th Ave.

A fast trapeze turn, with man and woman, similar to the many others. A new trick is a toe-toe hold by the man below with the woman on the bar, they taking wide swings. The finish is the long let-out swing that brought an involuntary exclamation from many in the house. It has been done so often the exclamations denoted how many new patrons are constantly attending vaudeville. There is some talk and a bunch of the melodies by the woman while in action. It would be better as a strictly "dumb act," as good as the others of its kind.

Sime.

Pierre of Alsace-Lorraine.
Songs (Basso).
15 Min.; One.
Harlem O. H.

The use of "Pierre of Alsace-Lorraine" touches a responsive chord at the start. But back of this title there is a basso—a rather stocky-built man who, in Bohemian garb—a peasantry manifestation of Alsace-Lorraine perhaps, who sings well. Not only does his voice reach a very low register, but Pierre enunciates well—exceptionally so for a voice that is of operatic flexibility. His main number is a lyrical reference to the Alsace-Lorraine of 1870, of the transformation from French rule to German regulation, with a closing line about the return to the old French days by the recent liberation of that domain by the Allies, with a neat little pean of praise at the end for the soldiers from the U. S. A. It's well composed, timely and, furthermore, well sung. For an encore he sang "The Rosary," and rendered it quietly, but impressively. At the piano was Jack Dale, a corking good player and who handles Pierre's accompaniment glibly. Pierre should pay more attention to his make-up; his facial aspect in particular needing a finer finish. He was a success uptown. *Mark.*

Helen Eley.
Songs.
12 Min.; One.

Helen Eley as a single in new regiment and new song layout, "exclusive" according to contract with the writer, bids fair to achieve success now. The Alhambra audience last week applauded her efforts enthusiastically. Miss Eley had Titian hair dressed for the occasion, with the back trellised like a peacock's tail. It bobbed up and down when she was singing the single "Ira la in the Bitter End" number. It wasn't intended as a comedy accompaniment, but the way it swayed made it so. Her opening was about a girl's fickle heart that could only be true for an hour or so. Then followed the "Baby talk" number, with Miss Eley registering more solidly with the number about being a sadder but wiser girl. It was the lyrical twist of this one that sent it over for a laughing score. In conclusion she offered "What Do They Do to the Girls, Granddaddy?" which referred to the old men copying the chicks with a tag line "the older they get the younger they get 'em," and this number had more of a jazzed swing than any other of her repertoire. Miss Eley is paying more attention to the lyrical side of her turn, making sure to get the comedy intent rather than go in for any display of voice. In this respect she sacrifices her voice, but as the songs are well written she intended, Miss Eley is following her teacher's instructions. As Miss Eley becomes more familiar with the line of work cut out for her, her success will be more pronounced. She has the looks for a prepossessing single. *Mark.*

Ruth Moore.
Songs.
11 Min.; One.
American Roof.

Ruth Moore is a singing single. Her voice is soprano, with Miss Moore sticking mainly to numbers easily understood and which are best adapted for the pop house audiences. She didn't look so bad in her stage costumes, although Miss Moore seemed to bottle up her personality until near the finish of the turn. Sandwiched in between acts on the American bill that sang Miss Moore's handicap was all the more noticeable. Miss Moore reaches her high notes with apparent ease, but her opening efforts were not as successful as the vocal routine may have looked to the singer on paper or in rehearsal with the piano. She will pass in the pop theatres. *Mark.*

Ashley and Skipper.
Talk, Songs and Parodies.
22 Min.; One.
Fifth Avenue.

Herbert Ashley and George Skipper in the turn in "one," first done by the same Ashley with Jack Allman. Mr. Skipper probably was formerly of the Skipper and Kastrop. The talk at the opening of a Hebrew discovering a young and despondent man on a bench about to commit suicide runs as before, brightened up, and with the same laughing punch when the Hebrew advises the youth to shoot himself, due to the fact that he wanted to marry a girl who would not return to him the diamond ring he had stolen the money to buy for her, to save him from arrest as a thief. The talk appears to have been quickened or condensed. This improvement could have been expected. Mr. Skipper made a good impression, once the audience grows on more familiar terms with him. His is one of those likable singing voices that sounds cultured. He sings with excellent effect three songs, and each has a few Yiddish parodies. Ashley had a parody ready for that new French number, about the motor car, that is a comic in itself, the hardest type of song to parody, naturally. He had a few Yiddish expressions intermingled and the parody was as big a laughing success as Mr. Skipper's rendition of the straight version was a hit. The other numbers were "Until My Daddy Comes Home" and "Sinner." They did almost as big. The two men have happily struck off a simple expedient for a finish, also encore exits, that is a prize winner for further applause, since the house is made to know there is another parody waiting for them, although the orchestra's music immediately struck up did not so inform them. Mr. Skipper asks Mr. Ashley to go, and Ashley protests and permits himself to be dragged off the stage, softly saying he knows another song. The turn is big time and in shape. *Sime.*

Weston and Elaine.
"Ain't We Got Fun" (Comedy Skit).
20 Min.; One.
Hamilton.

Weston and Elaine (man and woman) open with a talk which means little, and until the act is half over does it do anything worth while. An imitation of a goopher bringing a girl to a cafe for the first time and giving her her first highball when it scores laughs galore. The duo should introduce it sooner. The French song for a close was also put over well, but one is enough. The turn will do nicely on the bill, and until the act is half over does it do anything worth while. An imitation of a goopher bringing a girl to a cafe for the first time and giving her her first highball when it scores laughs galore. The duo should introduce it sooner. The French song for a close was also put over well, but one is enough. The turn will do nicely on the bill, and until the act is half over does it do anything worth while. *Sime.*

Shelton Brooks.
Songs and Piano.
13 Min.; One.
Fifth Avenue.

Shelton Brooks is a colored professional who has within the past several seasons delivered something in the way of his new number of the jazz type. He came through with "Strutter's Ball," and followed with "Walking The Dog." He had been appearing teamed with Powers. Seated at the piano, which he played with gloves on, he sang his ditties and told stories. Some of the latter are particularly old, but they got the laughs. He sang the familiar "You Lost Your Mind," but something new came with a parodied affair about "When the Lion Was Marching Through Tennessee, I Was Marching Through Georgia." He finished with a melody of "I Song," he wrote and exited with a dance. Brooks shows no real strength alone. He won fair returns, leaving a doubt whether he can deliver in bigger houses as a single. *Free.*

Mosconi Bros. and Sister.
Dancing.
7 Min.; Full Stage (Special Set).
Colonial.

In offering the new act in which they have enlisted the services of their sister Vena, the Mosconi Brothers (Louis and Charles) have given vaudeville nothing new excepting a setting. The act is set in a yellow glow, a green drop with a special ceiling and a green background which opens in the center. The first number is done by both boys with their sister and is the triple high kicking dance done to waltz tempo they formerly did with Besie Clayton. Next came their double acrobatic waltz number done by the two boys and then Charles and his sister did soft shoe specialty. Louis' eccentric acrobatic specialty, which won him distinction, went over nicely and then the two boys finished with their double acrobatic dance in which Louis does his sliding steps. As a finish the sister runs across the stage and endeavors to imitate Louis' steps as done at the finish of the dance. The act ran only seven minutes, which is too short for a feature turn and the music seems to be arranged too slowly. The dressing is carried out along neat lines and the sister, while she has little to do, adds to the picture. *Sime.*

Millard and Marlin.
Talk and Songs.
16 Min.; One (Special Curtain and Drop).
5th Ave.

Boy, girl and piano. They sing and talk, with the girl at the piano for one accompaniment. Just shows that what useless use a heavy piano may be put to. A special drop is behind a special curtain. They sing several songs, entering to a wedding march strain and try to make that sad, through "marriage," although the girl, "a young girl," in appearance to do anything with it. Later when the girl, in her cutesy voice, says "Hon," the boy replies, "Don't call me a Hun." Probably before the engagement ended one of the stagehands told him the war was over, and maybe also how many times before him the same gag was propelled from that suffering stage. The girl sings and doubles they assume tough attitude for the finish, try to get away with old sidewalk melodies in a medley and close with what may be a tough dance to the tune of "On the Bowery." The act will do for small time in 15 minutes. How to get it to 15 minutes will be the hardest, probably. There are a couple of plain drawbacks to the turn. One is that the couple must convince the audience they are trying and are not overconfident. The other they will find out themselves sooner or later. The young man may be credited with singing "The Worst is Yet to Come" as an advance heard has yet done it. He did that while in character as the tough boy. *Sime.*

Cummins and White.
Songs and Piano.
6 Min.; (Special Drop) in Two.
Colonial.

"At the Garden Gate" is the new act of Cummins and White, and while the billing states that it is a spectacular pantomime, it is a gymnastic act in different dressing. The top mounter strolls on with a camera and the bandstander carries a "Get to Come" sticks. They pose for photographs and the top mounter uses a golf stick upon which to do a hand stand while his photo is being snapped. From this point on the act loses its novelty. Kings are dropped from the flies and the understander does some lifts in a spot light. A rope dropped in "one" gives the top mounter a chance for 23 back arm twists and lifts which went nicely. The understander then carries the top mounter about the stage on his forearm and a series of lifts lets the act off lightly at the finish. As an opener or closer on the big time it will do. *Free.*

Clayton and Clayton.
Pictures and Songs.
11 Min.; Three (Curtained Interior).
American.

Clayton and Clayton have a mixed act. The man is dressed like a Bohemian artist, and draws a series of pictures with colored chalk, which for the most part were of ordinary outline. However it gives him a chance while at the easel to keep up a running talk, most of it aimless and ineffective and hard to make out as he stands with his back to the audience. The woman plays the piano and sings. The effort to give the act a truly artistic atmosphere plus a quiet evening at home, trimming, and the man's talk intended for comedy does not so far phrased. The act could stand a complete rearrangement, as it seems loosely slapped together in its present shape. There is little novelty to it even for the smaller houses. *Mark.*

Gara Zora.
Symbolic Dances.
10 Min.; One (Illuminated Effects).

Gara Zora, well known in New York, is now billing as India's Newest Export. Interest in her new turn is not the dances however but in the illuminated scenic effects, accomplished by projection upon a white screen. The charming Zora does not quite take up the width of the ordinary drop, but approximately so, nor do the pictures, consume the height usually required. It is the first time the effects have been tried here publicly. There is however an invention brought over from Europe by Frank Thomas who secured the wide-angle lens device in Brussels just before the war. As shown privately the Thomas device projects from the rear of the stage and fully fills the scrim drop, so that it is impossible to tell whether the projection comes from the front or back. The effects make the man much better than Zora's which are projected from the gallery. That leaves an angle on the pictures and at times the pictures themselves cover the dancer's face in spite of the soft spot supposed to blot out the tracery of the projected designs. Many of the pictures show foreign architecture but several with "moving" fishes are so poor that they should be taken out of the show. Because of the illuminated picture Zora is not plainly seen. *Free.*

Tom Brown's Revue (6).
Music.
18 Min.; Four (Interior).
Harlem O. H.

In this newest of Tom Brown contributions to the stage there are five women and one man. Heretofore Mr. Brown has gone in for musical outfit running to the male majority, but in this revue the women put the turn over. The man is there to play the lead on the saxophone more than anything else, although three of the women handle the horns effectively and produce excellent harmony. Brass numbers predominate, with the women taking care of the changes nicely. One woman plays the piano and sings, her voice being of high register and more voluminous than generally found in vaudeville combinations. Another woman also is at another piano, but before the turn is over demonstrates that her forte is with the violin. There are solos and mixed numbers, with the combined brasses forming the main foundation of the turn. The act was very well received. *Mark.*

Henry Pearce and Frank Burks.
Songs and Talk.
15 Min.; One.

These boys are doing an act typically small time. Their routine comprises act by far. They can fill in on small three songs and a number of gags. One of the boys "works" straight while Pearce leans in and demonstrates closing the door "He Loved Her But She Moved Away" is the best thing in the time in an early spot. *Free.*

SHOW REVEALS

PALACE.

Vanderbilt is a mighty fast-moving entertainment. That is, the public like and dislike of offerings presented up to a decided time in a year or two. This was shown at the Palace this week. There were several offerings that made the "speed" with which vaudeville travels. One was Assante Kellerman (New Act), and the second by Billy Gibson and Regina Connell entitled "Their Honeymoon" (New Act). Miss Kellerman is to all appearances about two years behind the time as far as vaudeville is concerned with her present offering. There may be extenuating circumstances. Mr. Hoffman, who is the author of the "Honey-moon" sketch, is about two years ahead of the times.

In between those two periods there was sufficient of today's vaudeville to please a crowded house and, even though the show run until almost 11:30 Monday night, the audience remained to the last. Incidentally, the closing act, Asahi Troupe, Japanese, displayed an exceedingly clever bit of showmanship by cutting the first portion of their act and doing only the five minutes of "black act" with the water and red-fire finish. It was enough, and it held, whereas had they opened with their "black work" the audience would have undoubtedly drifted.

When one considers the handicaps that the bookers for the Palace have worked under to obtain the current week's bill, there can be no blame placed for the length of the show. Adele Rogers, who was here last week, had to be dropped out of the show to join "Hitchy Koo" in Chicago. The show was then made up with a motor accident and was of necessity out of step of that Assante Kellerman, about to sail for Europe. But her emergency aboard an outboard vessel, was called in at the last minute. The show was then made up with a motor accident and was of necessity out of step of that Assante Kellerman, about to sail for Europe. But her emergency aboard an outboard vessel, was called in at the last minute. The show was then made up with a motor accident and was of necessity out of step of that Assante Kellerman, about to sail for Europe. But her emergency aboard an outboard vessel, was called in at the last minute.

The new weekly started with the opening act, Tarran, on at about 8:30. Joe D'Leer and Sam Green, in the second act, got the audience when they went into synchronized measure and on the third act, "The Honeymoon," in the third spot, was the first laugh-getter, and the act stood up wonderfully. Although somewhat "little" in the playing at present.

Henry Lewis, No. 4, stopped the show completely, and he did it with a gesture of ease. He followed the sketch and, although hand-drawn by a stage man, but of her every move the curtain could be raised on him, he shot right into his routine and got laughs from the start.

Eddie Leonard and his ten blackface boys closed the first half, and there was another dropping of the show. Even though the intermission sign was flashed the audience refused to leave their seats until Eddie took a final bow.

The second half commenced with Asat Adair who, with her partner, did a very cleverly pleasing. Her opening was a little slow, but she speeded along and at the finish put over "Hello Alexander." Her comedy talk in negro dialect that was a scream. Miss Kellerman and her partner followed the stage until 10:00. The time the clump Chick Lee. He held 'em and made 'em laugh, although the house must have been after show weary when he arrived. At 11:20 they were still asking for more.

The Red Cross feature was closed by the bill entirely. Fred.

COLONIAL.

S. R. O. Tuesday night for an excellent show, with Clifton Crawford taking the honors. Several stages, all dispensing melody, no distinction, and the dancing of the show was done by the new Mesopotamian Brothers act.

The Gladiators, featuring a clever top mounter, showed a very cleverly pleasing final trick. Their gymnastic feats were done rather slowly. "The Boy," merrily, his clumsy appearance by an unsightly rip in the sleeve of his coat. His acrobatic dancing was very good, and when he and his partner went his. Stevens and Hollister appeared in "Out in California," which at one time called "The Locked Out." It tells a little situation story in a comedy. Stevens and Hollister were many opportunities. Hollister appears as a slightly intoxicated club man who leads Miss Stevens to meet the man which are put over in some lively cross fire character. The act has been seen at the Palace and but is closed up in the center by Miss Stevens' idea of imitations.

Mr. Crawford was then everything acting "Gunga Din." He started with his impressions of the audience at a motion picture theatre and went right through the show, a new Kipling poem. The Mesopotamian Brothers, assisted by their sister (New Act), closed the first part.

After intermission Fritz Schaff sang several restricted numbers. "Rainbow" matches "The Girl" and the second comedy. Orth and Cody followed with their comedy act, and then came the new French. Other things in French and he replies in English. The final song was sure fire and the show was a great success, although they finished rather slowly.

Miss Norton and Paul Nicholson revived "Elvis' Affairs," and while they were not new, they were very good. The comedy sketch they closed up the entire show. The comedy sketch they closed up the entire show. The comedy sketch they closed up the entire show.

Ruth Royce scored with published songs. She opened with a new character number and then sang a new song. The show was a great success, although they finished rather slowly.

ROYAL.

Attendance at the Royal Tuesday night was exceptionally big. The program was changed somewhat due to Allan Rogers being unable to appear. Rogers was replaced by Diamond and Brenna, but as their wardrobe was delayed Wood and Wyke substituted. The latter turn had to retire from the bill Monday night, and Ray Shaw and Co. (New Act) went in instead of showing after the rest period show was moved up to fourth and Norton and Melotte moved to the latter position.

Ollie Young and April started things rather slowly with their bubble blowing turn, but they held attention and panned. It's about the only act of its kind, and for a trip around the circuit should be successful.

Victoria and Gladia, billed as "Those Men of the East," were away off in the billing, as about the only harmony in the turn in the double accordion opening and the Italian melody which was very much to the money with its sunny Italian strains. The girls gave the change of a good act, but as it was not in the show.

Traversa and Douglas, assisted by Loring, did a comedy play entitled "The Merry Glory" (New Act). The show was a great success, although they finished rather slowly.

Ray Shaw and Co. (New Act) were next, and the act was on the bill to be up on new indicators which are in their first week of the season. The act was a great success, although they finished rather slowly.

Following intermission Norton and Melotte did a comedy play entitled "The Merry Glory" (New Act). The show was a great success, although they finished rather slowly.

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Berry McCormack and Co. pulled every ear, veally and otherwise, to save the vaudeville show from sinking. The act was a great success, although they finished rather slowly.

It remained for Danny Simpson to cap the bill with a new song. The act was a great success, although they finished rather slowly.

HARLEM OPERA HOUSE.

Business at top notch. No special night arranged Monday, but the audience flocked in round numbers just the same. The show seemed to give all satisfaction, with each act receiving its share of attention and applause. The bill brought up quite a number of new acts, with a sketch among them that seemed to strike a happy medium, judging from the applause it received at the finish.

Frank Hartley opened the show and did very well with his act. The act was a great success, although they finished rather slowly.

Next to closing was Fred Allen, with a nut act that brought many bits of crisp chat. The act was a great success, although they finished rather slowly.

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HAMILTON.

Victory Jubilee Week not only drew the regular big attendance but had the rear of the lower floor packed with students Monday night. The bill for each act was increased two acts, making eight instead of six, and the show was a great success, although they finished rather slowly.

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musicians got set. Seymour's Happy Family billed things up with a trick opening in which the act was a great success, although they finished rather slowly.

May B. Brilliant did three special songs. The act was a great success, although they finished rather slowly.

The Royal Gascolines with their Sea Juggling scored the hit of the bill. Gascolines kept up continual chatter while he juggled various things. The woman is splendidly groomed, and a dog, which is featured, turns several double somersaults, all handled in a showmanlike manner. As encore bit took away from the effect of all the good work done previously.

John Gardner and Marie Hartman followed the picture and with their talk and songs scored the laughing hit of the show. If there was such a thing. However, the illuminated slides telling the audience how to behave in the theatre, using side road, throwing away cigarettes and the general attitude of the women. The act was a great success, although they finished rather slowly.

"A Southern Serenade," introducing five women and one man, closed the show with a very good song. The act was a great success, although they finished rather slowly.

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LAST HALF BILLS.

23RD STREET.

This bill started like a slow moving steam train, but after a few minutes it picked up and finished with four of the eight acts standing up. The act was a great success, although they finished rather slowly.

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(Continued on page 22)

NEWS OF THE MUSIC MEN

sick dogs and horses in connection with the Free Hospital for Animals at 350 Lafayette Street, New York.

The new revue which opens at the

SHOWS AT THE BOX OFFICE.

(Continued from page 3.)
a reduction in price were Act, Belmont, Bijou, Booth, Broadhurst, Casino, Central, Cohan, Comedy, Eltinge, 48th St., 44th St., Fulton, Harris, Liberty, Longacre, Maxine Elliott, Morosco, Park, Playhouse, Shubert, 39th St., and Winter Garden.

Owing to the several conditions prevailing this is Variety's first box office estimate for this season, covering the business of last week, which was clear of any untoward incidents and indicative of the prevailing theatrical situation on Broadway.

"Auctioneer" (David Warfield; (Manhattan); (6th week). About the fifth or sixth David Warfield revival of the "Auctioneer" in New York and on this occasion at a house far bigger than he has heretofore had, seemingly without trace of the slightest diminishment of popularity. Last week's gross nearly \$15,000 at popular prices because of great capacity.

"A Stitch in Time" (Irene Fenwick; (Fulton); (9th week). Despite the fact that this show, after having been panned by the critics and immediately looked upon as a failure it has been held on in New York. The producers, Oliver Bailey and Nathan Smith have a long haul and they may account for its remaining. With Joe Leblang's aid it is getting something over \$4,000.

"A Place in the Sun" (Comedy); (3rd week). Fairly good notes but isn't pulling. There is a "buy" of 200 a night with a third return but the brokers are dumping to the cut rates. Last week and about \$6,000.

"Be Calm Camille" (Booth); (7th week). Going along quietly and getting a fairly good play down stairs. Balcony going at cut rates. About \$5,500 last week.

"Betrosia" (Shubert); (4th week). A beautiful production that is a sequel to "The Bluebird" getting about \$10,000.

"Better Ole" (The Coburns) (Cort); (8th week). Moved up from the Greenwich Village theatre two weeks ago and duplicating its success on Broadway, the brokers having bought heavily and the demand being strong. Two additional companies readying for the road. Last week's gross over \$14,000, which is capacity. Cuburn in partnership with a downtown broker in the production.

"Betty At Bay" (39th St.); (2nd week). Not pulling. Brokers holding a small buy but sorry for it. Strong "dump" to cut rates with Leblang handling balconies regular both up stairs and in the basement. Gross wasn't over \$3,900 last week. "The Melting of Molly" due here soon.

"Big Chance" (48th Street); (7th week). Going along nicely. Some talk of moving show to another house but final arrangements keep it here indefinitely. Balcony sold at cut rate. About \$8,500 last week.

"By Pigeon" (Cohan); (3rd week). First dramatic show produced by Flo Ziegfeld in years. Was a great success in London, but American change killed by the war ending. Had four weeks' run, the last week 250 a night with a third return. The boys were badly stuck and joyfully hailed the closing Saturday night which will let them out of one week's investment. The site got about \$8,900 the first week and last week dropped to \$5,100, which led to the closing order being posted. The house may remain dark until about Christmas week and then reopen with the new Robert Hilliard play, "A Prince There Was."

"Canary" (Sanderson and Cawthorne); (Globe); (6th week). One of the mild hits with the hotels during the lower floor indefinitely. Got over \$21,000 Thanksgiving week. \$19,100 last week.

"Crowded Hour" (Jane Cowly; (Selwyn); (3rd week). Play scored a distinct hit in Chicago with company headed by Willette Kershaw, seems to have repeated in New York. Hotels

are taking \$250 a night for eight weeks and paying \$2.50 flat without a return. The show got \$12,000 last week and played to \$16,000 the week previously on account of holiday.

"Caddies" (Lyceum); (15th week). Moved over from the Belasco. Is pulling almost capacity. \$11,000 last week.

"Difference in Gods" (Bramhall); (3rd week). A revival without getting any demand from Broadway. "Everything" (Hippodrome); (17th week). Has one of the houses hardest hit by the epidemic. Did a gross of \$20,000 last month after a weak start. The takings for those four weeks were \$46,000, \$50,000, \$40,400 and \$51,000. Last week about \$48,000.

"Forever After" (Alice Brady); (Central); (14th week). William A. Brady made a bet on this attraction after it opened at the Central that it would remain in New York longer than "Friendly Enemies" which opened over a month previously. The show has been holding on and making a particular appeal to women. It will leave the Central about Dec. 23 and move to the Playhouse where it will be continued for a run. Last week the piece drew a little over \$8,000. The upper part of the house pulled by cut rates.

"Friendly Enemies" (Mann-Bernard); (Hudson); (21st week). Although a war play this attraction is still playing to capacity, due to the comedy element in the story. The brokers are still taking 400 seats a night and will continue to do so as long as the present demand keeps up. \$15,500 last week.

"Giv' Behind the Gun" (Amsterdam); (13th week). Prior to the epidemic was doing about \$16,000, fell for a while and then recovered to about \$13,000, holding to almost that since. \$13,500 last week.

"Gloriana" (Liberty); (7th week). Took on a new lease of life within the last two weeks since a number of changes have been made in the cast and the comedy bolstered up. Last week \$10,600. The hotels are carrying a buy and the upper floors are being helped a little by Leblang.

"Honey Against the Playhouse" (5th week). Does not seem to have hit the New York fancy although well liked by critics who predicted that it was another "Way Down East" in many respects. Will not show out at the end of next week and probably take it to Chicago for a run. Played to \$3,400 last week.

"Ladies First" (Nora Bayes); (Broadhurst); (8th week). Keeps plugging along although not getting a very strong play. A little over \$8,000 last week. Miss Bayes now owns the show.

"Little Brother" (Walker Whiteside-Tyrone Power); (Belmont); (3rd week). Exceedingly well acted play on a religious subject. Jews particularly endorsing it. Rabbi Silverman to recommend it from his pulpit. Got \$1,400 Saturday with \$2.50 prices. During the week the attraction sells out down stairs but not pulling in the balcony. This is necessary to make attraction pay as house is small and cast cost \$2,000 last week.

"Little Simplicity" (Astor); (6th week). Getting a fair share of business. The hotels have 200 a night with a third return and the balconies are on sale at cut rates. Played to a little over \$9,700 last week. Moving to 44th St., Dec. 23, making way for "East To West."

Robert Mantell (Repertoire); (44th St.); (5th week). Failed to touch house guarantee of \$4,000. Going out next week.

"Nothing But Lies" (Willie Collier); (Longacre); (10th week). Collier drawing a crowd, good following and the show is making them laugh. Got about \$7,600 last week with cut rate aid upstairs.

"Oh, My Dear" (Princess); (3rd week). Look like another Princess hit although show hasn't peaked yet. predecessors. Hotels have 250 seats a night for at least 16 weeks. With the

hotel extras the house got \$7,200 last week, the scale being \$3 downstairs and the loges, the last two rows of the balcony bringing \$2.50. This gives the house a greater money capacity than previously.

"Redemption" (John Barrymore); (Plymouth); (11th week). Played to nearly \$10,000 last week. One of the best acted plays in town and drawing a class audience, using no outside aid.

"Roads of Destiny" (Florence Reed); (Republic); (3rd week). Going along nicely. Got \$8,900 last week. Monday night, this week \$1,150.

"Ransom" (Florence Nash); (Morosco); (4th week). Seems doomed to failure. Played to \$4,300 last week; loss for show and house. Morosco wants "Cappy Ricks" to come in, but Charles Emerson Cooke holding house by agreement until after holidays.

"Riddle Woman" (Bertha Kalish); (Harris); (8th week). Fair success with great praise going to the star. Cut rates are selling for all part of the house. \$6,300 last week; \$8,500 Thanksgiving week.

"Saving Grace" (Cyril Maude); (Empire); (11th week). Next week is the last. Moved to make room for William Gillette in "Dear Brutus" opening Dec. 23. About \$8,400 last week.

"Sinbad" (Al Jolson); (Winter Garden); (15th week). Returned at the Century Sept. 2, went from there to the Casino and returned to the Winter Garden for its second engagement there. Jolson is still pulling and the show may remain after the first of the year. Is playing over \$30,000 although it has been in New York since last spring, playing constantly except for a few weeks lay off during the summer. Jolson proved the exception during the epidemic.

"Sleeping Partners" (H. B. Warner-Irene Bordoni); (Bijou); (10th week). A clever comedy doing rather well with cut rate help for the balcony. \$7,000 last week.

"Some Time" (Casino); (11th week). Opened at the Shubert but underwent a reversal of fortune on being moved to the Casino. The balcony is getting some aid from cut rates. Last week's gross over \$12,500.

"Tea For Three" (Maxine Elliott); (14th week). Clever comedy with strong play. Hotels handling 300 on the lower floor and the balcony going at cut rates. Nearly \$10,000 last week.

"Three Faces East" (Cohan and Harris); (18th week). It seems strange but the two plays that have had the longest runs thus far this season are war plays. "Friendly Enemies" and this piece with its mystery punch. This attraction opened on one of the hottest nights of the year, did good business for about six weeks and then began to slump, only to come back and today it is one of the biggest hits in the town. The hotels are taking 400 seats a night and asking for more. Last week the show played to \$14,550.

"Three Wise Fools" (Criterion); (7th week). Hotels handling 250 a night. Business about \$9,000.

"Tiger, Tiger" (Frances Starr); (Belasco); (5th week). Police investigation through Magistrate McAdoo receiving a letter informing him the play was immoral. He saw the piece and made minor suggestions. Result a strong demand at the hotels. Last week the show got a little over \$12,000.

"Under Orders" (Shelly Hull-Ellie Shannon); (Eltinge); (17th week). While not packing 'em in, this show is making big money because of the cast of only two people. Last week \$4,800, with the week previous touching \$7,700.

"Unknown Purple" (Richard Bennett); (Lyric); (13th week). With a house of 250 a night the show got about \$12,000 last week. The attraction is renting the house. Fell badly during epidemic but picked up. Thanksgiving week \$14,000.

"Yippee" (Fred Allen; (New Amsterdam roof); (1st week). Ziegfeld opened his new double show Monday night and the demand at the hotels for tables

was strong for the balance of the week. The two shows give the house a double capacity.

"Midnight Whirl" (Century Roof); (1st week). Morris Gest opened the new midnight show last night. Since September the roof has been making money although it was a consistent loser prior to that time. Last week it showed a profit of \$3,500.

The reports from the houses on the subway circuit are all to the effect that there is good business. The opposition of the Riviera to the Standard does not seem to have cut into the latter house any and the Bronx opera house did \$7,300 last week.

In the Times square section the Palace has been doing capacity during the past two weeks and the Columbia with burlesque has been jamming them in twice a day. The picture house business at the Strand, Rialto and Rivoli has also held up nicely during the last week.

Chicago, Dec. 11.
Estimated receipts of Chicago legit box offices last week are:

Laurette Taylor (Powers), \$12,000.

"Three Faces East" (Olympic), \$8,000.

"The Copperhead" (Garrick), \$11,000, without Sundays.

"The Crowded Hour" (Woods), \$11,500.

"Jack O'Lantern" (Fred Stone) (Colonial), over \$17,000.

"The Long Dash" (Cort) \$7,000 for first week from Monday to Sunday inclusive; now dropping.

Chauncey Oles (Grand). After fair start dropped to about \$5,500.

"Flo Flo" (Illinois), closed to around \$5,500.

"The Melting of Molly" (Studebaker) \$7,300, with return picking up.

"Rock and White" (LaSalle), \$3,100, including Saturday matinee; would have done \$5,500 if played out engagement.

"A Deal Husband" (Princess) closed to less than \$4,000 (second week).

"Hitchy Koo" (Raymond Hitchcock) (Illinois), opened big, with large advance sale.

FAVERSHAM ASSISTING FUND.

William Faversham has given the Actors' Fund assurance that he will organize and assist in a benefit for the Fund in Los Angeles and in San Francisco in conjunction with Maxine Elliott during their engagement after the holiday season. It will then produce a new one-act play suitable to both stars.

The Faversham-Elliott benefits as outlined are to be held in addition to the series of benefits that are being arranged in a chain of theatres throughout the country in behalf of the Fund.

CORT SHOW AT THE KNICK.

"Listen Lester," the new John Cort musical attraction, which he brought into the Knickerbocker Dec. 23. The piece was originally scheduled for the Cohan, but the booking into that house of the Robert Hilliard show, "A Prince There Was," forced a switch of the booking to the Knickerbocker. The Cohan will remain dark for a week after the closing of "Pigeon Post."

STEVENS FOR VANDERBILT.

The Vanderbilt, dark since Leo Dietrichstein left the house several weeks ago with "The Marine Hero," will reopen Christmas week with Eugene Stevens in "The Case of David," if that piece can be ready in that time. Miss Stevens will appear under the direction of Arthur Hopkins. "The play" is by Reta Weiman.

Anita King Ill in Chicago.

Chicago, Dec. 11.
Anita King is ill of influenza-pneumonia here at the home of her sister, Mrs. John Smith, 6230 Wayne Avenue.

By THE SKIRT

(Speaking of Women—mostly)

Wars may come and go but the Ziegfeld "Frolic" stops at or for nothing. Each succeeding show seems to be better dressed than the former one. To be sure now there is too much show and one would have to be in very good physical health to be able to

SHOWS IN CHICAGO.

Chicago, Dec. 11.

Taylor wired Miss Barrymore directly, and as a result Ethel will stay out an extra week, Laurette will stay in an extra week, meanwhile "The Birth of a Race" will run out at the Blackstone and Miss Taylor will move over there and Miss Barrymore will follow at Powers'.

VARIETY'S list of Artists who are now in France entertaining the American Expeditionary Forces. Most of the entertainers are appearing in France under the auspices of the Y. M. C. A. or the Over There Theatre League.

The names of professional couples are printed first, followed by individuals in alphabetical order.

Recent departures are indicated by * before names.

Will Cressy and Blancha Dayne
Tony Hunting and Corinne Frances
James F. Kelly and Emma Pollock
Horace Wright and Reno Dietrich
Johnny Cantwell and Reta Walker
Henry Marcua and Ermien Whitell
Mary McFarland and Marie McFarland
Frank Vardon and Harry Perry
Frederick Livingston and Winnifred Williams
Katherine Florence and Frits Williams
Sara Kouns and Nellie Krins

Sara Kouns and Nellie Kouns	
Annie Abbott	*Arthur Godfrey
Gula Adams	Helen Goff
Lucille Adams	*Belle Gold
Mabelle Adams	*Frances Gould
Morton Adkins	Edith Gorrell
Harry Adler	Rita Gould
Maudie Allen	William Gould
Nellie Allen	*Clara Gray
Christopher Anderson	Thomas J. Gray
Lillian Annalee	Rachel Frosse Green
Jerome	(Mr)

Joseph Appley	(Mrs.)
Alfred Armand	Gilbert Gregory
Edna Aug	Elizabeth Griffin
Donnell Avirett	Mary Hampton
Paula Ayres	*Hinda Hand
Lucie Babcock	Sydney A. Harris
Marguerite Bailey	Inez Harrison
Carl J. Balliett	June Hartman
Hazel Barlett	Maieva Harvey

Frances Bartlett	Marys R. Riley
Vera Barstow	Dorothy Haynes
Ruth Benton	*Walter Hawley
Helen Beiler	Anna Hearons
Nave Bierly	Charlotte Hearons
*Gladys Black	Winifred Hearons
Myrtia Bloomquist	Grace Henry
William J. Boardman	Susan Hibbard (Mrs.
Maud Booth (Mrs.)	William G.)

Ballington)	William G. Hildbard
*Jury Boland	Ethel Hinton
*Mary Bohannon	Blanche Hixon (Mrs.
*Ord Bohannon	George C.)
George Botsford	Stella Rohan
Erle Bowcock	*Mabel Holtzschue
Lacie Bradley	Kate I. Horisberg
Elizabeth Brice	Amy Horton

Blanche Brocklabank	Hester L. Hosford
Helen H. Brockway	Elizabeth Howry
Pauline Brown	Ida Brooks Hunt
Charles Burnham	Lydia Isabel Irving
Charlotte Bush	Harry Israel
Ethel Buxton (Mrs.)	*Julia Jack
Zella Cail	Lillian Jackson
Mary Cameron	Irene Jacobs

John Campbell	Ada G. James
Angelle Appelle	William Jannuschek
Louise Carliyle	Margaret Jarman
Bessie Carrett	Walter H. Johnson
Jessie Chisholm (Mrs. Jack)	Constance Karla
Bronwen Chubb	Diana Kasner
Anita Churcher	H. Bratton Kennedy
Helen J. Conner	Willi J. Kennedy
	Elizabeth Kenna

Helen J. Coates
Vera Rosa Cohurn
*Eddy Coe
Louise Coffey
Myra Cogswell
Margaret Coleman
Helen Colley
Howard T. Colline
*Edna Cookingham
Elizabeth Keppie
Garda Kova
Ada Kurtz
Coora B. Lanham
Carolyn Larkins
Mary Lawton
Bessie Leonard
*Julia B. Lewis
Lloyd A. Low

Beulah Coburn	Myra A. Lee
Kate Condon	Marian Lord
Frederick Cowley	Roger Lyon
Alfred Cowperthwaite	Edward E. Lyons
John Craig	Beatrice MacCue
Mary Young Craig	Betty Maddox
(Mrs. John)	Lucy Main
Beulah Crofoot	Edward Marshall
Elizabeth Cunningham	Alice Martin

Leo Curley	Ida May
Charles C. S Cushing	Mary Maydwell
Teresa Malloy Dale	Viola Mayer
Teresa Dale	Margaret Mayo
Walter Dale	Ivy McAdams (Mrs.)
Gertrude Dallas	Carrol McComas
Marion Dana	Mary McDermott
Charles Brann Darrah	Mignon McGibney

Elizabeth David (Mrs. Burr McIntosh
Ross) Daniel C. McIvor
Ross David *Elizabeth McKay
Helene Davis Lida McMillan
* R. L. Delroy Lela Maredith
Beulah C. Dodge Homer Miles
Dorothy Donnelly George Austin Moor
Leo Donnelly Jason Moore
Beth Davis *Barbara Murray

Ruth Draper
Minnie Dupree
•Elsie Easton
Elizabeth W. Edgar
(Mrs.)
•Anthony Euwer
Mildred Evans
Lois Ewell
Grace Ewing
•Bonnie Murray
Will Morrisey
Edith Myers
Florence Nelson
Fenwick Newell
•Adelina P. Noar
Patricia O'Connor
Frank Ogelsby
Lou S. Old

Grace Ewing	Dow S. Old
Mrs. Fanner	Francis Osborn
(Albert C. Farley	Hughetta Owens
Ammerito Farrar	Norman Pabst
Harry Ferguson	Elizabeth Peigo
Sara Ferguson	Hermes Paisley
Grace Fisher	Harry E. Parker
Harriet Flitts	Edward C. Parmenter
Robert W. Flvay	Agnes Paterson

Charles Fleming	Iral Pearson
Alfred Frost	Albert Perry
Frank Garfield	Samuel Pierce
*Clara T. Gian	*H. Marguerite Porte
Madeline Glynn	Edmund J. Porray

Katherine G. Price	Helen Esther Smith
Eunice Prosser	Joseph Lindon Smith
Samuel Quincy	Bert Snow
Muriel H. Randolph	Edward Hugh Sothel
Jack Raymond	Henry Souvalne
Sarame Reynolds	Elsie Stephenson
Florence A. Redfield	Margaret Sumner
Martin Reynolds	Robert Taber

Martin Mayboud	Robert Labor
Dora Robenl	Agnee Teale
Annie M. Roberts	Paula Temple
Oliver F. Robertson	Doris Thayer
Mary L. Rochester	Lola Threadgill
Eleanor Rodgers	*Juanita Tichenor
Faith Helen Rogers	Elizabeth Townsend
(died in service)	Eileen Townsend
Jonathan Rogers	Ivy Troutman

Mabel Rogers	Princess Telamina
Beth Romana	Ada Tuttle
Dora Ronca	Jane Tuttle
*Jessa Rose	Dallas Tyler
Edith Rubel	*Rae N. Victor
Rose Saltonstall	*J. B. Waide
Edith Sanders	Raymond Walker
Mamie Sargeant	Martha Wallace (Mrs.)
Clara	

Gaston)	Edward)
Blanche Savoie	Buelah Walton
*E. H. Sothorn	Marie Walsh
*Julia Mariow-Sothern	Alice Wakeman
	Enid Watkins
Grace L. Scott	Isabel Weston
Helen Scott	Mary Weston
Janet Scndder	Elinor Whittemore
Gladya Sears	Albert Wiedershold

Glady's Sears	Albert Wiedersheim
Mary Sells	Williamena Wilkes
Camille Seygard	Aleoth Willard
Blanche Seymour	Florence Williams
Marion Schaeffer	Mary R. Williamson
Malvina Shanklin	Sarah M. Willmer
Laura Sherry	Margaret Wilson
Sydney Shields	*Helen L. Wolcott
Frances Shoemaker	Elizabeth Wood

(Mrs. Robert) Margaret Woodbridge
 Ruth Skell Walter Young
 Henry C. Smart Wilfred Young

UNATTACHED—Elsie Janis

RETURNED FROM OVER THERE
VOLUNTEER SERVICE

Irene Franklin and Burton Green

Frank Bradley	John L. Nelson
Solomon H. Clark	Wallace C. Niedringhaus
Ernest C. Collins	John S. Proven
Chandler Cudlipp	Frances Rogers (Mrs. and Mrs.)
Walter Damrosch	Althea J. Rutherford
Howard N. Deyo	Forrest S. Rutherford
George I. Everett	
Charles E. Fleish	

Paul and Charles Gemmill	Paula Sherman
Edward C. Havens	Geraldine Soares
Charles E. Howe	James Stanley
Frances Hoyt	James Stanley (Mrs.)
Grace Hoyt	Robert Stark
E. P. Hutchinson	John W. Steel
Burgess Johnson	Thomas Wood Stevens
	Robert Taher

George M. Kerns	Stewart F. Taber
David Lerner	Phillip B. Townley
Joe Lorraine	Clifford Walker
Neysa McMain	Charlie Wyngate
James B. Montgomery	Winfred Young

SHORT RUNS IN BOSTON.

SHORT RUNS IN BOSTON

Boston, Dec. 11

Boston won't have many extended runs of shows this season for it appears that the booking powers have decided on a series of short engagements for here.

"Maytime" is the only show which has had an extended run so far this season and the shifting of "Seventeen" and "Friendly Enemies" as soon as they started to show signs of declining patronage is significant. It was all the case with "Chu Chin Chow" and "Tiger Rose," here for less than a week.

month. For their patronage shows which strike here have to depend on residents of the city and the cities and towns in the immediate vicinity as this is not a city that calls hordes of pleasure seekers as is the case with Chicago and New York.

The new policy will make for greater variety of shows.

SHUBERTS' CASINO, WASHINGTON

Washington, D. C., Dec. 11.

The Shuberts are to have their theatre house in this city, having taken over the Casino on F street between Sixth and Seventh street and running along the lines of the so-called "Drawing room Theatre."

The consideration, financially, could not be learned from L. Stoddard Taylor, who will handle the theatre in connection with his management of the Shubert-Belasco. The prices will range from \$2 to \$3 and the opening attraction

This house has had a varied career. Its last venture was a stock burlesque by Joseph Howard, and the house was apparently making money when it was closed by the District Commission during the epidemic.

SHOWS IN NEW YORK.

"Auctioneer," Manhattan O. H. (6th week).
 "De Cain Camille," Booth (7th week).
 "Bethlehem," Shubert (1th week).
 "Betty at Bay," 39th St. (2d week).
 "Big Chance," 48th St. (7th week).
 "By Myself," Geo. M. Cohan (3d week).
 "Century Midnight Whirl," (1st week).
 "Canary," Globe (8th week).
 "Crowded Hour," Selwyn (3d week).
 "Dadless," Lyceum (13th week).
 "Everything," Hippodrome (17th week).
 "Forever After," Central (14th week).
 "Friendly Enemies," Hudson (21st week).
 "Girl Behind the Gun," Amsterdam (13th week).
 "Gloriana," Liberty (7th week).
 "Good Luck Man," Knickerbocker (3d week).
 "Home Again," Playhouse (5th week).
 "Ladies First," Broadhurst (5th week).
 "Lightnin'," Gaiety (16th week).
 "Little Brother," Belmont (1d week).
 "Little Simplicity," Astor (8th week).
 "Midnight Revue," Century Grove (56th week).
 "Midnight Frolic," Amsterdam Roof (1st week).
 "Nothing But Lies," Longacre (10th week).
 "Oh, My Dear," Princess (1d week).
 "Place in the Sun," Comedy (1th week).
 "Redemption," Plymouth (7th week).
 "Rennant," Morocco (1d week).
 "Riddle Woman," Harris (8th week).
 "Roads of Destiny," Republic (1d week).
 "Saving Grace," Empire (1th week).
 "Shakespeare," Robert Mantel, 44th St. (4th week).
 "Shinad," Winter Garden (15th week).
 "Sometimes," Casino (11th week).
 "Sleeping Partners," Bijou (11th week).
 "Switch in Time," Fulton (9th week).
 "The 2nd," 2nd (11th week).
 "The Better One," Cort (8th week).
 "Tiger, Tiger," Balcony (1th week).
 "Three Faces East," Cohan & Harris (17th week).
 "Three Wise Fools," Criterion (7th week).
 "Under Orders," Eltinge (14th week).
 "Unknowns Purple," Lyric (15th week).

BUYS "PENNANT WINNERS."

Ed Beatty has bought "The Pennant Winners" from Joe Whitehead. Beatty is the owner of "The French Frolics" on the American Wheel. Last season Beatty and Whitehead were co-owners of the "Frolic" show.

Vivian Lawrence, the soubrette of the "Pennant Winners," and her husband, Bert, left the show suddenly Saturday at the Gayety, Brooklyn. The show laid off the first half of the current week and is playing the latter end at Camp Dix, N. J. Gatty Jones, the dancing juvenile with the company, leaves this Saturday to join a new act. William B. Freidlander is putting out and in which Ben Bard and Shelia Terry will also be seen.

MURPHY DISMISSED.

Cincinnati, Dec. 11.
 Previous to leaving for Chicago Saturday, George P. Murphy, with the "Burlesque Wonder Show," announced he intended quitting the company in the Bregy Village. He declared that dissension among members made traveling "very disagreeable."

It is reported that Hurtig & Seamon will contest his right to leave the show.

Burlesque Club Meeting.

Members of the Burlesque Club have been notified of a special meeting at the New York clubhouse Dec. 12, at 8 p. m.

Mrs. W. L. Passpart, wife of the foreign agent, now in New York, hopes to shortly sail for the other side to see her daughter in Rotterdam (Holland). The Passparts have not heard from her since March 7, 1917, when the State Department (U. S.) responding to a query stating she was well, had married and was living at 159 Schickade street, Rotterdam. Mr. Passpart, before hostilities opened in Europe, was the foreign representative for the Orpheum Circuit. He has made his headquarters at 151 Orpheum's suite, New York, and will probably, when conditions settle abroad, return over there to again establish offices. Many of Mr. Passpart's personal possessions were necessarily left in Berlin when the war broke out and he has no idea of their present whereabouts.

SHOW REVIEWS.

(Continued from page 18.)

FIFTH AVE.

The last half show pleased because it had several strong comedy features in Jimmy Hussy and Co. and Smith and Austin. In the latter pull their whole bag of bottom tricks and laughing with the house, recalled their big Broadway success. Smith was brief, but still an appearance, in Billy Rock and Francis White. Smith's reverie called "Let's Go." The latter again, though it had a runless run on Broadway, is with slight modifications out of our old cleaning up. Anyhow Smith and Austin, though accused of "feeding away with murder," were a scream. Prohibition is going to stick the bear bit, perhaps, and if so they'll get a new bit of business.

Hussy and Worsley changed their act for the latter section of the week, giving the "Fox Hunters," which somehow doesn't seem so much different from the military nonsense. When the cue called for a prop fox, someone threw the humpy-dumpy goose used in Smith and Austin's turn. Sure laugh. Worsley is some straight for Jimmy's fibs count a whole lot in putting the fox in. Hussy had an easy time of it with his parodies. Hussy, in four or five, on what may have been legitimate "hands." But Ben in his house to hear Hussy "spik" about him, and he may have led the clappers.

It was sort of old home week for Hussy, for his old side partner, Jack Boyia, was also present. Leaned with Kitty Ryan (New Act). Frank Morrell, with a great deal more talk than he ever used before and assisted by his wife, Madge Evans, was on duty. He "covered" his assistant by calling her Vera, who is much on the children's order in her very short but attractive rig. Frank had some thing to explain about the term "top" which he explained was the "top" of a succeeding explanation of applause was in humorous vein, much to the amusement of the point, however. Morrell may have had a cold, for he wavered in the midst of his first numbers. He did very well, however. "Dear Old Girl" at the finish, the song not alluding to "Vera," however.

Desnos and Clifton were on directly ahead. Theirs is a finished performance as well as an acrobatic exhibition, carried through so neatly and quietly it bears no semblance to hand-balancing acts, as usually given. The understander gives the impression of being more powerful than he perhaps is, through the ease of his efforts. Worsley, dressed throughout and also smoking a cigar save during one feat, are other unusual angles of the turn.

The Four Bangers, neatly dressed in horizon blue uniforms with overseas caps opened nicely with their musical routine. Their singing has been eliminated, violin, piano and xylophone being used to good purpose without vocal efforts. That has improved the turn.

Shelton Brooks, now alone (New Act) was fourth, and Gars Zora closed (New Act).

HAMILTON.

After a comedy picture the Darres Brothers did tumbling, high balancing and trapeze work, dressed in lavender tuxedo suits. The finish is weak. Barber and Jackson followed with comedy talk which felt flat and several single and double numbers. The comedy announcement has been made and the wardrobe is to be commended. The act, however, did not get over any too well.

"Hoop Fourer" (New Act), featuring Gill and Vank, is a comedy skit which has its setting in a one-armed lunch place.

McCormick and Irvine had things going their own way with also chatter and comedy reuse. Jim McCormick is a fast working, nifty looking juvenile who can put a song over, and good style. The act finished strongly with a new "Dixie" song. Alf Grant opened with a nut song about the rap used in vaudeville. A recitation entitled "Philosophy," which he announced he wrote June 10, 1910, did not get much, and the newspaper "help wanted" gags brought to light that the one about "baptizing the baby at both churches" he employed in Chile Bales' act. The remainder of the turn revealed no new material.

Rube Marquart, assisted by 12 sailor musicians (New Act), furnished some dandy jazz music. The feature picture was "The One Woman."

At the Strand, this week, there is a novel act in the singing of "Good-Bye France," Irving Berlin's military peace song, by Harry Hoch, baritone, with three others who harmonize with him in the chorus. The four are seen standing on what appears to be the rear platform of an observation car traveling swiftly through a variety of varying scenery. This moving picture effect, presented by arrangement with Frank Thomas, is realistic. As the men sing the train moves through fields, over bridges, then through a tunnel and into a station. In addition to being a novelty it is very pretty. Mr. Hoch has a fine baritone voice and puts the song over with telling effect. Well done, as it is, and it is of the time, this singing hit should find favor, although it is necessarily quite short.

The 13th Anniversary Number of VARIETY

will be

Published in December

SEND
COPY NOW

[illegible]

(BARINO) (sat)
Edward (opening)
Edward & Scott
David Rich
Scott O'Gordon
HIP (sat)
(Opening)
Frank Cottle
Charles Masters
Billy Mann
The Melville
EMPIRES (vwa)
Culligan & Co.
S Gordon Co
& K King
Seavannah, Ga.
BJOUH (vwa)
Cotton (split)
1st half
Bamsted & Marion
Fraser Fidler Co
Beckwith
Hayes Haynes & G
Seachemery, N. Y.
E. J. Jones
Seabury & Price
Diamond & Byrne
Ricketts & Co.
Corcoran Lorraine Co
Hill Estate
2d half
Three Stars
Mason & Mott
Adams & Barrett
2d Altes & Hunter
Kerrigan, Pa.
FOLIUS (vwa)
(Wilkes-Barre split)
1st half
Athos & Co.
Gwilt & Daley
Dorothy De Shelle Co
Coppe & Co.
Clayton, the Mytic
Seattle
Cooper & Co.
Geo Edwards Rev
J. P. Decker Co
Lindsay Lewis Co
Wm W. H. Ward
Littlepage
PAGES (s)
Joe Whitehead
Bellie Oliver
Hilli's Circus
Colossal Attractions
Scott Gibson
Bill Alderman
John & Mary (vbo)
Stoax City, Ia.
ORPHEUM (vwa)
H. B. Brown
Hooper & Burkhardt
Vine Lewis Co
"Palmer"
Wood Young & Phil
Blackell
2d half
Randall & Mayo
Hanna & Co.
Hanna Heller Co
Harris & McDonalds
Trotter
(One to fill)
So. Bethelme, Ind.
ORPHEUM (vwa)
The Newmans
H. B. Brown
B Morrell Sextal
Latent & Gold
2d half
Mourne & Moore
Valentine & Co
Valentine Vox
H. B. Brown
(One to fill)
So. Bethlehem, Pa.
LOWERY
Mark Watt
Billy Elliot
H. B. Indiana
(One to fill)
"Dimple" & Ebean
Geo Randall Co
Edna & Jeanette
PALACE (moose)
P. A. & H. H. Jones
Harvey & Hanlon
Nerely & Co.
2d half
Winslow & Blime
(Two to fill)

Sokane
PANTAGONS (p)
"Cannibal" Barker
Sylvester Jones
June Miller
H. B. Indiana
(One to fill)
Springfield, Conn.
Gianelli Bros
Johnson & Crane
Sylvester Jones
Thos P Rogers
W M Jackson
Mike Brunette Co
2d half
Dave Johnson
H. B. Indiana
"Greaser" Girls
Griffin & Dow
Chapman & Co.

Springfield, Ill.
MAJESTIC (vva)
The Fairbanks
E. J. Jones
Marshall Hamilton Co
H. B. Indiana
Davis & Rich
Cammilla's Birds
Davis & Walker
H. B. Indiana
John Geiger
O'Hans Can Co
2d half
Springfield, Mass.
BWAY (tway)
H. B. Indiana
Robert & Bond
Anderson & Golnes
Palermo Co
Geometzer
(One to fill)
(Two to fill)
Clayton & Clayton
Shannon Banks Co
H. B. Indiana
Sig Fran Truppe
(One to fill)
Stockton, Cal.
ORPHEUM
Sylvester Jones
(Same bill play)
Spectacular 18-20
"Petitcats"
H. B. Indiana
Martin's Dogs
Walker Brower
Helen Trapp
Helen Trapp & Sis
H. B. Indiana
Dart 1st half
Tutor & Stanton
H. B. Indiana
Fred Rogers
American Opera 3
Superior
F. A. Smith
J. G. O'Meara
Francis & Nord
Theater & Music
Seymour's Circus
"Just Girls"
Wood Young & Phil
Dart
(Two to fill)
Strauss, N. Y.
F. A. Smith
Tom Moore Co
Hallin & Hunter
J. G. O'Meara
Abahl Troupe
2d half
Seabury & Price
Diamond & Byrne
H. B. Indiana
Scott Gibson
Bill Alderman
John & Mary (vbo)
Claude Austin
Carnegie Roman
Loane Wins
Elms & Dart
H. B. Indiana
Manning
De Denton & Hackett
Dill
(Three to fill)
Terre Haute, Ind.
HIP (vva)
H. B. Indiana
1st half
Frank Cottle
Arnold & Taylor
"Rev la Carie"
Howard & Fields
Toledo
KEENE'S (vbo)
Musical Hunters
H. B. Indiana
Khramm
H. B. Indiana Family
Dolly Connolly Co
H. Dukane Co
H. B. Indiana
Harris & Lyman
H. B. Indiana
Fern & Howard
Whitcomb Sisters
(Two to fill)
Toroento
SHEA'S (vbo)
H. B. Indiana
Scott Laide &
Chadwick Lo Co
Geo White Lo
John Hall
Texas
YOUNG (loose)
Aladdin
Orben & Dalton
Parks & Paine
Brother "Two"
Rockwell & Fox
S. Walters
TAYLOR (loose)
TAYLOR (loose)
TAYLOR (loose)
Masters & Kraft
2d half
Willard Slators
Mangan Tr Co
H. B. Indiana (moose)
Winslow & Blime
H. B. Indiana
Phipps & Pavle
(One to fill)
Tom Kyle Co
Harvey & Hanlon

Troy, N. Y.
 PROCTOR'S (ubos)
 The Brighton
 "New Stars"
 Grace Rummel Co.
 24 half (20-24)
 Fenton & Fields
 Russell & Beatrice
 Bob Tip Co.
 J. C. Johnson
 Eddie Herron Co.
 Woolsey & Rosalind
 H. C. Johnson
 4 Musical Avocets
 Union Hill, N. J.
 24 half (12-14)
 Queen & Co.
 Mary Larkok
 Frank Mayne Co.
 H. C. Johnson
 Valnova's Gypsies
 Utica, N. Y.
 24 half (20-24)
 Trunelle Duo
 Kostina & Barrett
 H. C. Johnson
 J. O Lewis Co.
 H. C. Johnson
 (Two to fill)
 Bud & Ed
 Blisset & Scott
 H. C. Johnson
 Jack Morley
 Oscar Lorraine
 H. C. Johnson
 Vancouver, B. C.
 ORPHEUM
 Sarah
 Grace Nelson
 H. C. Johnson
 "Rubellville"
 Equillo Bros
 H. C. Johnson
 LaHaire & Crouch
 PANTOFER (p)
 May Larkok
 "Rubellville"
 International 9
 24 half (20-24)
 E. & American Girls
 Fields & Wells
 H. C. Johnson
 Victoria, B. C.
 PANTOFER (p)
 Chang Hua
 H. C. Johnson
 H. C. Johnson
 Taylor & Correll
 Selina's Circus
 Vancouver, B. C.
 ORPHEUM (eva)
 Wm DeKollis Co.
 H. C. Johnson
 Lorraine & Banister
 Edna May Foster
 H. C. Johnson
 Washington, D.
 K. RUTH'S (ubo)
 The Clifton
 Clifton Crawford
 H. C. Johnson
 Elsie Vincent Co.
 H. C. Johnson
 Gardner Trio
 H. C. Johnson
 The Clifton & Moss
 Walton & Francis
 "After the Show"
 Wacey
 Great Howard
 H. C. Johnson
 (One to fill)
 Waterbury, Conn.
 K. RUTH'S (ubo)
 Red & Blundy
 Dave Johnson
 H. C. Johnson
 "Girl Who Knows"
 Garachetti Bros
 24 half
 "Girl Who Knows"
 Gypsies & Prince
 H. C. Johnson
 Wichita Falls, W.
 WICHITA (p)
 24 half
 Jeeshone DeVogues
 H. C. Johnson
 "World in Harmony"
 Eddie Roos &
 24 half
 Wilkes-Barre,
 P. K. RUTH'S (ubo)
 24 half
 1st half
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OBITUARY.

Peggy Whitney, a chorus girl with "The Passing Show" when that production was at the Winter Garden, New York, died Dec. 5 at Roosevelt Hospital, with cause of death said to have been an overdose of heroin. Miss

IN AFFECTIONATE REMEMBRANCE
of the Loving Soul of
JOSIAH H. STEELE

Peace be with thee.
TEDDIE EDSON

Whitney acquired the drug habit according to report in an effort to retain her figure, having been informed heroin would prevent stoutness. In private life the deceased's name was Margaret Myers.

A. G. Flourney died at Deluth, Minn., Dec. 4. The deceased at different times managed theatres in Vancouver, British Columbia and San Francisco.

IN LOVING MEMORY

of
MY HUSBAND.

GUS COHAN

Who departed this life
December 15th, 1917.
KATE WATSON COHAN

Marie Brandon died at Denver Nov. 19 of influenza. The deceased was formerly a member of the Smith, Cook and Brandon act. The remains were shipped to York, Pa.

Anna (Chappie) Chapman, who appeared in the chorus with various

IN LOVING MEMO

of My Dear, Dear Daddie
JOSIAH H. STEELE

Who passed on to his Just Maker
December 5th, 1918.
LILLIAN STEELE
May his soul rest in peace.

musical comedy companies on the Coast, died at San Diego last month.

The father of Lillian Steele (Steel and Edson), died Dec. 5 at his home in Philadelphia, aged 73.

BIG START FOR NEW SHOW

The new A. H. Woods play, "East of West," by Samuel Shipman and John D. Hymer, opened here Monday night to 1,830, an extraordinarily large amount for a first performance. It was the premier of the play.

N. & H. CO.'S JUDGMENT UPHOLD

The judgment awarded the N. & M. Amusement Company, last summer, \$100,000 in damages against Frank Gersten, was upheld by the Appellate Division, last week, when the defendant endeavored to secure a verdict revoking the judgment. Leonard Laski, as counsel for the plaintiff, secured a verdict in favor of the N. & M.

TWO WAYS FOR MAY IRWIN

May Irwin will return to the stage after the first of the year, although it has not been definitely set whether she will enter vaudeville or the legitimate. Negotiations for a route were halted through a tentative offer for a production, which Miss Irwin may favor. Ma Hart is representing her.

Western "Seventeen" Closing.
The "Seventeen" (western) book for the coast, will close Saturday at Des Moines.

ERLANGER-WOODS DECISION.

In the Appellate Division of the Supreme Court, on the appeal of A. L. Erlanger from an order denying the motion for an injunction to restrain A. H. Woods from taking "Parlor, Bedroom and Bath" and playing it in the Shubert houses, Erlanger claiming a partnership in the piece and contending his property is being presented on a rival circuit, the Court ruled as follows:

Appollan contended that the plaintiffs are entitled to an injunction pendente lite on the grounds that the defendant has been acting in bad faith, and, as a condition, plaintiffs are willing to consent to a reference and proceed to trial by reference. The defendant has refused to do so. The statement in the opposing papers that the defendant has made contracts against the plaintiffs is not true. The defendant has no booking office in competition with plaintiffs. There was no answer to plaintiffs' motion, even if the defendant had been acting in bad faith. The defendant to take advantage of his own wrong and to make a profit out of it. The defendant made his secret arrangements with the Shuberts in February, 1938. It is not true that the defendant has been acting in bad faith better terms in some instance. Even if that were the truth (which it is not) the view of the court is that the defendant is entitled to the joint property to a rival to be operated in competition with plaintiffs. Where a wrong has been done, the law will not allow the wrongdoer to take an action which will enable him to enjoy or prevent the loss without a dissolution of the partnership. The law will not allow a complete remedy at law. There is no way that

Respondent contends that the plaintiffs have failed to show that there was any conspiracy between them and the defendant whereby the defendant agreed to produce the play exclusively through their booking office and in their circuit of theatres. All the equities alleged by the plaintiffs are positively denied, and the case is not one where the merits can be determined upon affidavits. A temporary injunction will not be granted where the granting of it will cause more injurious to the defendant than benefit to the plaintiff. The relief prayed for is in effect a mandatory injunction pendente lite, and such an order will "very rarely, if ever, be granted."

SHOWS OPENING

"Sweethearts" will again be sent on the road, opening at Kingston, N. Y. Christmas. The company includes George Campbell, Marion Langford, Alice DeFerris, Harold Blake, Arthur Woolley, Jesse Willingham, J. Paul Callan, Billy Welp, Sherman Waithe and a chorus of 28.

"The Garden of Allah," under the direction of Levy & Plohn, headed by Edna Archer Crawford and Paul Gilmore, opens at the Walnut Street Philadelphia, Christmas day for an indefinite run.

Henry W. Savage's "Everywoman" opens in Wilmington, Del., Christmas. "Miss Springtime" reopening Dec. 23 at Standard, New York.

Weber & Anderson are engaging for the Marie Cahill show "Just Around the Corner," with a view to opening out of town and then bringing it into New York. The fate of this piece has been uncertain. It ran for a time in

Chicago. It has not been determined when the New York opening will take place.

Phlohn & Levey will send out "The Garden of Allah" again, opening Christmas at the Walnut street, Philadelphia, for a month. Heading the company are Edna Archer Crawford and Paul Gilmore, with a number of the

original cast. P. & L.'s "Watch Your Step," with Billy Clark, featured him had a rearrangement of its route, with a new time booked in Arkansas and Oklahoma. Their "You're In Love" show, with Oscar Figman, opens in San Francisco, Christmas week. "Flamingo," with Jack Norton and Cordelle Haager, has resumed a southern route.

ADD STOCKS OPENING

Lowell, Mass., Dec. 11.
A number of players have formed a road company for the purpose of reviving "East Lynn" and appeared at the Academy, Fall River, last week under the management of Eugene Blair.

The members of the company include James Kyrle McCurdy, Alfred Britton Benedict Brown, Robert Lynn, John D. Walsh, William Wilson, Viola Davis, Grace Wilson, Kate Wood Fiske and Marguerite Tebeau.

MacDonald Donald
MacDonald Miss N (C)
MacLarren Mrs A (C)
MacLennan Mrs J
McMannan Nelly (SF)
Mack Andrew
Mack J
Mack J Scotch
Mack Lillian
Mack Olie
Maddison Ralph
Mae Kathleen (C)
Magalie Marie
Maguire Mrs J
Mahe Mrs J
Malvern Marie
Mandel Lottie
Mandula Lillian
Mann Ernest (C)
Mann Lillian
Marion Sabel
Marshall Ray
Marston H
Marrell Anne
Marrell John
Martell Lillian
Marvon Jackie
Marsden Mrs J
May Hattie (C)
May Hattie
Mayer Harry J
Mayer Irene
Maynard Edna
Mayo Miss M
Mayo Miss M
Mayron Mrs J (C)
McBann Harry
McBann E
McCarthy Grace (C)
McCarthy Mrs J
McCrece & Swinton
McDonald James (C)
McDonald James
McFarland Dammie
McFarland Edna
McGinnis Mrs P
McKarrin E A (C)
McKellar John
McKulrie John (C)
McKulrie John
McLannan Harry
McMortimer Mr R
McMortimer Mrs
Melbourne Richard
Melbourne Richard
Meredith Miss (C)
Merrill & Snyder
Merry Herman
Merrill Ben
Mitchel Helen
Myrnan
Moore Fred (C)
Moore Lucille
Moore F L
Money Jack M
Monroy Jane (C)
Monroy Mrs P (C)
Morris Theo
Mortimer Mr J
Mortimer Mr J
Mulvey Jay J
Murdock J
Murray Laura
Murray Paul J

Peppine & Perry
Petersen Mrs J
Peterson Flo (C)
Peterson Peter (C)
Peterson T
Phelps Ellen
Phelps Mrs J
Phillips Joe H
Portis Mrs
Powell Mrs
Power Fred L
Powers Mrs
Primrose Geo
Primrose Mrs O
Primrose William
Pryor Martha
Putnam Emily

Quinlan Tod (C)
Queasy Harry
Quinn Mrs
Quinn Paul
Quintrell Mrs E
Quirk Jane

R
Rafael Dave
Randall The
Randall John
Ransom Eugene
Ransom Eugene
Randy Mrs
Reader O
Reed Nell (C)
Revin Ruth
Reynolds J H
Reese Lou
Reese Edith
Reese Edith
Reid
Reid W J
ReKoma
Reynard Neal
Reynolds Mrs
Rhoads Mrs P
Rhoads Mrs
Rich W H
Rich W H
Rick Edna
Rick Edna
Richard Al
Richard Al
Richard John
Riley Lottie
Riley Lottie
Roberts Joe (C)
Roberts Joe
Roberts Mrs
Rochester Alfred
Rochester Alfred
Rogers William (C)
Rogers William (C)
Rollings Marcon (C)
Romano Victor (C)
Rosen
Rose Ivy
Rorie
Rosetta Flora
Roth Kathryn
Roth Kathryn
Roth Kathryn
Routell Mrs C A
Routell Mrs C A
Routell Mrs C A
Routell Mrs C A
Rudolph Adelaide
Ruge Isabelle (C)

S
Sadler Dorothy
Salisbury Miss (C)
Salisbury Mrs
Salisbury Pauline
Salisbury Pauline
Saxon
Saxon Treasa
Sayre Frank G
Sayre Frank
Schramm Fannie
Schramm Peggie (C)
Schramm Peggie (C)
Seaville Caroline (C)
Seed Dave (C)
Seed Dave (C)
Seibel Lillian
Seibel Lillian
Seibel Lillian
Seldon & Bradford
Selig Mrs J (C)
Selig Mrs J (C)
Shannon O (P)
Shannon O (P)
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Shannon Mrs
Sharrow Mrs R
Sheehan Jack
Shill Margaret
Shirley Nan (C)
Shirley Nan (C)
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Simmons Alice
Simmons Fanny
Simmons Floyd
Simmons

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Is he good? Ask AARON HOFFMAN
I WRITE EVERYTHING, INCLUDING HITS

ROYAL, NEW YORK, THIS WEEK (Dec. 9)

First Eastern appearance in four years

RAY SNOW

"The Man About Town"

A new, up to the minute offering of exclusive material by HERBERT MOORE

Western Representative, HARRY SPINGOLD

Eastern Representative, ALF. T. WILTON

Simpson Nance
Slater Fred
Smith Art
Smith Joe H
Smith Phil (C)
Smith Thomas E
Snyder Harry (C)
South & Tobin
Sedgwick Lelia
Stafford Mrs J M
Stanley Norman
Stanton Babette
Steele Lillian
Stephens Murray
Sterling Harry (C)
Sterling Helen
Sterling Mrs F H
Stewart Capt G
Stewart Margaret
Stewart Olive
St. Leon Leo
St. Leon Geo
Stoddard Lee
Stoness Geo O
Stork Doris (C)
Stork Jeanette (C)
Stoney Bert
Strenth Bros
Stricker Chas
Strong Nellie
Stuart Andrew
Summers Miss A (C)
Swanstone Arthur
Swift Fred
Sweet Albert
Swer Best (C)
Sydney Harry
Sylvester & Vance

T
Taberine Ailie
Tahn Benjamin
Tardaki Billie (C)
Tatarski Tago (C)
Taylor Helen V
Taylor John
Temple Bob
Temple Nellie
Tenny Bob
Terry & Lambert
Terry Walter (C)
Thiel Anna
Thoms Louise
Three Gibbons (C)
Tud Quinlan
Tud Edna (C)
Tremm John
Trussell Verna (C)
Tunis Chester (C)
Tuner Frances G

U
Uno (p)
Uno Charles
Urba Michael
Urtip Winifred

V
Valentine B & P
Vandor Mr
Vail Muriel (Sp)
Van Arthur
Van George Holt
Van Goldie R
Van Helen Alex
Van Ann Alex
Van Camp Jack
Van Clem Harry
Vandor Henrietta (C)
Vann Jean
Vernon Albert
Verona Countess (C)
Vert Hanel (C)

W
Walker Edith
Walker Herbie (C)
Walker Stuart
Walton Elmer
Walton B & L
Ward Walter
Ward & Lyons
Warren Mrs F
Warner Bobbie (C)
Ward Lottie
Wardard Irma
Wargo Babe
Webb Teddy
Wellington Babe
Wellington Dave
Wellington Myrtle
West Dale (C)
West Harry (C)
West John
Weston Verna
Whipple Huston
Whitely Harry (C)
Whitely Mrs L A
Whitney Olive
White Florence
Wilcox Flo (C)
Williams Constance (C)
Williams Dot
Williams Ethel
Williams Jack
Williams Marie L
Wilson Dale (C)
Wilson Knox
Wilson Louella
Wilson Mrs L A
Woods Elsie
Wong Harold
Woodward V P
Wright J F (C)
Wylie Raymond

Y
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Yates H
Yates Thelma
Yamada Matt
Young Chas
Young C
Young Dolly
Young Edna
Young F H
Young G
Young Wilfred
Young William
Youngs Geo F
Youngs Marie
Yule Arthur

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P. S.—"U. B. O." Men Welcome to the Use of My Rehearsal Hall;
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19 Steubenville 20-21 Canton O 23 Victoria
Pittsburgh Pa.
"Ben Toun" 16 Lyric Dayton 23 Olympic Cin-
cinnati
"Bontolman" 16 Grand Hartford 23 Jacque
Waterbury
"Bowers" 16 Star & Garter Chicago 22-24
Berchd Des Moines Ia
"Broadway Belles" 16 Worcester Worcester 23
Howard Boston Mass.
"Baroque Review" 16-17 Berchd Des Moines
18-20
"Baroque Wonder Show" 16 Gaiety Omaha
No 24 Gaiety Kansas City Mo.
"Cheer Up America" 16 Gaiety Kansas City
Mo 24 L O
"Dime's 'Big Revue'" 16 Gaiety Milwaukee
23 Gaiety Minneapolis.
"Follies of Day" 16 Orpheum Paterson 23 Ma-
jestic Jersey City
"Follies of Pleasure" 16 Majestic Scranton
23-25 Amory Binghamton 21-23 Hudson
Schuylkill N Y
"French Frolics" 16 Gilmore Springfield 23
Worcester Worcester Mass.
"Follies of Night" 16-21 Camp Dix Wrights-
town N J 23 Trocadero Philadelphia.
"Girls de Look" 16 Palace Baltimore Md 23
Gaiety Washington D C
"Girls from Follies" 16 Century Kansas City
Mo 22 Standard St Louis
"Girls from Jopland" 16-18 Amory Bingham-
ton 19-21 Hudson Schuylkill N Y
24-26 Watertown 20 Oswego 21-28 Inter Ni-
agara Falls N Y
"Girls of U S A" 16 Gaiety Detroit 23 Gaiety
Toronto.
"Golden Crook" 19-21 Park Bridgeport 23 Co-
lonial Providence.
"Grown Up Babies" 16 Empire Hoboken 23
Star Brooklyn.
Hastings Harry 16-18 Grand Akron 19-21 Park
Youngstown 16 Penn Circuit 23 Gaiety Phila-
delphia
"Hello America" 16 Casino Boston 23 Colum-
bia N Y
"Hello Follies" 16 Trocadero Philadelphia 23-
25 Casino Chester Pa 26-28 B'way Camden
N J
"High Flyers" 16 Star St Paul 22-24 Gaiety
St Paul
"Hip Hip Hurray" 16 Jacques Waterbury 23
Miner's Bronx New York
"Hive Sam" 10 Majestic Jersey City 23 Peoples
Philadelphia N Y
"Innocent Maids" 16 Cadillac Detroit 23 En-
glewood Chicago N Y
Irwin's "Big Show" 16 Empire Toledo 23 Ly-
ric Dayton.
"Jolly Girls" 16-18 Gaiety Minneapolis 23 Star
St Paul.
"Kitty Girls" 16 L O 23 Orpheum Paterson.
"Liberty Girls" 16 Gaiety Washington D C
23 Gaiety Pittsburgh.
"Lid Litter" 16 Penn Circuit 23 Gaiety Bal-
timore Md.
"Maid of America" 16 L O 23 Gaiety St Louis
"Majestic" 16 Gaiety Toronto 24 Gaiety
Buffalo.

"Oh Girls" 16 Miner's Bronx New York 23
Empire Brooklyn.
"Orchestra" 15-16 Grand Terre Haute 17-21
Majestic Indianapolis Ind 23 Gaiety Louis-
ville Ky.
"Pace Makers" 16 Gaiety Brooklyn 26-28
Camp Dix Wrightstown N J.
"Paris by Night" 16 Victoria Pittsburgh 23
Penn Circuit.
"Parlatan Flirts" 16 Empire Cleveland 23 Ca-
dillac Detroit.
"Peanut Winners" 16 Trocadero Philadelphia
23-25 B'way Camden 26-28 Casino Chester
Pa.
"Pirates" 16 Star Brooklyn 23 Olympic New
York.
"Puss Puss" 16 Casino Brooklyn 23 Empire
Newark.
"Razzle Dazzle" 10 Standard St Louis 22-23
Grand Terre Haute 24-25 Majestic Indian-
apolis Ind.
"Record Breakers" 10 Howard Boston 23 Gay-
ety Brooklyn.
Reeves Al 16 Empire Albany 23 Casino Bos-
ton.
"Reveland Girls" 16 Gaiety Buffalo 23 Gaiety
Rochester.
"Right Sides" 16 Columbia New York 23 Ca-
sino Brooklyn.
"Social Follies" 16 Englewood Chicago 23
Crown Chicago.
"Social Maids" 16 Gaiety St Louis 23 Colum-
bia Chicago.
"Speedway Girls" 16 Gaiety Baltimore Md 23
Lyceum Washington D C.
"Sporting Widows" 16 Olympic Cincinnati 23
Star & Garter Chicago.
"Star & Garter" 16 Peoples Philadelphia 23
Palace Baltimore Md.
"Step Lively Girls" 16 Empire Brooklyn 23
L O
Sydel Rose 16 Hurlig & Seamon New York
26-28 Park Bridgeport.
"Temper" 16 Lyceum Washington D C 23
Gaiety Philadelphia.
"Tenth Hitties" 16 Akron 17-18 Watertown
10 Oswego 20-21 Inter Niagara Falls N Y 23
Star Toronto.
"With Country Maids" 16 Casino Philadelphia
23 Hurlig & Seamon's New York.
Watson Dolly 19 Gaiety Boston 23 Grand
Watertown 16 Empire Newark 23 Casino Phila-
delphia.
White Pat 18-18 Casino Chester Pa 19-21
B'way Camden 22-25 Camp Dix Wrights-
town 26 Grand Tretton N J.
Williams Mollie 16 Star Cleveland 23 Empire
Newark.
"World Beaters" 16 Olympic New York 23
Gilmore Springfield Mass.

CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

Harry Weber and Arthur Klein are in Chi-
cago.
Max Halperin was made a corporal at Camp
Dodge this week.
Johnny Simon was laid up for several days
with lumbago.
The soldiers at Camp Grant rented the
Grand, Rockford, for a whole week to play a
series of benefit.
D. B. Berg purchased the Chicago branch
of the Behrens Costume Company, in the North
American Building.
Nat Nealen is leaving for New York this
week after a three months' stop-over in Chi-
cago.
Pat Rooney did a single the last three days
at the Palace, as his wife, Marion Bent, had
throat trouble; she entered only at the finale
to do a few steps in the finishing song.
"Let's have competition" lighter for the
legit houses, the Grand Opera Company is ring-
ing in a few joint concerts, such as Quill-
Curt and John McCormack on a single bill.
Monday was the twenty-ninth anniversary of
the opening of the Auditorium, and "Romeo
and Juliet" the opera played that night in
1889 with the immortal Fatti as the star, was
given.
The following acts appeared for Tink
Humphreys at the Eddie Squire benefit: Fred
Dwyer, Fope and Fope, Katharine Glara, Reef
Brothers and Murray, Travato, Joe Gardner,
Rae Samuels, Farrell and McKenna.
Derwent Hall Caine will soon return to Eng-
land, cancelling some fat American time, thus
making good his announcements that he was
playing "The Iron Hand" here more for propa-
ganda than profit.
Iris Halperin, of Chicago's Variety staff,
who is in the officers' training camp at Rock-
ford, and Joe Swirling ("Swing"), who is at
Great Lakes in the navy, expect soon to be
in civilian clothes.
Ethelyn Clark's name was not used in billing
or program matter this week owing to an un-
fortunate affair in which a girl who lived in
Chicago committed suicide in Omaha because
of Joseph E. Howard's expected marriage with
Miss Clara.
Four film houses were closed by the health
department for failure to observe the stringent
rules imposed when the reopening was per-
mitted recently. The commissioner sent word
that if the houses got too careless he will close
up the town again.
The road has taken so kindly to Ralph Ker-
stersen's "Girl He Left Behind" that three com-
panies are playing it. The No. 1 company
will play next week at the Victoria, Chicago.

BURLESQUE ROUTES

Dec. 16 and Dec. 13
"Americans" 15-17 Gaiety Sioux City in 23
Century Kansas City Mo
"Auto Girls" 16-18 F. J. Camden N J 1921
Casino Chester 23-24 Bristol 25-26 Boston
27-28 Majestic Wilkes-Barre Pa.
"Aristocrats" 16 Lyceum Columbus O 23-24 Cort
Wesling W Va 25-26 Steubenville 27-28
Canton O
"Beauty News" 16-17 Bristol 18-19 Eaton
20-21 Majestic Wilkes-Barre 23 Majestic
Scranton Pa.
"Beauty Trust" 16 Gaiety Montreal 23 Empire
Albany.
Babson Show 16-18 Bessie's Syracuse 19-21
Lumberg Utica N Y 23 Gaiety Montreal.
"Best Show in Town" Colonial Providence
R I 23 Gaiety Buffalo
"Blue Bird" 16-17 Cort Welling W Va 18-

VAUDEVILLE

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and will follow in the Chicago "swaybird circuit" of the Shuberts.

Allison King, the youthful chorus girl held as a witness in connection with the arrest of two men charged with drugging and robbing a man at the Grand National Hotel, was exonerated, proving that she was threatened with death if she interfered. She also denied that she had lived with one of the defendants.

The Chicago office of Variety is back on a peace-time basis again. Jo Swearing (Swing), who has been in the navy, is back on the job, and J. H. Halperin, advertising manager, has been mustered out of the officers' training camp at Rockford, and is at his desk in civilian clothes.

When Ben Piazza, now a C. P. in charge of the theatre and entertainments in Great Lakes, is discharged, he will assume the direction of the Rockford Women's Club Theatre Stock Company, playing heavier himself. He had many years' training as a stage manager under Paul Armstrong. When he sailed he was in "To Save One Girl."

The Majette was charged with conniving with scoundrels in "The Voice of McCannell" (fourth week). Two detectives were assigned, and they found plenty of premium seats on sale, but failed to turn up incriminating collusion with the management in procuring the slips. The authorities again warned the actress that licenses will be revoked if direct contact with brokers is established.

GRAND (Harry J. Redings, mgr.)—Chauncy Dicot, in "The Voice of McCannell" (fourth week).
COLONIAL (Hollo Timpson, mgr.)—Fred Stone, in "Jack o' Lantern" (third week).
CORT (U. J. Hermann, mgr.)—Robert Edson, in "The Long Dash" (2d week).
COLUMBIA (Frank G. Parry, mgr.)—Burlage Harve.
CROWN (Ed. J. Rowland, mgr.)—Dixon's Big Boy.

ENGLEWOOD (E. M. Semon, mgr.)—"Kiss-a-Minute Girl."
GARRICK (J. J. Garrity, mgr.)—Lionel Barrymore, in "The Copperhead"; Barrymore's acting in this play is an epoch (2d week).
HAYMARKET (Iros & Glanage, mgrs.)—Stock Burlesque.

ILLINOIS (Hollo Timpson, mgr.)—"Hitchy-Koo, 1918," with Adela Rowland as a featured attraction, opened (2d week).
IMPERIAL (Frank A. P. Gasolio, mgr.)—"Oh Boy."

LA SALLE (Nat. Royler, mgr.)—Dark, owing to Rock and White.
NATIONAL (Frank A. P. Gasolio, mgr.)—"The Man Who Came Back."
OLYMPIA (Abc Jacobs, mgr.)—"Three Faces East" (first week).
PLAYHOUSE (Guy Harve, mgr.)—"Under Four Flags" picture.

PRINCESS (Will Singer, mgr.)—"She Walked in Her Sleep," opened; fair (1st week).
POWERS (Harry J. Powers, mgr.)—Laurie Taylor, in "The Wolf" (1st week).
STAR & GARTER (Richard Brower, mgr.)—"Girl of the U. S. A."

NOTICE FOR EUROPE

Players in Europe desiring to advertise in **VARIETY**, and wishing to take advantage of the French Rates allowed, may secure the same, if at the time of placing 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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STUDEBAKER (Matt Smyth, mgr.)—"Mettin' of Molly," fair (4th week).

VICTORIA (J. Bernaro, mgr.)—"Hearts of the World" picture.

WOODS (Julian Anhalt, bus. mgr.)—"The Crowded Hour" (6th week).

Majestic (William G. Tidale, mgr.; agent, Orpburn)—Again a male singer stopped the show. This time the event is additionally interesting, inasmuch as the hit of the bill does only one thing—sing songs. Further, last season he was seen much in Melville's, the Radio, and other nearby houses, where the top prize of admission is thirty cents.

Willie Solar is the lad. When Geo. decided to put him into vaudeville he endowed Willie with the physical and physiognomical characteristics of the same animal, or monkey. Willie arrived because of his ability to do monkey business. He stayed because of his ability to do monkey business. And so long as monkey business is popular, he will continue to gum up the show.

He monkeys with his act, but not with the audience. His character strikes a responsive chord. Darwin must have been right. Mr. Solar's song recital dates back to the period when you were a tadpole and I was a fish, in the palazzino (that's for Henrietta) age. He sings three monkey numbers and a huge number of Robinson Crusoe's last. The house appreciates, applauds, clamors. The solar system is a winner.

Bicknell, throwing mud against a place sparse, opened. The city assumed the elements of Uncle Sam, and the audience recognized it and delivered patriotic appreciation. Eddie McKee and W. C. Fields, who were so funny, they are no Moran and Mack, but they're old. The stout party particularly.

Following Dorsett, Bill Caine's first was sketch of last week. Edward Rendon offered another. The "Weekend Out" written by Ethelwyn Brewer De Fox, and staged by S. K. Fried. The plot is interesting and unusual. The sound of the "Marceline" daughter of Madame Coudri, a Frenchwoman, breaks out and Jean Jacques is called to the colors.

Since his infancy he has been the weaker of the two children of Madame Coudri—physically, but from the viewpoint of stamina and courage. He is called to the colors, and his sister starts to leave for the front in the guise of a boy, to save the family honor from the Coudri. The sound of the "Marceline" brings the boy out of the shadows of cowardice, and he rushes out and his sister back and he dies part. The attractive plot is built up by fine, clever lines, and a sincere, wholesome interpretation of the episode. The Frenchman—so marvelous that the tendency in "Marceline" is almost always to make it hysterical instead of steadfast, Dorsett instead of sturdy, brawn instead of simple. Oliver, Barry, Black, Russell, Alfred, Moore, S. K. Fried and Charles Bonn do well. The girls, played by Alice, and Marion, do well. The mother, daughter, son, a priest, a French soldier and a village.

Barry and Marion Davis have an act they call "A Villager Revue." It is a dream. They trifle with travesty—a dangerous thing to do—but they get away with it because

the man has a sense of burlesque and the girl an innocent charm which affords an admirable foil for her partner's drolleries. They work in "two," using no special settings, but building their act on a number of house props. If they used half a dozen chorus girls to background them, the act would be degraded to the status of a real revue, but the act would not be improved any. The caricatures of the male dreammaker—a sort of Lombardi character—and the Russian dances, are particularly effective.

Eddie Foy and his batch of Foy's followed Solar. A service tells the world that Bryant Foy is in the service. As a matter of fact, he is in the navy, but no matter. The Foy's have appeared here time and again, and so far as the audience is concerned, they can appear again and again, for if Eddie didn't get away with Hamlet, he certainly does get away with his little Hamlet. The sides are improving. None of them resembles the old man, for they can all sing and dance.

Uet John preceded the Tamsa Trio, who closed with a satisfactory serial act. **Swings**. PALACE (Earl Steward, mgr.; Orpburn)—Valeka Buratt, in "The Pappy Poppy," the avenging vampire, vamped till ready to outwit the police, and sent handcuffed but happy. Miss Buratt looked like Cleopatra playing Lady Macbeth, and swung her melodrama over with a punch that started at the knees. She is the Tanguy of songless entertainment, inescapable yet entirely captivating; the anarchist against technique, yet a star on nothing except her own merits and personality. Miss Buratt fools nobody. She plays with all lights up, lets loose all her voice, shows every curve of her figure. She then stands on the result—and the result is that she has starred in musical comedy, starred in moving pictures, starred in vaudeville. A gold piece is a good piece. It has a value, and you can always negotiate it at 100 cents. Anyone who has a delicate ear and doesn't like the ring of it has a fine chance substantiating an argument. Nobody will like him if he acts. Miss Buratt is gold of the commercial weight and composition, a standardized value tried by every odd knave to criticism, higher thought, plain painting and scientific fault-finding. She may now defy the microscope and the scales. Her act went resoundingly, and she took all the bows that were wanted.

Bill Brendel and Flo Bart, first time that Brendel has been here since he was part of a Bert McCullough act, had no hard road. Brendel's entrance in his unique Swede makeup started the house and the audience. There wasn't enough of him. The act ran very short, though Miss Bart threw in two songs, getting past exactly the time the shouting match was a mighty funny mess and got the team much manual labor. The match was a comedy. McKee is the brass ring for applause. McKee is a tremendous favorite here. Moreover, he had been on earlier in his street clothes in the drive for the Cripplid Children's fund which first night. McKee is a favorite. There is scarcely a Monday night show when the audience isn't touched for some cause. McKee did a musical comedy act, and many notations of this burg by name and oration not a few did. McKee. When he danced out later with Olla he owned the house, and they repeated

their last season's act to its accustomed and earned hit. McKee's manner is winsomely easy and confidential. Miss Ardine, looking rosy and athletic, is a fine foil. The backs that up with corking dance work to prove that she isn't working the hutt. Next to closing, this couple directed the pie.

"The Man Off the Ice Wagon" also was among those who sang. The man surely looks like billing. He sang "Good-Bye, Summer," which is a strange selection for an ice man, and two or three other ballads, all without the slightest suggestion of emphasis, feeling or personality. He seems an honest fellow, and his go-up is in either too low to be artistic or artistic enough to appear genuine. It was very and. The Melodie Sisters, newcomers, fall in under the head of light entertainment. The girls are pretty and youthful, and look as much alike as the dolls. They dance skillfully and inconspicuously. Low Follock plays long interludes, which change to changes to tart and girlish touches. Their changes are long. Their dancing is short, and their finale, which lacks sensation and is so climax to the rest of their work, comes with abruptness. But the act pleased and was as long as the girls can look as sweet as they do now.

Ross and Moss opened the show with a song in "one." Miss Moss is a pleasant singer, and Ross dances well. When he sings and she dances it isn't as good as the other acts, but she sings. Nate Kellogg mystified and teased with his impossible card tricks and thimble-rigging. The man never lifts his hand to do more with a deck of 52 papers, the kind that most men can't do anything with. Pat and Julia Levis, in difficult but not always entertaining, tricks on the wire, closed.

Last.

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By GUY PRICE.
The Burbank has closed. S. Merton Cohn retiring as manager.

The Etienne show (a vaudeville concoction) will be booked at the Mason instead of Cline's Auditorium.

"Business Before Pleasure" is coming into the Auditorium next week.

The theaters, reopened last week, are doing a big business.

Carter De Haven has been vacationing hereabouts.

Mac Murray entertained a few professional friends a few nights ago.

Robert Edgren, the New York sporting writer, is wintering here. Plays golf mostly.

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IT'S A BALLAD—IF YOU SAY SO
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"MADELON"

"TILL WE MEET
AGAIN"

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"TACKIN' 'EM DOWN"
By ALBERT GUMBLE and BUD DE SYLVA

"YOU CANNOT SHAKE
THAT 'SHIMMEE'
HERE"
VAN-SCHEENCK-WELLS

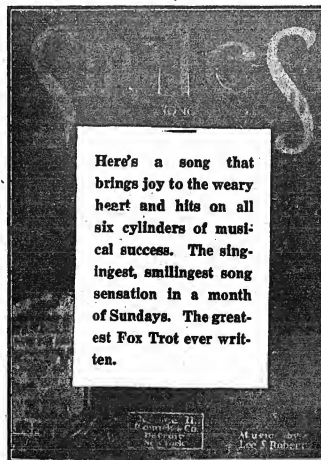
"IN THE LAND WHERE
POPPIES BLOOM"
VAN-SCHEENCK-BASKETTE

"IT MIGHT AS WELL
BE YOU"
KAHN-VAN ALSTYNE

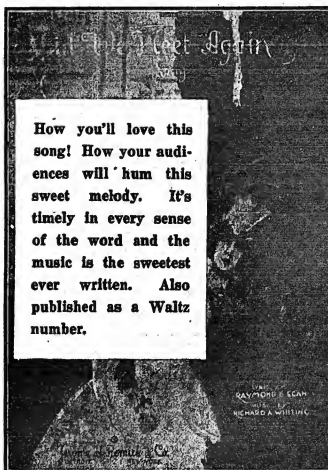
"WHEN THEY DO THE
HULA HULA ON THE
BOULEVARDS"
BRYAN-LAWRENCE

"HOME COMING WEEK
IN FRANCE"
By SENETA G. LEWIS

"WE NEVER DID THAT
BEFORE"
EDWARD LASKA



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insures when she swam around the Seal rocks, and who lately was appearing in vaudeville, took four shots at W. F. Dunn, a local realty broker, as the latter was returning home in company of another woman one night last week. Miss Crist was taken into custody, but later released on \$10,000 bail. The outcome of the struggle the realty broker is making for his life. Last May, Miss Crist was named as correspondent in Dunn's divorce suit.

Mrs. Francis Horst Borne, the opera singer, who eloped to the Orient with Jordan Lawrence Mott in 1912, and remained there until Mott was deported to the United States because of alleged anti-slavery writings in his publication called "Searchlight," arrived on the Korea Maru last week en route to New York, where she expects to wed the man she eloped with six years ago.

ATLANTIC CITY.

By CHARLES SCHUEFER.
The Globes will reopen Dec. 30. Manager Jules Aronson remains in charge of the house for McMurtry & Sabatky, of Philadelphia. It is presumed that the opening attraction will be a Selwyn play which has not yet seen the stage. Continuous bookings are expected to follow, probably on the split-week basis.

The Frohman production of J. M. Barrie's new adventure to America, "Dear Brutus,"

with William Gillette featured, is to be at the Apollo Dec. 12-14.

The Rev. Thomas Dixon, who is to occupy the Harris for six months, is to make his debut as a producer at the Apollo, with the "Fartable Fox," Dec. 19-21.

Theatregoers are interested in an ordinance offered by Commissioner Charles D. White, regulating the parking of automobiles during winter snow storms. The new regulations will prohibit the parking on main streets and regulating the cross-street parking to 12 feet from the curb and ten feet between cars. As many playhouses are on main streets and the legitimate houses on the Boardwalk at the ends of narrow cross streets, owners who park their machines for two or three evening hours of amusement are likely to become a factor with box-office receipts. It may of the infrequent, but sometimes, violent coast snow storms come Atlantic City's way this season.

AUSTRALIA.

By ERIC GARRICK.

"The Man Who Came Back," Oct. 12. Sydney. The Globe is having a sensational hit at the Criterion. In the cabaret scene a special dance is featured by Sydney Yates and Maggie Dickinson, supported by a dandy pony ballet.

"Business Before Pleasure" is enjoying the big hit in Melbourne as it did in Sydney.

The Board of Film Censors has been moved from Melbourne to Sydney, as 50 per cent. of film arrive in the latter port first. It is also rumored that a stricter censorship is to be held against objectionable pictures.

"Honi Soit," a London revue, produced by Lester Brown, opened at the Tivoli Saturday. It was a hit from the start, due to the work of Harry Lipino, Billy Regio and Beatrice Holliday. John Junior, who plays "Maggie" in "Turn to the Right," appears in this revue, and made a personal hit in a dramatic sketch, entitled "Ricky Nobody."

Owing to an outbreak of influenza on the Australia-Canada liner, "Niagara," over 300 people are in quarantine, among them a number of theatrical folk.

"Parish's Crusaders" will have a run at the Sydney Town Hall in the near future.

"Over the Top," featuring Bert, Guy Emery, is having a record run at the Grand. It is a very realistic picture.

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At the Grand Opera House, the minstrel first part is coming into vogue again. Whether it will have a success or not long remains to be seen. Walter Johnson is looking after the production part of the business.

"Eye of Youth" is playing to good houses at the Palace. It is a remarkable drama, and requires an actress of caliber to portray the leading character, or characters. Such an actress is Emily Follen.

J. C. Williamson, Ltd., will produce for the first time here that remarkable picture, "Hearts of the World." Already big advertising is commencing, and the success of this feature throughout Australia seems assured.

It is rumored a big American enterprise, called "Chantango," is to invade Australia in the near future.

Diamore and Gerrick have been a big hit at the Black Diamond Co. and have now terminated their engagement.

BOSTON.

By LEN LINDBY.

KEITHS (Robert G. Larson, mgr.; agent, U. R. O.).—The one and only Lilian Russell apparently has not lost a bit of her drawing power, as the house was capacity Monday night. Troubled by a cough and a poor voice, she nevertheless got over with a crash. The supporting bill is exceptionally good. Felix and Fisher went big in a comedy bar act that would be improved if eliminating the comedy business that does not get a single laugh. Helene Vincent went big in a rather unattractively gowned and etched single. Rice and Warren, in Bland-plundered Hokum act, put across one of the roughest bits of low-brow comedy ever seen in this house. F. was a big laugh getter. Fates and Hood went big in a novel act, the female impersonation being unusually good. Dand, Bruch and Co. offered perhaps the best balanced musical acts seen here this season, and from this point on the pace is high speed. Al Sharney was his usual riot, doing less staging than ever before. He still refuses to give his partner any mention on the program. Mr. and Mrs. Jimmie Barry followed. "The Blue Bird" is the new attraction, which seems to grow better every time it plays here. They have been given a two weeks' run, something which happens only once or twice a season at this house. Miss Vera Sabina closed in a very original dancing specialty. Her partner, billed as Maurice Spitzer, can improve her act greatly if he will discard his own specialty, which is weak.

BOSTON (Charles Harris, mgr.; agent, U. R. O.).—"Dance a la Carte," Edwin George, Parsons and Irving. Billy and Irene Toland. Feature film house.

BILLY GILMAN (Gilman, mgr.; agent, U. R. O.).—Picture and vaudeville.

ORPHEUM (Victor J. Morris, mgr.; agent, Low).—George M. Rosener, Ventura Opyales, Gladys and Max. Harry Hays and England. Nai Tai Tai, Evelyn and Dolly. Feature film.

SCOLLAY OLYMPIA (Ralph Ripley, mgr.).—Feature film. Vaudeville. Rivers Sisters. Al Tucker, Ethel Clifton and Co., Campbell and Phillips, Mlle. Simina.

GORDON'S OLYMPIA (Frank Hockallo, mgr.).—Lella Gehlin, Bob Tenney, Mr. and Mrs. W. O. Cline, Budd Walker and Rolista. Film.

ST. JAMES (J. R. Sones, mgr.; agent, Quigley).—"The Cavell Case," film. Vaudeville. Gypsy Songsters, Fred Hagan, Leo Goldin, Mada Criss, Destino and Forbes.

GLOBE (Frank Messner, mgr.; agent, Low).—Picture.

COLUMBIA (Joseph Brennan, mgr.; agent, Low).—Picture.

SUBURB (M. D. Smith, mgr.).—Second week of "The Fading Show of 1918," Gilling the house. One of the biggest money makers of the season.

FLYMOUTH (M. D. Smith, mgr.).—"Cappy Rick's" to good houses. Show here for two weeks more, when it must depart because of previous bookings.

MAJESTIC (M. D. Smith, mgr.).—"May-

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who now has the greatest bunch of novelty song hits that he has ever published. And look at the staff of Lyric writers. Andrew B. Sterling (my old stand-by), Bert Hanlon, Ben Ryan, Coleman Geotz and Jack Mahoney. Here are some of the Hits.

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I ALWAYS KNEW THAT YOU'D WIN

Now being used by more top-line acts than any song in the country. It is a positive riot. Any one can sing it.

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CAN YOU TAME WILD WIMMEN

(IF YOU CAN, PLEASE TAME MY WIFE)

A real clean comedy hit. It's a sensation.

THE BIGGEST HIT IN THE COUNTRY

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Any kind of version you want.

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PRIVATE SECRETARY—NOW IN THE NAVY

will be released January 1st. Five years' experience as Secretary to one of the leading showmen in the country. Twelve years' office training. Address "Exceptional," c/o Variety, New York.

GAYETY (J. M. Ward, mgr.)—Irwin's "Ma-jestics."
CADILLAC (Sam Levey, mgr.)—"Social Politics."

"D. Star says Detroit Opera House on the Campus has not been leased to Marcus Loew."

All this week Detroit theatres are taking added precautions by reading a letter from Dr. Oila, of the State Board of Health, relative to the epidemic, directing extra slides on their screens and displaying half-sheet posters, outside and inside, furnished them by the State Board of Health.

The Palace (vaudeville), Flint, was damaged fire to the extent of \$50,000, Dec. 2, and will be closed until Dec. 25 for repairs.

Fred Shafer has resigned as manager of the Adams, Detroit, and is succeeded by Charles H. Darrell, recently at the Alhambra. Sid Lawrence, formerly at the Majestic Gardens, Grand Rapids, takes charge of the Alhambra.

INDIANAPOLIS.

By WILL R. SMITH.
ENGLISH'S (Addison F. Miller, mgr.)—"The Country Cousin," with Alexandra Carlisle.
SHUBERT-MURAT (W. Nelson Townbridge, mgr.)—"The Eyes of Youth," with Charles Garrison in leading roles.
KEITH'S (C. Rollins Engleton, mgr.)—Jack Norworth, "Home Bricks," Larner Girls; Chris Richards; Charles and Madeleine Dene; Paul's Mikes; Farrell, Taylor and Co.
PARK (Heitor Ziegler, mgr.)—"The Brute of Berlin," film.
MAJESTIC (Glenn E. Black, mgr.)—"The Midnight Madonna."
LYRIC (Central Amusement Co., props.)—Alla Azim; Lewis & Golden; Apollo Trio; Musical Comedy; Roland and Ray; Lick and Gary.
RIALTO (F. B. Leonard, mgr.)—Vaudeville and pictures.
CIRCLE (S. Barrett McCormick, mgr.)—Pictures.
ALHAMBRA (Central Amusement Co., props.)—Pictures.

The past week, notwithstanding the continued prevalence of the epidemic, set a new high record of attendance at practically every house in town, except the Shubert-Murat, dark for the week. House managers are enthusiastic over the way patronage has again come into its own, and they say that if attendance continues as good during January, a new high record year will be established. Very few of the industries in Indianapolis were affected by the signing of the armistice to any great extent. Most of the industries in Indianapolis are in the automobile class, and for that

reason no pronounced slump has been or is expected in the industrial life of this city.

Out through the state, however, the epidemic is seriously interfering with amusement enterprises. This is not so much the fault of the epidemic as it is the inability of theatrical enterprises to entertain the right amount of confidence in the future of the industry. A number of the houses in the larger cities that had confidence in the future and paved the way for a return to normal conditions by advertising, are feeling a response from the public. As a result reports of capacity houses are reaching Indianapolis from all sections of the state. The mining districts with the exception of Yreka, Idaho, is still served up by restrictive orders.

"The week before Christmas will find the Shubert-Murat and English's dark. The lights will come on at English's for the holiday week for Paddy's Minstrels. At the Rialto "Rock-Bye Baby" will open Christmas matinees and continue for four nights.

At the Park Theatre next week the colored organization, "The Darktown Folies," will present a musical revue.

The Crystal, Portland, Ind., under the management of W. Walter Swisher, is no longer a jilted house, now 10-15.

Charles Koch, owner of the Best and Apollo, Indianapolis, has disposed of his interests in the Apollo to Max Patton. This house is located at Southeast and Victory streets.

A. C. Kohrs, of Houston, is the latest salesman to join the staff of the World Film's Indianapolis office. He will not go on the road for two or three weeks.

J. G. Connor, Indiana representative for the Division of Film Committee on Public Information, will sever his Government connections Dec. 15. He has not made public his plans. Mr. Connor, who made his office with the World in Indianapolis, was for more than four years and a half in charge of the Indianapolis office of the Mutual Film Corporation, and during that time made scores of friends among the exhibitors of the state. He was instrumental in organizing the Film Exchange Managers' branch of the Indianapolis Chamber of Commerce, and, until his connection with Government activities, headed the organization as chairman.

C. M. Spray, of Dutton, Ind., has taken over the Bluffton opera house, formerly operated under the management of the Deyville Theatre Co. of that city. Mr. Spray will change the policy of the house and put in vaudeville and high-class feature pictures and serials.

According to H. M. White, manager of the Indianapolis office of the World, the World

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FIVE West 10th St., Cor. 105 and 106, East 10th, 101 West 54th St., N. Y. C. —Schuyler 1655.

WANTED—Acrobat
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One used in comedy and burlesque. Can sing moderately. Good show. Box 105 and 106, East 10th, 101 West 54th St., N. Y. C. —Schuyler 1655.

Experienced Chorus
Girls Wanted
STOCK ENGAGEMENTS
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has booked "America's Answer" sold in Indiana. Bookings have been given by this office on "Under Four Flags."

NEW ORLEANS.
By O. M. SAWYERS.
ORPHEUM (Arthur White, mgr.)—Capacity Monday evening, with excellent program. Togo, with markedly received, most bounteous reception. Samuels and Duro, started things really, their draperies and costumes gleam justly; Ronald and Ward, pleased; George McFarlane, moved fourth from next to closing after the excellent, found hearty response, Harry Decosta, accompanist, aiding and abetting in success; the Sengstons, now employing "The Miracle" as their billing, provided corvelling picture; Bessie Browning, improving right along; landed solidly; Marie L. closed, rendering same pretty offering.

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They Know; They See; and THEY TELL;
Elaborately Staged; Magnificent Grecian Scenery; Gorgeous Costumes;
BOOKED SOLID—PANTAGES CIRCUIT

Week Nov. 24, San Francisco; Dec. 1, Oakland; Dec. 8, Los Angeles; Dec. 15, San Diego

Eighteen more deaths from influenza and 16 from pneumonia were reported in this city last week. Influenza still is prevalent here, and 26 members of the Naval Staff at Brown University have the disease. The college is under military quarantine.

Paul Denah, an East Providence musician, who has played in several theatre orchestras here, has just been made sergeant and drum major of the 8th Coast Artillery Band, now at Fort Hamilton, N. J.

The Altair Players will give their first offering of the season at Altair Hall next Tuesday evening, when "The Green Eyed Monster" and "What Money Won't Buy" will be presented.

In order that the Opera House and Shubert Majestic might not conflict in mid-week matinee dates this week one was given at the Opera House on Thursday, while that at the Majestic was on Wednesday as usual. Both houses, managed by Col. Felix B. Wendelschefer, however, will have Saturday afternoon performances.

"Majestic" has been booked for the Shubert Majestic for four days beginning with a matinee on Christmas. The show comes here from Boston.

A Christmas benefit concert for the employees of the Strand will be held at that house next Sunday evening. This is the only theatre in the city that has arranged a benefit for its employees.

PITTSBURGH, PA.

DAVIS (Dagmar Connelly, mgr.; agent, U. B. O.).—The Rigoletto Brothers, assisted by the Swanson Sisters, diversified tour, look honors: Bloom City Four, Harrod; Harry Cooper, very good; Princess Rajah, criminal dances, went big; Stone and Hayes, big. Following was film, Leon and Loretta opened, but failed to get over; Helen Hoy, fair; Harmon Stone and Co., good. Show next night, crowded house.

HARRIS (C. H. Preston, mgr.; agent, U. B. O.).—Myrtle Hansen, T. J. Hall, C. O. Roth and Roberts, Wild Bird, Holmes and Hollister, Dancing Orestes, Leo and Lawrence, King and Lane, Brown's Comedy Duo, films.

SHERIDAN SQUARE (J. A. Hooley, mgr.; agent, U. B. O.).—Melville, Dime and the Wolf, Williams and Bernie, Corio, Neisach and Barker, Silver and Dural, film. Last night, Famous Cape Family (headlined) Earl Ray, Barker and Wynne, Jarrold, Hall and Golda, film.

KENTON (T. T. Kenyon, mgr.; agent, McLaughlin).—Nellie Booth Players, Bryant and Kramer, Stock and Allen, Macrelli, Grantoli and Hammer.

ALVIN (J. B. Reynolds, mgr.).—"The Wanderer," 10, "Take It from Me."

NIXON (Henry Brown, mgr.).—"A Tallor Made Man," 10, "Only with a Part."

PITT (Tom Rothin, mgr.).—"Dark."

DUQUENNE (Bob Evans, mgr.).—"Lies and Lecher."

GATVET (Henry Kurzman, mgr.).—"Dan Coleman."

VICTORIA (J. Jones, mgr.).—"The Lid Lifted."

GRAND (Wm. Mason, mgr.).—"Films."

The Pitt, dark this week, resumes the 23d with "Experience," which will remain until Jan. 11.

Because of the hit, "Take It from Me," scored Thelma, which Manager Reynolds has booked it for a return engagement at the Alvin, to commence the 19th.

The Harris Amusement Co. plan to replace vandell at the Hipp. McKeefee, with stock players, and will reopen the Empire, under the same management. The two companies will alternate on a split week basis.

PORTLAND, ORE.

By JOSEPH GRANT KELLEY, Jr.

ORPHEUM (Frank McKeefee, mgr.).—"For Play's Sake" and the Futuristic Revue headlined, scoring "A Wedding Day in Dogland." Harry Lewis and the Clara West, Joseph L. Browning, Lander Brothers and Reno Bill will reappear.

PANTAGES (J. A. Johnson, mgr.).—2, U-

STOCK MANAGERS—ATTENTION!

"ONE OF US"

By JACK LAIT and JOS. SWERLING
Records smashed at Alcazar, San Francisco; Morocco, Los Angeles, by
OLIVER MOROSCO'S LATEST RELEASE

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Booked for a Two-Dollar Run in Chicago and London

Released for RESTRICTED TERRITORY in stock

11 People—Three Sets—Great Leading Man and Leading Woman Parts—
Tremendous Heart Interest and Marvelous Comedy

THE STOCK WINNER OF THIS SEASON

Exclusive agents, SANGER & JORDAN, Times Bldg., New York

usually good bill. "The Love Race" hit. Jack La Vie and Three Bellows Girls divided honors. John P. Ray and Co. appreciated. Helen Moretti, real singer. Bert and Harry Gordon, talk.

HIPPODROME (Bibi Ely, mgr.).—Picture and vaudeville.

STAND (Walter Armstrong, mgr.).—Picture and Fisher vaudeville.

HELLIO (W. P. Pangle, mgr.).—"Have a Heart," 6-7.

BAKER (Milton Seeger, mgr.).—2, Baker Players in "Good Gracious Anabelle."

ALCAZAR (C. V. Brewster, mgr.).—2, Alcazar players in "The Widows."

LYRIO (Lillian Keating, mgr.).—Musical comedy stock.

Closing of the lumbering and shipbuilding industries here have caused a decrease in attendance records.

The local Orpheum has given but few Wednesday night shows this season.

Ed Armstrong accepted an eight weeks' engagement from the Hippodrome at San Francisco. No leaves foretold to open there Dec. 15.

ROCHESTER, N. Y.

By L. R. SKIFFINGTON.

LYOHEM (M. E. Wolf, mgr.).—"The Man Who Stayed Home."

TEAPLES (Fred H. Tins, mgr.).—"Jean Adair, in 'Maggie Taylor, Waitress'; Madame Chilton-O'Hara; Fred Whitefield, and Marie Ireland, in 'The Battle of Britain'; Four Hilarious Sisters; The American Boies; Fred Miller, and Bert Caplan."

GATVET (Charles H. Talo, mgr.).—"Behave Yourself."

FAYTS (Fred J. Barr, mgr.).—"Racing Days, musical comedietone; Tom and Jessie Bond; Florine Frank Brothers; Dave Tharston; Young Trio."

FAYTS (John H. H. Pennyvessey, mgr.).—Fred Webster and Co. in musical repertory.

VICTORIA (John J. Farren, mgr.).—"Vaudeville and pictures."

PICCADILLY (Howard W. Shannon, mgr.).—"Dancing Party, in 'The Hot Cake'; Fred half; Bill Burke, in 'The Make-Believe World'; second half.

ROBERT William A. Cellman, mgr.).—Clara Kimball Young, in "The Road Through the Dark." First half; Tom Moore, in "Thirty a Week," second half.

It is announced that classes in citizenship will be conducted here during the winter months, and that one of the principal features of the education of the foreigners will be sim-

The work is planned by the Americanization Committee of the Chamber of Commerce in co-operation with the Government. At the termination of the classes the students will be ready for naturalization.

The Red Cross films are being shown at the Temple this week, with a portion of the receipts donated to the Red Cross.

George David, dramatist officer of the Democrat and Chronicle, will be mustered out of the Student Training Corps this week and will again devote himself to the writing of critiques, that have made him famous, or infamous.

Theatrical circles are a bit disturbed here. Things theatrical were thrown into an uproar last Tuesday and a time feeling has been noticeable since. As a result of the severe condemnation by the Times-Union, the leading evening paper, of the presentation of "Hitchy Koo" at the Lyceum, that theatre has cancelled its advertising contract with the paper. There are many rumors about that somebody "got even," and that the Times-Union will be satisfied, and that many things are liable to happen, but in an editorial on the subject the paper insists that nothing is to be told to the line, telling the whole painful truth about shows that are not up to the standard that is claimed for them, and that the highest praise to show that merit that distinction.

In reviewing "Hitchy Koo" the Times-Union used a scorching to say: "Pay Good Money to See Poor Show," following with the upbraid: "Lycium Theatre and Small Audiences Shunned by Producers of Hitchy Koo." The review pointed out in detail that a perfectly good play had been spoiled by a poor cast. This is a most unpardonable sin when it is understood that local dramatic critics in the past have not been allowed a free pen. On the contrary, the reviews have degenerated until they have become a standing joke. Theatre managers, in placing their advertising, have the idea in mind that they are entitled to the benefits of the new column, and the business heads of the papers agree that their advertisers should be "protected."

The office of the Times-Union has been deluged with letters from citizens protesting at their stand. The publishers say that this proves that their readers are sick and tired with the spurious criticism dictated by theatres and that they want the truth. The publishers are sure to take to be truthful on their dramatic page and that they will not be governed by threats of puffed managers. "Lies and Lecher," which closed at the Lyceum Saturday night, was reviewed by the Times-Union and headed sky-high, recitatives of the fact that the Lyceum had declared war on that paper.

The manager of the "Hitchy Koo" company

explained that his company received such a cold reception in the afternoon that they "lost their pep" in the evening. "If this is true, the company goes to pieces easily."

Jack Farren, manager of the Victoria, has received an invitation from Joe Raymond to attend the opening of his new theatre at Wall-street, publicly. "The new theatre," says manager, Mass. Mr. Raymond was formerly manager of the Gordon here. He resigned from that house to become service expert for the Fox Film Corporation.

Fay's is showing Annette Kellermann this week in "Queen of the Sea," at their usual popular prices. This fact lends itself to unusual publicity. "The new theatre," says manager, "Daughter of the Gods" was shown at the Temple at the usual top prices. Annette has been a luxury in this form and Manager says boasts that he has now brought her within range of the modest pocketbook.

R. J. Sanford, manager of the Princess, a neighborhood house, has arranged to have a special issue of The Pictureplay News printed and distributed in his territory. He says he will send out on his subscription list, and he came here from Newark a few months ago that he was in the field to buy up any good local theatrical proposition.

Miss Florence Pennyvessey, the young manager of the downtown Strand Theatre, is back on the job again after a slight attack of the flu.

Twenty years ago this week occurred the complete destruction by fire of the Rochester stock company, probably thought the had entered vandell when they saw her this week with Robert T. Haines in the sketch at the Orpheum, "The One Way Out." Miss Fisher substituted for Blossom Baid, original member of the cast, however, when Miss Baid became ill with rheumatism and could could not go on. Her place was taken by Miss Fisher on a few hours' notice and she played two days of last week in Minneapolis and St. Paul and this week in New York, and she is enthusiastically to resume her role next Monday.

ST. PAUL.

Patrons of the Orpheum who knew Melville Fisher when she was a member of the Shubert stock company probably thought she had entered vandell when they saw her this week with Robert T. Haines in the sketch at the Orpheum, "The One Way Out." Miss Fisher substituted for Blossom Baid, original member of the cast, however, when Miss Baid became ill with rheumatism and could could not go on. Her place was taken by Miss Fisher on a few hours' notice and she played two days of last week in Minneapolis and St. Paul and this week in New York, and she is enthusiastically to resume her role next Monday.

"The Kaiser's Finish" did a landable business at the New Liberty (film house). Billie Burton in "The Little Girl in the Big House," which was well attended. Hundreds of houses reported increasing business.

Dorrit Kelton, after a 100-week engagement with the Shubert Stock Co. in St. Paul, is at her home in "Louis Park, Minn., until the holidays.

William Lewis, who spent two seasons with the Shubert Stock Co. in St. Paul, Minn., as stage manager, left for his home in Pennsylvania shortly after the 18th and went on to St. Paul. When at his home he was taken with a serious attack of the flu, from which he is recovering.

SEATTLE.

By WALTER B. BURTON.
WILKES (W. H. Waring, mgr.).—"Wilkes Players" "Fitt the World," "The Miller and Grace Hux in stellar roles. The publisher of the Seattle Times, Carter Musical Comedy Co. in "Hotel Tony Perry." METROPOLITAN (Geo. Reed, mgr.).—"4, Oscar Frazon in 'You're in Love'; G. G. Carter, musician."

LYRIO (William A. Cellman, mgr.).—"Lies and Lecher" (Fogues Levy, mgr.).—"Lewis and Lake Musical Comedy Co. in 'Little Johnny Jones'; fourth week, good patronage."

ROYAL, NEW YORK,
This Week (Dec. 9)

ALHAMBRA, NEW YORK,
Next Week (Dec. 16)

NOEL

IRENE

PAVERS AND DOUGLAS

Assisted by LOUIS THIEL

in "MORNING GLORY," by GRACE BRYAN

Direction, FRANK EVANS

PANTAGES (Edgar G. Milne, mgr.).—Vaudeville.
PALACE HIP (Joseph A. Muller, mgr.).—Hippodrome vaudeville.
MOORE (Carl Reiter, mgr.).—Grace LaRue head Orpheum circuit vaudeville.
LIBERTY (James & Von Herberg, mgrs.).—"Sporting Life" (film).
MISSION (James & Von Herberg, mgrs.).—"Murder Hall in 'The Midnight Patrol'."
STRAND (James & Von Herberg, mgrs.).—"Mrs. Ledbetter's Boots."
CLEMMER (James Q. Clemmer, mgr.).—Mitchell Lewis in "Nine Deaths of the Law."
REX (John Hamrick, mgr.).—Chaplin in "Dough and Dynamite."

Frank Coffinberry will represent the Government Division of Films, of the Committee on Public Information, in this city.

Lionel Debeli, former director of the Chief Seattle Film organization, this city, is now manager of the Radio Picture Film Company. The influenza toll here was 6,000 deaths out of a toll over 11,000 cases. The hat was on for 37 days.

Sam W. B. Cohn, theatrical man of the Northwest and manager of the Liberty theatre, Spokane, for the past year resigned and is now stationed at an officers training camp at Camp Pike, G. W. Crawford, manager of the Hutton interests in that city, will act as manager of the Liberty for the present.

The Coliseum has installed a \$50,000 unit orchestra. This will augment the regular 35-piece symphony orchestra. C. G. Malone is the organist.

Horace K. Smythe, manager of the Little theatre until called to the service last October, returned home this week, following the demobilization of the training camp at the Washington State College.

SYRACUSE.

By CHESTER B. BAHN.
EMPIRE (M. E. Wolf, mgr.).—Francis P. Marin, rep.).—All the week, "Half Past Eight." See review in news columns.
WITING (James Barnes, mgr.).—Jark BASTABLE (Stephen Bastable, mgr.).—First half, "The Beauty Trust" opened a three-day engagement at the Bastable Monday and looks up as the particular bright star in the local theatrical sky for the first half of the week. Barring a few bromides that burlesque tradition apparently demands, "The Beauty Trust" is rather more comedy than farce. There's an absence of slapstick, the comedians, Jack Pearl, Al Miller and Earl Woods depending more upon their lines and business than the customary exchange of jokes for laughs. "The Beauty Trust" does not infect another patriotic finale. And last, but not least, the new burlesque does not advertise a dozen-odd scenes on the program and then use house drops. Book is called "Nodra," a comedy mystery. There's more comedy than mystery. Some of the lines are broad, but as handled by Pearl, Miller and Woods are offensive. The show brings to Syracuse three of the prettiest women in burlesque—Lillian Spaulley, Chubby Dridale and Frances Parr. They add enough talent for three or four of the ordinary Bastable productions. The chorography is and is adequately running to the stately type. Some may be wearing the fair, fat and forty stage, but not into their work to successfully obliterate that. Musically, the show does well. "The Temple Quartet" is a decidedly featured "Hitchcock" and "I'll Fight My Way to Carolina" drew the most applause. Technically, the bare costumes used for the first named number would do credit to a 2 musical company. **TENFLE** (Albert A. Van Auden, mgr.).—

ENOS FRAZERE

"In Wonders and Surprises"



En route
Orpheum Circuit
LOOPING THE
LOOP

Chicago Evening American
Nov. 22, 1918

Direction,
BEEHLER & JACOBS

Vaudeville. First half, "I'd Like to Sleep Till My Daddy Comes Home" is the exit march at the Temple for the first half of the week. If the audience could only sleep through the six acts that precede that, they'd probably get their money's worth—of sleep. For it's that kind of a bill the Temple had. The bill lacked a punch. Fenton and Fiddle, in blackface, last night received the best hand. They have some clever chatter, but pad it with old stuff, "Gued," with Keate, Erickson and Flavin. Arcaro, is the familiar "ant" act. Otto Kerner and Co. allege they have peppy comedy with food for thought. Maybe so. A somewhat different peppy number is presented by Mile. Rialto and Co., but it's hampered by its place on the bill. Marie Stoddard, the headliner, also works under the same handicap. Miss Stoddard has some raw material on the trip, but the best that can be said is that it's the new. The Four Avonlea, English zymphonists, close. American zymphonists need not fear.

CRESCENT (William Brown, mgr.).—Vaudeville. The bill at this house could give the Temple some speed and then via easily, so to speak. The headliner, "Billy's Santa Claus," is simply and gets over well with the aid of J. C. Lewis, Jr., and his sister, Madeline, two clever juveniles. The Three Manning Girls, with comic, please, Harry Haywood and Co. with "Chickens" are back and won approval. The Two Jesters, the Prunel Duo and Clifford Nelson, eccentric comedians, complete the bill.

George Fremont Hill, veteran Syracuse newspaperman and until he entered the service, burlesque reviewer for the Syracuse Herald under the pen name of "The Judge," died in France of lobar pneumonia Oct. 26. News of his death was received in Syracuse Tuesday. Mr. Hadley began his newspaper career on the Syracuse Journal nine years ago. He worked on the Syracuse News and a

Jackville paper later, but returned north eventually and joined the Herald. Hadley treated his reviews humorously and had a style of his own that he did not lose even after going over there. His letters descriptive of what he termed "The greatest show of all" were cited of pure fun. He was married shortly before entering the Army, the wedding coinciding a remnant of the profession. Besides his mother and wife, Mr. Hadley is survived by two sisters, Mrs. Leo Hallbrunner, of New Orleans, and Mrs. Daniel Kalkreuth, of Buffalo, and one brother, Lieut. Paul Hadley, with the A. E. F.

For the second consecutive week, the Wisting, the local Schubert house, was "up against it" for a booking, and is dark this week. The Grand Opera House, which made the periodic and spasmodic effort to reopen as a film house, offering "Crashling Through to Berlin," starting Nov. 26, is likewise again dark, and, according to the dope on the local Radio, will remain so indefinitely. The Wisting's failure to have a booking is causing no little comment to the city.

Last week Syracuse had its worst week, theatrically speaking, in months. The Wisting was dark the entire week, the Bastable was dark the last half and the Empire might just as well have been for it had the fake "Hitchy Koo." From reports received, Syracuse had an inkling of what to expect. The "Hitchy Koo" production is all that the critics said it was and more.

Adverse comment about the advertising used here brought a revision of copy apparently. The show was heralded as "unfolding" by Raymond Hitchcock in the first newspaper copy. When it became noted about that Hitchcock was decidedly meanly managed to read the "Hitchy Koo" Amusement Company presents. Friends of Hitchcock here are wondering just what he thinks of the "revolving" put over on his old neighbors. (Hitchcock started in business as a shoe clerk in Auburn, a few miles from Syracuse.)

The Gem at Oswego reopened Saturday as a film house. John R. Cordingley, who has been out of the show business for three years, is the new owner.

"Harry's Ankles" is current by the Maybelle Kestell Stock Company at the Mount. Elmira. Good business is reported, although the War Chest, Minstrel, now the Victory, at the Lyceum cut into the attendance.

Because of an epidemic of influenza in Niagara Falls, the "Hitchy Koo" (burlesque) did not go to that city Monday and Tuesday. Instead held over at Oswego and put in some extra performances. Sunday, the company went to Toronto.

The City Opera House at Watertown offered the "Monte Carlo Girls" Monday and Tuesday. The prospects on Monday were that the house would be dark for the rest of the week.

The Richardson at Oswego also had incomplete bookings for the week. "Salome," the show, was scheduled for Monday and Tuesday. Wednesday, the house was dark. "The Monte Carlo Girls" moved to the Richardson on Thursday and Friday one night.

Vaudeville acts from the Majestic will furnish entertainment at the future sessions of the Elmira Chamber of Commerce through the courtesy of the city. The first acts to appear were the Seven Glaven Maids and Thorndike and Kern.

The Amory at Binghamton had "The Trail Hitters" at Binghamton. Father at Elmira, filed in on Wednesday, giving way to "The Unmarried Mother" the last half.

Preaching on the text, "Has the Church an Answer to the Demand for Sunday Amuse-

FAME AND FORTUNE

FUSS AND FEATHERS.

WANTED FOR MURDER

THE BELOVED IMPOSTOR.

rk Mentor (Huntley Gordon) had lost

WILSON & JONES

UNDER THE GREENWOOD TREE

THE CHALLENGE ACCEPTED

ne and Fortune" is a splendid feature

DANGER! GO SLOW!

PICTURE DEATHS:

Los Angeles Dec. 11

Mrs. Rose Barham, mother of Nell Shipman, died here suddenly. Miss Shipman was critically ill with the influenza when her mother died. The shock caused her to be despaired of for several days, but she is slowly recovering.

MOVING PICTURES

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COAST PICTURE NEWS. BY GUY PRICE.

Nell Shipman is down with influenza.

Cliff Robertson is casting director at the Goldwyn studios.

The mother of Mabel Candon has recovered from influenza.

Frank Good is now turning the crank for Arvid Giljertsen, the Fox director.

A few of the smaller picture houses closed by the epidemic have failed to reopen.

Seesue Hayakawa has recovered from the "flu."

Oscar Apfel has begun directing at the old Solis studio.

Mme. Nazimova has arrived. Her picture will be made at the Metro studio.

Vera Lewis is with National for a special engagement.

Dustin Farnum went to San Diego on a duck hunt last week. Of course, he got the limit.

Eld Bennett is said to be a lover of rare birds. What's rarer than that?

Milton Garden, formerly with Triangle, is a proud papa—again. A girl this time.

Fred Miller is the Los Angeles representative of the United Pictures.

Irving Cummings has returned to Los Angeles. He was accompanied by his wife.

C. J. Dunn, a film advertising man, is here for the winter. His home is in Chicago.

Bill Russell started for San Francisco recently, but changed his mind and went on to New York. He is back.

Forrest Stanley, recently touring with one of the Horrocks productions, is here to do a picture.

Peggy Hyland, recently arrived from the east, has begun a picture at Fox's western studio.

Mary H. O'Connor, assistant to Frank E. Woods, Lasky manager of productions, is suffering from influenza.

Sam Rork has resigned as special traveling representative for the Haworth Pictures Corporation.

Roscoe Arbuckle has taken over half of the Sennett studio, where a few years ago he labored long and lustily for \$3 per.

Al Cohn is again western (which means Los Angeles) representative for Photoplay Magazine.

Chris Glimm, who has managed the Garrick for some time, is taking a lay-off of several weeks.

Darrell Foss, the leading man, has been discharged from the army. He's looking around for a leading woman to support.

Mae Murray is going to London to make pictures. At least her press agent is telling that.

Mabel Normand has started work on her first comedy to be made in California since she left old Keystone.

Kitty Gordon has 23 hats on one shelf in her Brumton studio dressing room. It's true; we counted 'em with permission of the famous back.

Ted Browning, the director, is affecting a mustache and a leather coat. Stop lively, there.

Frank Korman has arrived; in fact he has already started his first production under his new arrangement with Pathé.

Ernest C. Wade, who is directing Dustin Farnum, has returned from a mountain hunt. Images Erle with a man's sled gun thrown nonchalantly across his shoulder.

Editorial Note: Wally Reed is wearing a mustache. And now all Hollywood wants one just like it.

Bart Bertelson is to be managing director of the new California. He formerly was connected with Seattle theatres.

Mahlon Hamilton, Kitty Gordon's leading man, has been loaned to Mary Pickford for one picture.

Mrs. Charlie Chaplin has fully recovered from her illness, which followed her recent marriage, but as yet has not returned to picture work.

Carl Ray, who owns and controls several theatres in Los Angeles, has established offices in the former Miller Theatre, now Ray's Garden.

Clarke Irvine, who before the war edited the Motion Picture Times, is due home in a few weeks. He has been on board the U. S. S. Obeyesque for some months.

TOO MANY MILLIONS.

Wallace Van Dorn.....Wallace Reid
Destree Lane.....Ora Carowe
Wilkins.....Tully Marshall
Garage keeper.....Charles Ogles
Mr. Lane.....James Hall
Waitress.....Winifred Greenwood
Base Brothers.....Farcy Williams
Beverly.....Nash Berry
Beverly.....B. Pasque
Friend.....Richard Wayne
An impetuous book agent suddenly inherits \$400,000 from two rascally old uncles, and straightway tries about everything at least once before becoming bored. This story is told in "Too Many Millions," a Paramount feature starring Wallace Reid, and shown at the Strand.

The girl in the case is the girl who lost her home when her father was ruined by the two old uncles, foreclosure following to provide a home for the new young millionaire. After trying many things, even to becoming cashier in a restaurant, the girl, whose name is Destree, goes to the home of the young man, Van Dorn by name, and demands two million dollars. She moves his room when he is still asleep, providing an unusual and somewhat unconventional scene. Van Dorn finally agrees to do this, but at this juncture news arrives that the old secretary to whom he has given power of attorney has skipped out with everything. The pair start out in an automobile after the refuge, and have many adventures. The hotel in which they stop takes fire, and they escape with their lives and their night clothes. So they are married on the porch of a neighboring parson. Then they go to work with one of the villagers, and are very happy. And here comes the old secretary, the securities chased to him in traveling bags. He has had enough, having been a fugitive all this time, not daring to spend a cent of the money. So he returns it, while the young couple wonder if they will be any happier with wealth than they have been in the little country town. Mr. Reid is fitted to his every requirement with this part, as is Ora Carowe, who plays opposite him. All the quaint types are shown with the naturalness of life. With fine photography and direction the picture is sure of being a winner as a feature anywhere.

Paramount-Arbuckle Comedies

Comedies You Brag About

IT happened in New York, but it's happening in your town, too—every day.

Two men were on a car, looking through the newspaper advertisements of moving pictures.

"How about seeing..... at the Blank?" asked the one that held the paper.

"What's the comedy?" the other queried.

"It doesn't say."

"Nothing doing. If they want me they've got to advertise their comedy. When they don't brag about it, you know it's no good. Where can we see Fatty Arbuckle?"

They found him advertised. They went to see him and two more tickets were sold at that theatre that advertised Fatty Arbuckle.

Those two tickets more than paid the cost of that line reading—Paramount-Arbuckle Comedy, "The Sheriff."

When you advertise Paramount-Arbuckle Comedies you're automatically increasing your box-office receipts.

PARAMOUNT PLAYERS-LASKY CORPORATION
1355 LEXINGTON AVENUE, NEW YORK, N. Y.
© 1923 BY LASKY CORPORATION



MOVING PICTURES

AMONG THE WOMEN

By PATSY SMITH

The Riverside, as most of the theatres in town, opens with the playing of the Star-Spangled Banner, bringing the audience to their feet. It is to be hoped this custom will continue long after the war is forgotten—if only that the next generation may know the words of our National Anthem better than the present one does, or did before the great conflict. A patriotic prelude to all entertainments should become as permanent a custom here as abroad.

Athos and Reed, the Australian whirlwind skaters gave the bill a good start. Tiny Greta Reed wore the "ran fringes" of green georgette embroidered in steel beads, but her blonde wig was in need of dressing.

Julia Rooney in chinchilla gray velvet dress and leg o' mutton pants, trimmed with many buttons, announced she would imitate Brother Pat. She asked the audience to imagine the pants were Pat and the skirt she, but it was all "sh" as Julia is so full of personality of her own to step out of herself as it were. A silver iridescent long-waisted frock slightly bloused below hips, over a broad band of black spangles and the skirt sort of "ran fringes" iridescence toward the hem. A large purple hat, slippers, socks and ostrich fan and shaded petticoats finished in points bound with narrow purple velvet ribbon, completed a striking tour ensemble.

The most graceful fish costume I have seen was worn by Harriet Lorraine. It was caught up on shoulders, falling in a cape effect at the back, looking simple and proper until it dropped into a trailing beautiful shimmering "fish." At the opening she was in arsenate green velvet—her coiffure, a la Espagnole, backed with huge fan-like sprays of black paradise. She carried a handsome fan and displayed green enameled ear drops.

Charlotte Taylor has replaced Helen Ford in "The Heart of Annie Wood," and was either nervous or less clever than her predecessor.

Beatrice Herford charmed in her inimitable characterizations, frocked in bluebird chiffon over white.

Gertrude Hoffman closed the show.

The regulars at the 81st St. theatre evidently don't get what they want, as a rule, but what they are used to there. Their evident enjoyment of a dyed in the wool burlesque act there this week spoke volumes against their purported refinement. One of the best regular features of the house is the Educational Film shown weekly—and this week was no exception.

Two English acts and two trained dog acts appeared in the first half. Miss Seymour (of Seymour's Happy Family) was in an unbecoming evening dress of strawberry velvet and double faced (rose and pink) silk. The girdle bodice and panel back were of the velvet and the full overskirt of the silk.

May B. Brilliant is a straight serio English. Miss Brilliant is pretty and blond. A black sequin gown, with hip length flounce, edged with sequins one set arm drapery and a touch of brilliant embroidery in the skirt was becoming and an orchid and peach georgette over lace, with pointed flounces bounded in mignonette was dainty. With the latter she wore a pretty orchid poke, with a garland of shaded roses on its lace trim. A french blue semi-military suggestion trimmed with narrow gold and red braids and buttons, was too short.

The Gascoignes include a splendid showman, a charming woman and a dog. The woman tall, slender and fair, wore a graceful decorative gown of heavy blue tinted metallic cloth. A basket and bow kno delicately worked out in brilliants adorned the front panel

and a drapery of opalesque extended up into the bodice, front and back.

Marie Hartman was in an ordinary looking black panne velvet and satin decollete, with the Southern Serenades. She was in 1860 hoop-skirts and basques. The cello player particularly sweet-looking, with her auburn hair parted in the middle was in a flowered shawl trimmed with narrow black velvet ribbon. A comely dark-haired singer, made an attractive picture in a white shawl black mitts and poke bonnet over a flesh pink dress corded and sparingly trimmed with fringe. Another singer dressed as a gypsy, and a tall violinist was in a triple skirt of white net. A woman in French blue tulle overacted throughout.

"The Prodigal Wife," featuring Mary Boland, is a clean admirable story, even if improbable, but the photography is bad. As Mary Farnum, wife of a poor physician Miss Boland first appears in a flowered voile, with two small flounces on skirt edged with lace and a circular collar of val lace ruffles. Later on with her "got rich suddenly" lover, she appeared in an elaborate lace negligee, the conventional luxury of mistresses. There are scenes where ex-wife is reduced to poverty that are reminiscent of Madame X and like the wife in "East Lynne," she returns to her home as a nurse, but for her grandchild, not her child. Miss Boland does not rant in this picture as she did in her last one, and is quite as young a grandmother as she was a young wife in the other. Two children (the first a real little faunty) and Lucy Cotton play the role of the daughter, as she grows up. Miss Cotton's most attractive frock had a satin foundation and a velvet overskirt drapery adorned with irregular bands of fringe.

Leona Stephens (Stephens and Holister) was neatly attractive in white sport suit and shoes throughout, with her sun-kissed hair severely plain. A too evident desire to show her bare limbs, however, seemed over-done, at the Colonial Monday. The Mosconi Brother had sister Fanny in green and gold bloomer costume, and did a roll and limbering up business. Sister Verano would be worth while in the act, if only to roll up encores, but her nimble tribbles and airy grace cinched her claim of kin as well as billing. In the dances with her brothers she was daintily clad in blue georgette with silver lace and gray tied and green chiffon. Fritz Scheff was resplendent in the last word in swathed effects.

The Orth and Cody act has the breezy personality of Anne Cody. Miss Cody is French. Over a turquoise sequin gown, reminiscent of the late Anna Held (with one side of the bodice, running into the skirt, covered with white iridescents), a sash bow over one hip of the sequin cloth lined with gold, she wore a voluminous black panne velvet, deep yoked wrap. Ruth Royce is "hopelessly clever." Her charming combination of the gold lace, violet metallic cloth, gray tied and green chiffon vied with her personality.

The Flying Kellers opened at the Fifth Avenue, Monday, with the young woman in white satin bloomer outfit and tiny triple flounce skirt. It was pretty, but noisy.

Martha Pryor (Ward and Pryor), handsome and wholesome, first in a black velvet, squirrel-trimmed suit and then in a pearl-colored charm, showing split tunic, sleeves and sash faced with begonia pink, shared singing honors with Mabel Burke. The latter was in a good-looking twine colored suit-dress with metal tie labels—the front of jacket part having tiny intermittent tuck running horizontally.

Joe Eleanor Ball, in gold lace, with dainty touches of turquoise, orchid and cherry, scored with her violin her usual artistic hit. A gray costumed maid started off the "Piano Movers," and the petite parcel of ambitious femininity of the Millard and Marlin duo is fully entitled to her fifty-fifty share. She looked best in a soubret dress of black satin, the facing and bloomers of geranium, as was the square bustle headdress with its plume and tie strings. One long sleeve was of net and jet.

Until the ever-generous public have been fed up with Enid Bennett's sweetness, such thin productions as "Fuss and Feathers," with their shop-worn features, will flourish, for outside of her eternal sweetness she has demonstrated no histrionic ability up-to-date. Perhaps Miss Bennett's sweetness is a handicap. As Susie Baldwin she was at her best in a lace and georgette negligee at the finale. Sylvia Ashton's generously proportioned matronly figure was most conspicuous enveloped in a georgette tea gown trimmed with chinchilla.

Eileen Percy was the much-sought-after peach in "Hitting the High Spots." Miss Percy wore a dream of a wedding gown. A lace head decoration, which held the long full bridal veil, was built up high like a Normandy headdress. Gordon Griffiths deserves special mention in the natural boy character he takes. Bert Lytell is featured in the picture.

INCORPORATIONS.

Toost Photoplay Theatre Co., Manhattan, manage theatres, \$10,000; M. Wolfsh, M. Wolfsh, W. Toost, 455 West 45th street, Manhattan.

CAPITAL INCREASES.

Stidaway Avenue Theatre, Manhattan, \$50,000 to \$75,000.

KELLY HAD TO DECLARE.

According to Anthony Paul Kelly war isn't what Sherman said; it's peace that's hell. He told his story to a friend in the Friars the other evening, and now it is being re-told in every corner of the Monastery. Since Kelly's play, "Three Faces East," proved itself one of the biggest hits in New York, the young playwright has been overwhelmed with offers to write other plays and picture scenarios.

But Kelly is a Chief Yeoman in the Navy and in that capacity has been attached to the Division of Films, engaged in writing a continuity showing the navy's part in the war. From present appearances it would seem that the playwright would continue in the navy.

Among others who made Kelly an offer, according to his own statement, was Mary Pickford who was prepared to pay him \$25,000 for five original plays. He accepted the offer and started to work. When he had the five plays outlined in his mind, and titled, he went to Miss Pickford and discussed them with her for her approval. Her enthusiasm fired him similarly, and after he left her he stopped the first person he met on the street—whom he knew and imparted the joyful news. This person, unfortunately for Kelly, was a newspaper woman who promptly printed the whole story.

Two days later Kelly received a communication from Admiral Usher, enclosing the newspaper clipping, the letter consisted of a single sentence, reading:

"Are you in the navy or in motion pictures?"

Kelly replied in five words as follows:

"I am in the navy."
What concerns Kelly even more than the loss of the Pickford contract is that if it looks now as if he were going to find it impossible to get out of the navy.

A melodrama, particularly when based on a timely theme, produced with capable players under capable direction and presented with good settings and fine photography—has all the elements of a successful photoplay.

"WIFE OR COUNTRY"

Written by Harry Mestayer

featuring

GLORIA SWANSON JACK RICHARDSON
HARRY MESTAYER GRETCHEN LEDERER

is such a picture. Produced with a cast containing four players whose names are favorably known to your patrons, the Triangle trade mark, guarantees you a picture at a profitable rental that will certainly please your audiences.

Collect the profits on this picture that should be yours and invest them in War Saving Stamps.

Triangle Distributing Corporation

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THE CITY OF BRUSSELS

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"Belgium, the Kingdom of Grief"

**The Only Authentic
History of Belgium in Cinema**

Made in Belgium

NOT A WAR DRAMA

Played to 35,000 people at the Auditorium, Chicago, and 10,000
people at the Brooklyn Institute of Arts and Sciences.

Admission prices from \$1.00 to \$5.00.

PREMIER SHOWING

in New York

AT CARNEGIE HALL

DECEMBER 20, 21, 22

Admission, \$1.00

MAYTRIX PHOTOPLAYS, Inc.

**STATE AND WORLD'S RIGHTS DISTRIBUTORS
729 SEVENTH AVENUE NEW YORK CITY**

**BOOK PREMIER SHOWINGS NOW
FOR PRINCIPAL CITIES**

MOVING PICTURES

FEIST MOVES TO GOLDWYN.

Felix Feist, general sales manager for the World Film Corp., has resigned to take effect next week, when he leaves for a fortnight's vacation.

He joins Goldwyn Jan. 1, becoming one of four vice-presidents and taking charge of Goldwyn sales in a certain section of the country.

CARUSO NOT A DRAW.

Caruso in "My Cousin" as a film feature has not proven a drawing card in the picture theatres. It is attributed to the lack of interest in the grand opera tenor by the populace composing the picture house patronage.

Many of the theatres playing the first Caruso film, booked for a full week, took it off their machines after three days. Other houses playing it for shorter runs reported indented receipts of about one half for the Caruso picture engagement.

"MURDER" FILMS SOLD.

After the first showing Sunday afternoon of the picture "Wanted For Murder" at the Broadway, the Harry Raff Company which made the photoplay, disposed of it to Frank Hall, for the Film Clearing House.

LEE OCHS ILL.

Lee A. Ochs, vice-president of United Picture Theatres, is in St. Luke's Hospital, New York, recovering from a recent operation.

LEVINSON NOT GUILTY.

Stuart Levinson, who was taken into custody during the Spring of 1917, charged with having been connected with the theft of certain films from the Metro Exchange in New York, was released last week after a trial before a jury. The jury, after being out for ten hours, brought in a verdict of "not guilty."

INTERESTING FILM PERIOD.

This is the most interesting period in the history of the film industry. The competition for the bigger stars is bound to incite more public interest and the playing of important features in competition throughout the country will demand a large expenditure for general advertising.

KLINE NOT AT STRAND.

Harry D. Kline, managing the Globe for a number of years for Charles Dillingham, denies he is to go to the Strand as managing director. Mr. Kline stated that while he is and has been acquainted with the owners of the Strand for a long time there has been no discussion between regarding the taking over the management of the theatre.

POWELL'S "SLIM."

Frank Powell and a company of players are at a studio at San Antonio, making a film version of "Sundown Slim" from the novel of the same name. Mrs. Frank Powell is playing the lead while Dick L'Estrange is playing the title role. Others in the cast are Sidney Mason, Robert Tabor, and John Smiley.

The picture is being made for the Sunset Corporation.

Okla. Theatre Building Bankrupt.

Tulsa, Okla., Dec. 11. The new twelve-story Edwards theatre and building, on which work was started about a year ago and stopped after the foundation, steel frame and three stories had been put together, has been thrown into bankruptcy after futile efforts by Edwards to finance the building.

Henry Kolker, the dramatic actor, is now chief assistant to Albert Capellani in the filming of the Metro feature, "The Red Lantern," in which Nazimova will star.

IRWIN LEAVING VITA?

It is very circumstantially rumored that Walter W. Irwin, manager of distribution for Viagraph, has withdrawn from the concern due to internal dissension and that he will be succeeded next week by John M. Quinn, who has been assistant to President Albert E. Smith.

LEE TAKING A TRIP.

Joseph F. Lee, general sales manager for the Anita Stewart Productions, started Tuesday on a transcontinental trip this week in the interests of the initial of the Stewart releases through the First National.

Mr. Lee is accompanied by Leon Rubenstein.

ROY SOMERVILLE'S COMEBACK.

Roy Somerville says that he is through with picture producing and that from this point on he is going to devote all of his time to the film writing end.

The production he recently completed was sold to Frederick Collins of McClures and they in turn have placed it with the World for distribution as a special. It is now entitled "What Shall We Do With Him?"

Chance for Writers in Australia.

A new Australian picture company, is asking all the Americans in its employ to notify scenario writers in "the States" that there are no photoplaywrights in all Australasia. A flat price of \$500 a reel for original stories is the reported figure the new concern is willing to pay.

Gordon and Mayer Ill.

Boston, Dec. 11. Nathan Gordon and Louis B. Mayer are confined to their homes with severe colds.

SCHWAB'S FACE MISSED.

Charles Schwab, before he quit Uncle Sam, broke a hard fast rule not to voluntarily have anything to do with films. Pressure was brought to bear on the world's champion shipbuilder to pose in a new picture, entitled "Bringing the Boys Back Home," taken at the Hog Island shipyards in Philadelphia.

It was arranged to have Mr. Schwab stand still for a certain time and get on the screen. He was willing and all that, but all of a sudden he was taken ill and he was rushed off to Hot Springs.

By the time he was well the picture was finished and the face of one of the biggest men who helped President Wilson to win the war did not make its debut. Mineta Timayo, of the Women's Division of the Y. M. C. A., who takes the leading part, prevailed upon Mr. Schwab to think up an idea so that his spirit would be in the picture. As soon as he got a little time he wrote Miss Timayo a history making letter, which is shown in connection with the picture, excerpts from which read:

"We need ships now more than ever. The Hog Island picture taken offers the greatest opportunity to the skilled worker that one could imagine."

Miss Timayo is Miss Triangle in the feature. It is a Peace picture and calls upon labor to do its duty now that the conflict on the other side is over.

Mr. Schwab's motto to the picture men has been "go to it if you can catch me."

MANNERS APPEALS.

David Gerber, attorney for J. Hartley Manners in the suit over the picture rights to "Peg O' My Heart," has taken an appeal to the United States Circuit Court of Appeals.

UNITED RELEASES

JAN. 5

DUSTIN FARNUM In
"THE LIGHT OF WESTERN STARS"

From ZANE GREY'S Great Story. Directed by Charles Swickard.

JAN. 26

KITTY GORDON In "ADELE"

From ADELE BLENZAU'S Famous Romance, "THE NURSE'S STORY."
Supervised by ROBERT BRUNTON. Directed by Wallace Worsley

In
FEBRUARY

FLORENCE REED

In A GREAT EMOTIONAL DRAMA.
By TRIBUNE PRODUCTIONS, Inc. Directed by John M. Stahl.

DUSTIN FARNUM
In "A MAN IN THE OPEN"

From Roger Pocock's Thrilling Book. Directed by Ernest C. Wade.

Foreign Distributor, DAVID P. HOWELLS, 729 Seventh Ave., N. Y. C.

United Picture Theatres of America, Inc.

1600 BROADWAY

J. A. BERST
PRESIDENT

NEW YORK CITY

MOVING PICTURES

45

FOREIGN PROPAGANDA BAN MAY CLOSE DIV. OF FILMS

Chas. S. Hart to Return By Jan. 1. Had Hoped to Keep Division Intact After War. France and England Barring Propaganda Films from America.

Charles S. Hart, head of the Division of Films of the Committee on Public Information who is at present abroad in connection with the picturing of the Peace Conference is to return to this country by Jan. 1. Mr. Hart will undoubtedly bring with him the first of the pictures showing the assembly of the notes, diplomatic dignitaries of the world.

The general belief at present is that the Division of Films will run until next June at least, and there is a possibility it may be continued after that time as one of the Administration bureaus under political control. The unusual part of the affair is that this Division did not call on the Treasury Department for any assistance since it has been in existence and has been self supporting since June of last year. It is reported as being ahead of the ledger at this time with the returns still coming in from pictures now being booked.

The barring of American propaganda films from general distribution abroad may have a tremendous effect on the future activities of the Division. In Great Britain there is already a move to stop all pictures that even suggest propaganda, even though the trend is not pro-American, but only anti-German. The United Kingdom it is said is about to place the ban on "Von Bernstoff's Secrets," under which title "The Eagle's Eye" is being shown in that country. France is also reported about ready for a like step.

HART CASE IN WASHINGTON.

The suit of William S. Hart and the William S. Hart Productions, Inc., against Joseph Simmonds, doing business under the trade name of the W. H. Productions Co., has been taken over by the Federal Trade Commission, which has ordered the defendant, Simmonds, to appear at its Washington office Dec. 23 to show cause "why an order should not be entered by the Federal Trade Commission requiring you to desist and cease from the violation of law charged in the complaint."

The plaintiff, through his attorney, Alfred Beckman, of House, Grossman & Vortious, charges the defendant, by false representation, marketed certain of Hart's former single-reel releases, made by the New York Motion Picture Co., and released through Triangle, for four years prior to July, 1917, with an idea to mislead exhibitor and picture patron into believing the pictures were those released through Artcraft, the defendant going so far as to bill them with "The Artcraft star" caption.

The complaint charges that the W. H. Productions Co. is but a paraphrase on "William Hart," the initials having been selected with the idea of misleading the public. The "W. H." stands for Henry Winnick—twisted about—who is also interested in Simmonds'

practicing the same acts of duplicity with the former releases of Charlie Chaplin and a number of other picture stars.

Simmonds has 30 days in which to answer to the complaint following the hearing at Washington.

NORMA TALMADGE'S CONTRACT.

The contract for two years, commencing Nov. 1, 1919, entered into between Norma Talmadge and the First National, involves a gross amount of \$2,800,000 to be turned over to the Talmadge company within that period.

Jos. M. Schenck, head of the Talmadge organization, has already received from the First National an advance payment of \$200,000, to be applied to future deliveries after the agreement becomes operative. Mr. Schenck receiving the advance without any conditions as to interest during the interim, etc.

Schenck has agreed for his company that there shall not be less than eight or more than sixteen Norma Talmadge features delivered to the First National during the two years. Upon delivery of the negatives, Schenck received an agreed upon amount, paid to him as rental for five years, and ending all his interest in the Talmadge feature during that time. At the expiration of the five years the negatives and prints are to be returned to Schenck.

Miss Talmadge is under contract to Select until her agreement with the First National commences. It is said several large picture interests were after Miss Talmadge as a star of their features, but Mr. Schenck did not "auction" or "shop" in the negotiations. The First National asked Schenck to submit his figures which he did and they were accepted, without other negotiations entering into the matter of Miss Talmadge's future.

The Talmadge-First National contract is said to be second only to the Mary Pickford agreement, total of money among picture players' agreements to date.

Commencing Dec. 16 when Miss Talmadge starts her next feature (Select) she will have two directors, Sidney Franklin and Chet Widie. Mr. Widie was but recently engaged. A saving in time is the purpose, so that the star may be continuously before the camera while making a feature.

Reports that Constance Talmadge, sister of Norma, might go under Mr. Schenck's management are denied by all parties concerned. Miss Constance is under contract to Lewis J. Selznick (Select) for the next four or five years. Both the Talmadge girls have been making rapid strides as film favorites and the bigness of the First National's deal with Norma indicated her present importance in the industry.

In a statement issued this week by the First National Mr. Schenck, was

A. E. F. FILM NOT WANTED.

Toronto, Dec. 11. The opposition to war films of the American Expeditionary Forces has made itself so plainly evident hereabouts the Provincial Treasurer of Ontario has issued a statement.

The statement complaining against the large quantity of A. E. F. film and the meagre chance Canadians have had to see their own boys in action. It is suggested in no uncertain terms that war films be censored, with those only containing the Canadians in arms given a preference, although it has not been ordered that pictures of A. E. F. be banned for the Dominion.

CHICAGO'S CENSURING MEETINGS.

Chicago, Dec. 11. Col. Garrity, Chicago's new police chief, a cousin of John Garrity, manager of the Shubert houses here, disagrees with George Kleine as to the ideal system of municipal film censorship. Garrity approves one-man verdicts, Kleine stands for a board of five with a board of review above, to which producers may appeal. A commission is meeting now in the city hall to determine the future method, and Kleine is acting as spokesman for the trade.

Kleine stands against "pink permits," which are issued for films "for adults only," claiming that a picture is fit to show or not, and if not fit should not be shown at all. He advises that poster advertising be also consigned to do away with lurid and misrepresenting paper. Kleine also went on record against clergymen as censors, saying that men of broad general education are more adaptable for the work than those who judge primarily from religious viewpoint. In all his arguments the pioneer producer and exchange man has stood for sane, sensible censorship and against vicious license on the one hand and arbitrary, autocratic officialdom on the other.

TWO STEGER RELEASES.

Two of the International's features, directed by Julius Steger, have been completed. "The Hidden Truth," written by Mr. Steger and marking the screen debut of Anna Case, the operatic star, will be released toward the end of this month. The other, "The Belle of New York," with Marion Davies will be distributed early in January.

Only the old title of the musical comedy, "Belle of New York" is in the picture of that name. Eugene Walter wrote the story and Garfield Thomas made the scenario for it.

The Anna Case film has been secured by the Select for distribution. The picture was taken over last week and the release date will be announced in 10 days.

S. A. Lynch III in Dallas.

Atlanta, Dec. 11. S. A. Lynch, president of the S. A. Lynch Enterprises and of the Triangle Distributing Corp., was taken ill Monday in Dallas with influenza. Wednesday he was reported much improved.

IRVING BROOKS "FLINT"

HOUDINI SERIAL
Direction, BURTON KING

JACK CUNNINGHAM

Staff Writer Robert Branton Studios,
Los Angeles
Recent Releases for Barriecole, Keanan,
Glaum and Kerrigan

GET THE HABIT—ASK FOR Feature Picture Releases

AT YOUR NEAREST INDEPENDENT EXCHANGE

They Save You Money

ARRANGE TO SEE OUR TIMELY SERIAL

The Long Lane
ONE EPISODE RELEASED EACH WEEK

WATCH FOR OUR
Big Seven-Reel Special

THE MAN ALONE
A Gripping Tale of the Sheep Country

DON'T MISS OUR "BOX OFFICE FIRST AIDS"

LOOSE CHANGE
The Story of a Spendthrift Who Redeems Himself

THE PALE MOON
A Love Tale with a Mystery to Be Solved

SOUR GRAPES
2 Reel Gibson Slap Stick—"Nuf Sed"

Our Program Pictures Are Always the Biggest and Best
for the Money

ARIETY

BRADY, DISGUSTED, RESIGNS FROM N. A. M. P. I. PRESIDENCY

**Head of Film Association Nettled Over Lack of Interest Shown
By Organization Colleagues. Exhibitors' Branch Severs
Connections with Industry Body and Will Conduct
Separate League. Fate of N. A. M. P. I. in Doubt.**

William A. Brady stated Tuesday morning he had offered his resignation as president of the National Association of the Motion Picture Industry, and that his written resignation would be forwarded to the Board of Governors immediately. At the same time Peter Schaeffer, of Chicago, president of the recently reunited factions of the Exhibitors' League, immediately withdrew the body from the position of seeking affiliation with the N. A. M. P. I., with a 50-50 representation in the voting power of the organization.

The meeting Tuesday was called for the purpose of amending the by-laws of the N. A. M. P. I. to permit bringing in the exhibitors' organization. Three weeks ago the various manufacturers were informed of the purpose of the meeting and the fact that it would be held Dec. 10, at 11 a. m. When the time came for the meeting but one of the producers in the organization other than Mr. Brady appeared at the offices. None of the other branches was represented by a sufficient number of their membership to constitute a quorum. The other producer attending on time was Riccord Gradwell, of the World Film, and he stated that he was present to combat the admission of the exhibitors on a 50-50 basis.

This gave the impression the other producers had remained away on purpose because they were opposed to an affiliation with the exhibitors. Brady virtually stated this when he voiced his resignation and added that after he had been expending all his efforts for two years past in an effort to bring about peace between the warring factions of the industry he did not intend to stand for the attitude the other producers exhibited in connection with the meeting. Thereupon he walked out.

Mr. Schaeffer afterward stated that the Exhibitors' League would withdraw from the position of seeking affiliation with the N. A. M. P. I., availing as his belief that the manufacturers and producers were afraid of the strength the exhibitors might assume in the organization and therefore he believed the exhibitors should get together and form a representative or-

ganization which would be entirely independent of any manufacturer's influence and which would be devoted to the interests of the exhibitors solely.

After Brady left P. A. Powers came strolling in about noon and a few minutes later he was followed by J. E. Brulattour. Both discussed the situation with Mr. Schaeffer, but arrived at no definite understanding.

Late Tuesday afternoon it was generally admitted in film circles the resignation of Brady was one of the initial steps in what may be the disintegration of the N. A. M. P. I. In several circles a candidate who would replace Mr. Brady was discussed with the general impression that P. A. Powers or Adolph Zukor as the logical men to step into the breach.

INSIST ON 100 PER CENT.

The Famous Players-Lasky have issued an edict that all houses where there is a daily change of program must book 100 per cent. of the concern's product in order to receive any.

This means that the exhibitor must sign for at least 153 pictures of the Famous Players-Lasky brand and play on the average of three a week in order to keep up with the program.

SHERILL'S NEXT.

William L. Sherrill has secured the rights to the Peter B. Kyne story, "The Valley of the Giants" and this will be his next picture production. His "Once Unto Every Man," completed several weeks ago, direction of T. Hayes Hunter, has been shown privately.

Sherrill is casting about for some play material and has his eye on the legitimate field of production. He states that he went into the picture business without any intimate knowledge of it and has been successful through applying business methods. He sees no reason why the same should not be accomplished by him in the theatre.

EXHIBITORS FEED.

Wednesday night Local No. 7 of New York of the Motion Picture Exhibitors' League, held its annual beefsteak at Healy's. The tax was \$5 a head and pretty much all of the selling end of the industry in New York had to be on deck for the blow-out.

BIG BELGIUM FILM READY.

The American Distributors Classic Film Co., which controls the allegorical and historical eight-reel feature, "Belgium: the Kingdom of Grief," arranged this week for the picture to have its New York premiere Dec. 20 in Carnegie Hall.

The A. D. C. F. Co. has arranged with the Mayritz Distributing Co., to dispose of the States-rights for the film, which the owners plan to exhibit in the higher-priced legitimate houses of the country.

Mrs. S. L. Fulton, here from Chicago, directing the local premiere, states that twenty-five premieres will be booked in nothing but houses playing \$200 top.

LONGER RED CROSS PICTURES.

The New York offices of the American Red Cross Bureau of Pictures, having arrangements completed for the weekly deliverance of the Red Cross subjects, is getting ready to turn loose some multi-reel subjects that have been received on this side of the Atlantic.

Of this proposed distribution of the longer-reel subjects there is a six-reeler of Russian life, a four-reeler of Roumania and a similar-lengthed one of Serbian conditions.

For the Red Cross pictures throughout the country the releasing is being looked after by the General Film.

Publicity for the R. C. pictures is being handled by J. T. Kelly, for 12 years with the New York Evening World.

Introducing Local Option Bill.

When the New York state legislature convenes in January the representation favoring the picture industry will endeavor to place a measure on the books that will cover the Sunday picture exhibitions, the local option idea being very likely its main construction.

No Demand for War Films.

Exchanges report the biggest slump imaginable in the demand for war pictures, even the biggest of subjects on their books since the ending of the war, having gone begging.

There has been a renewed demand for comics and dramatics, with the educational also re-iving attention.

PEACE PICTURE IN PARIS.

E. Scipio and wife, Rita Jolivet, have sailed for Paris, taking along with them Scipio's picture, "The Great Victory," to be shown there while the peace conference is on. "The Great Victory" has President Wilson as one of its main figures.

Mis Jolivet is not in the picture.

MAY GET OLIVE THOMAS.
There is a possibility the first star on the Myron Selznick program may be Olive Thomas. Negotiations to that end are now being conducted through her attorney Nathan Burkan.

DISCUSSING POOLING EVIL.

During the past week there have been several discussions among the independent producing manufacturers regarding the pooling of the picture theatres in a number of towns. In the instances where a manager will have more than one in a town, or where he controls a number of houses in different towns, the pooling arrangement, the manufacturers find, is cutting into the earning powers of their product and they are getting together to discuss ways and means of combatting the existing conditions.

One advocates the idea of pooling on the part of the manufacturers and the taking of several big pictures and playing them in opposition to the theatres in the towns where the pooling arrangements exist. He even went as far as to suggest that the entire receipts be given to local charities so as to make sure that the houses would be made to suffer, and that eventually the exhibitors be compelled to stand the cost of the fight against them through the medium of increased rentals after they have been beaten.

The scheme would be to obtain local halls or in such places where a hall was not available "black tops" could be used during the milder seasons of the year.

The plan is said to be fostered by a number of manufacturers who have been unloading their product to the state rights men. These men have found it difficult to obtain prices for pictures in their territory commensurate with the price paid for the territory rights. New England at present seems to be a particularly sore spot in the eyes of the manufacturers. In this territory in some instances where rentals have been as high as \$75 a day, the state rights men have been forced recently to accept a cut of more than 50 per cent. through the local managers having a pooling arrangement.

FOREIGN MARKET TO SWITCH.

The center of the European film market is about to be switched from London to France. Paris, the French film representatives believe, is the logical business center for the continent. There are a number of measures framed in France at present to bring about a condition that will practically force the film mart to that city. Heretofore London has been the general marketing place for the continent.

The French Government bureau that censors films for that country is about to make a connection in the United States through which all film intended for France will have to be passed. This will of necessity prevent the sending of films from this country into England and thence to France. The French Government through its official channels will practically handle the rights of foreign films for that country on a percentage basis.



PARISH & PERU

THE ACME OF VERSATILITY

Opening on the Orpheum Circuit
Jan. 5th.

PAUL and MAE
NOLAN

Stocked by these two famous
Philadelphia Agents:

NORMAN JEFFERIES
FRANK DONNELLY

FRED DUPREZ



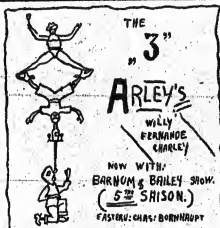
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DOLLY

GREY
and
BERT
BYRON



THE
"3"
ARLEY
WILLY
FRANCO
CARLEY
NOW WITH:
BARNUM & BAILEY SHOW.
(5th SEASON).
CASTING: CARL & BERNHARDT

Florence, Italy, Oct. 19.
This is truly the home of statuary.
Truly, the sculptor's delight. I've had
my eye peeled for some of the buxom
models—if ever I meet the gal who
posed for that one—!!!

**EDWARD
MARSHALL**
A HUMBLE ARTIST



With investments
in wood and Liberty
Bonds and the lay-off
due to the "Ho," we
are disinvesting our
ed in VARIETY—
but, "to quit on the
air."

**MAE
AUBREY**
and
**ESTELLE
RICHE**

Songs and Dances
Novel and Exclusive
Direction:
FRANK DONNELLY
Real Estate Tr. Bldg.
Philadelphia

"A Hot Yacht Gourmand"

Little Jerry

The Biggest Little Singer
In Handbells Direction, G. W. Nelson



**GEORGE
HARADA**
WORLD'S FAMOUS
CYCLIST
1719 Clybourn Ave.
Chicago, Ill.

Clark and Francis are rehearsing a new act written by the only and original Stan Stanley. It is a sketch in "one" under difficulties. The act is one of my favorite brain-children, and is the result of five years of intensive study. It is as near perfect as humankind can ever be.

Have just completed a routine of very funny talk for Morris and Campbell. I could say a lot of mean things about Lewis and Gordon, Aaron Hoffman and Henry Lewis, but I won't do it because they are all pretty good men.

I want it distinctly understood that I have originated the business I do about a dollar a laugh, the idea of the money and the kiss. Others may have done something similar, but what I do is different from any other idea and I warn the world to lay off. This is the last warning. Look out for me as I am a bad man when peeved.

STAN STANLEY, Audience Daisy

MORRIS & FEIL, Gardeners
The Plant who grew into such a funny flower

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VARIETY wants correspondents, newspaper men preferred
Address VARIETY, New York

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LARGEST COSTUME
MANUFACTURERS IN WEST
CHICAGO

GOWNS
CENTRAL 1801

**JIM and MARIAN
HARKINS**

Next Week (Dec. 16):
Orpheum, Minneapolis

DIRECTION
NORMAN JEFFERIES

**ROXY
LA ROCCA**

Wizard of the Harp

Care of Daw's, 17 Green St.,
Charing Cross Rd., London, W.C.

Legit:—"Lay Off Me, or
I'll Cut All Your
Rigging Ropes."

Acrobat:—"And if you do,
I'll knock you
for a Series of
Farewell Performances."

LES MORCHANTS

New Playing
Loew's Victoria Direction, MARK LEVY

"Twixt Honey Pills
Rheumatics and Chills
And Medicines made to
Destroy it—;
We did a Benefit
At the Poor House—
How the Old Folks did
Enjoy it!—

FRANK and TOBEY

Moss Circuit. Direction, MARK LEVY.

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

Virginia Dare was the first white child
born in America—born on Roanoke Island,
N. C.

THE
GABBERTS

America's Ingenious Athletes
were the first to do a row of flip-flops
down a flight of stairs on the head—SUC-
CESSFULLY.



JACK MARLEY
(Actor)

Say Jack:
"What do you mean
by 'acting' say 'I act'!
I heard all about it.
Pretty well for the sum-
mer. Come on down.
We'll be fine. Glad-
ness for me! Bring
your little playmate,
Mary and Ann, also
Isabelle and 'Pia'
'Going somewhere'
and 'It's a secret'
is out. Bring the
'chick' can use it.
Ever thine,
OSWALD."

APPLE SAUCE

Chris.—Some clasp fur collar o'coat. Oh, boy,
you have—as fine an o'coat as any man could want.
Where did you get it?
Bob.—At Child's. What's the matter. You told
me you were going to be all dolled up to-day. Where
is your new outfit?
Chris.—Well, I'll tell you. I was all dressed up
in my new suit, new shoes, short tunic with white
spots attached, white silk shirt, pink stripes, and
everything. I gone over to see the boys at the
N. Y. A. and as I was stepping out elevator,
one of them wise cracking guys says, "Go back!
you're not on for twenty minutes!"

Special Rates for Daring House Guests:
ACHOGATs—if you're fond of athletics and the
good jumping, lift the mattress and see the bed
spring. (Oh, you Jim Hartins)

KNAPP and CORNALLA

Next Week (Dec. 16):
Loew's American—Loew's Greely Square



**Pauline Saxon
SI
PERKINS'
KID**

BRENDEN and BERT
in
"Waiting for Her"
Direction, E. BART McQUEE

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



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

**ETHEL
VAUGHN**
Somewhere in Australia
Playing In

"SAMPLES"

The Big London Revue
TIVOLI CIRCUIT

After one year's continued success,
will leave soon for South Africa.

THE FAYNES
Fuller Tour, Australia

MARTY

FORKINS

A
N
D

CROWL

CHARLES

CHICAGO

Announce

That they have opened their Offices,
100 Majestic Theatre Building, and are
in position to *book your act over the*
W. V. M. A., U. B. O., Orpheum and
all Affiliated Circuits.

WRITE

WIRE

PHONE

VARIETY

VOL. LIII, No. 4

NEW YORK CITY, FRIDAY, DECEMBER 20, 1918

PRICE 15 CENTS

The advertisement is enclosed in a highly decorative, Art Deco-style frame. At the top center is a small oval containing the word "Pictures". Below this is a central rectangular photograph of actor William S. Hart, wearing a dark suit and a flat cap, looking slightly to the side. The photo is flanked by two vertical columns. The left column has a shield-shaped label with the word "Drama" and the right column has a similar label with the word "Variety". Above the photo is a small circular logo with the word "ARTCRAFT" inside. Below the photo is a wide horizontal banner with the text "WILLIAM S. HART" in large, bold, serif capital letters, and "STAR IN ARTCRAFT PICTURES" in smaller capital letters below it. The entire frame is adorned with intricate scrollwork and classical column motifs.

Pictures

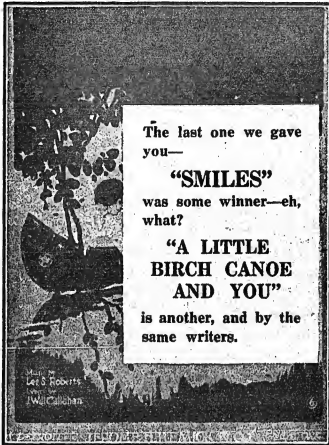
ARTCRAFT PICTURES

Drama

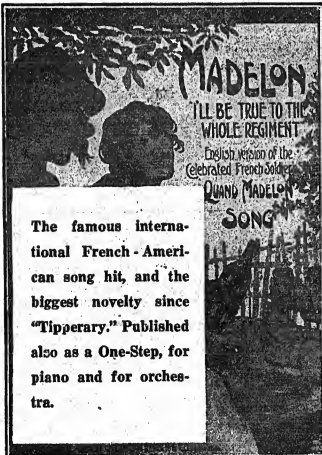
Variety

WILLIAM S. HART
STAR IN ARTCRAFT PICTURES

JEROME H. REMICK & COMPANY



"A LITTLE BIRCH CANOE AND YOU"



"MADELON"

4--BIG HITS--4

"SMILES"

"MADELON"

"TILL WE MEET AGAIN"

"A LITTLE BIRCH CANOE AND YOU"

NINE NOVELTY SONGS

"GIVE A LITTLE CREDIT TO THE NAVY"

By KAHN, DE SYLVA and GUMBLE

"I'VE GOT THE BLUE RIDGE BLUES"

By MABON, WHITTING and COOKE

"TACKIN' 'EM DOWN"

By ALBERT GUMBLE and BUD DE SYLVA

"YOU CANNOT SHAKE THAT 'SHIMMEE' HERE"

VAN-SCHENCK-WELLS

"IN THE LAND WHERE POPPIES BLOOM"

VAN-SCHENCK-BASKETTE

"IT MIGHT AS WELL BE YOU"

KAHN-VAN ALSTYNE

"WHEN THEY DO THE HULA HULA ON THE BOULEVARDS"

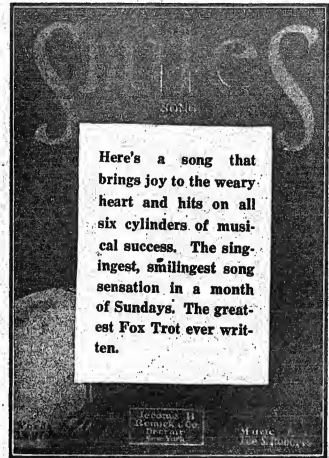
BRYAN-LAWRENCE

"HOME COMING WEEK IN FRANCE"

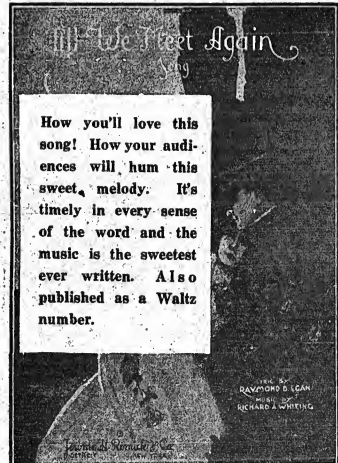
By SENIETA G. LEWIS

"WE NEVER DID THAT BEFORE"

EDWARD LASKA



"SMILES"



"TILL WE MEET AGAIN"

Ready—Prof. Copies, Vocal Orchestrations, Dance Orchestrations, Band, etc.

Call at one of our offices, if you can—if not, write

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ATLANTA, GA.
661 Flatiron Bldg.

CLEVELAND
Hippodrome Theatre Bldg.

DETROIT
187 West Fort St.
CHICAGO
Majestic Theatre Bldg.

MINNEAPOLIS
MUSIC DEPT., Powers Mercantile Co.

PORTLAND, ORE.
222 Washington St.
SAN FRANCISCO
568 Market St.
LOS ANGELES
222 South Broadway

JEROME H. REMICK & COMPANY

New York
Chicago

VARIETY

Vol. LIII, No. 4

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BATTLE OVER SUNDAY SHOWS THREATENED IN INDIANAPOLIS

Managers Trowbridge and Miller of Shubert-Murat and English's Decide to Play Legit Attractions Sunday, Dec. 29. All Theatres But Legit Open Sundays in Hoosier Capital. Other Managers Worried at Prospect.

Indianapolis, Dec. 18. With the preachers of Indianapolis girding their loins for battle, the theatregoers of the city are looking forward to another tussle over Sunday shows. Nelson G. Trowbridge, manager of the Shubert-Murat; Addison F. Miller, manager of English's, watching the heavily taxed box offices of all the other houses in town that are open Sunday, have announced legit shows for Sunday, Dec. 29.

For over a year vaudeville and picture houses have been putting on Sunday shows, while the legitimate houses kept to the letter of the law, but with the conditions of the past few months it is felt something will have to be done to right the profit side of the ledger. In anticipation of this move on the part of theatre managers the Church Federation of Indianapolis appointed a committee to wait on Mayor Jewett, with the result he has promised to close any one of the legitimate houses that attempts to open. In the face of this English's has booked "Chin-Chin" and the Murat "Experience." Messrs. Trowbridge and Miller told a representative of VARIETY they are going to open regardless of the antagonistic attitude of the Mayor and the preachers.

Those houses operating Sunday shows are skeptical of the results the legitimate houses hope to attain and are considerably worried over the step in view that such action might result in the closing of all theatres in Indianapolis. The move will undoubtedly result in a test case in the courts.

Altogether it promises to create plenty of newspaper publicity, something the other houses have been anxious to steer away from. So anxious have they been in this that they have refrained from press stuff and publicity incident to their Sunday programs. The newspapers have respected their attitude in this matter and carried all criticisms and reviews under a Monday date line.

The question of legalizing Sunday

shows is to come up before the coming Legislature, where it is felt the bill will get much more favorable attention than it did last year, for Governor Goodrich is known to favor Sunday shows. The first step in formulating plans for the passage of this statute is to be taken to-morrow, when the prominent members of the Indiana Exhibitors' League will meet with C. C. Pettibohn and Frank Rembusch at league headquarters in Indianapolis. The men back of this movement were in hopes the bill could be railroaded through the Legislature with a minimum publicity, but with the legitimate houses breaking out with Sunday shows before action can be taken it is feared agitation will becloud the issue and may spoil all chances of getting the bill through.

MORE CONCESSIONS POSSIBLE.

Further railroad rate concessions are not unlooked for by theatrical managers, but quick action is necessary if favorable rulings are to obtain, since Director McAdoo will probably leave Washington for private life Jan. 1. It has been hinted right along that certain concessions asked by the managers had been acceded to, but that the recommendations were held up at the last minute through interference.

It will be necessary for a representative committee of managers to appear before Mr. McAdoo before he retires, it is intimated, in order that the much desired concessions may be obtained.

SHARING ON COLLECTIONS.

Chicago, Dec. 18. Louis Macloon is young, but a showman. He operated the Rockford theatre, a chic, new combination house. A minister sought to rent it for Sunday mornings, but failed to come through with advance rental, saying he didn't have enough money. "You take up a collection, don't you?" asked Macloon. The preacher nodded. "All right," said Louis, "I'll play you 60-40."

FRANCES KISSES BILL.

Chicago, Dec. 18. Rock and White's reopening, after the famed "White-Rock split," drew a good house. The loopounds, who had followed the controversy with hungry interest, appeared in force, making it a second premiere. The publicity was strong.

Miss White kissed Rock publicly and said she was sorry in such soubretishly piquant manner that it got laughs and yet seemed convincing. The company will be at the La Salle until after New Year's day.

For the second time though in two weeks Frances stepped out of the revue. The second time it was appendicitis. That transpired Monday night. Manager Nat Roysh, who has insured himself to the gruesome business of returning money to patrons, gave back about \$700-\$800 in advance sales and \$300 in money taken in at the box office up to the time that Miss White was forced to announce that she couldn't go on.

Miss White left the theatre at 9.30. At 10.30 she was operated on by Dr. Max Kelscher, and at midnight was reported as doing well.

While the girl's illness will not necessarily break up the show, according to an opinion ventured by the harried Mr. Rock, it will put a definite end to the checkered engagement at the La Salle, which will remain closed until Comstock, Elliot & Gest arrange a booking.

BAYES BUYS ROOF.

Norah Bayes will move her own show, "Ladies First," to the 44th Street Roof Dec. 30, when the roof will be renamed the Bayes Theatre. Her show will be succeeded at the Broadhurst by "The Melting of Molly," a Shubert attraction.

Miss Bayes is said to have bought the roof of the 44th Street Theatre from the Shuberts for a length of time.

Irving Fisher, Miss Bayes' leading man in the show, will also appear commencing with next Monday, in the Ziegfeld "Frolics" on the Amsterdam Roof.

CHILD'S HISTORY OF WAR.

Frederick Arnold Kummer, who wrote "Buttles," "The Painted Lady," "The Brute" and other plays that have been produced out of New York, has just completed the first child's history of the war, a complete story of the gigantic conflict told in words of one syllable. It will be off the press before Christmas, being published by a Baltimore concern. Mr. Kummer wrote the history, which contains 60,000 words, in less than two months.

WOODS' COMPANY GOING OVER.

A. H. Woods has booked passage on the Mauretania, sailing Jan. 5, for a complete "Friendly Enemies" company, which opens at the Haymarket, London, Jan. 30.

Accompanying the troupe will be Martin Herman, general manager for Woods, who will remain but three days, and return in time to permit Woods to be in London for the opening.

J. L. Sacks and William J. Wilson are understood to be interested in the British venture.

In the cast going over are Al. Shean, J. H. Lang, Orris Holland, Pam Brown, Louise Baumeister, Allan Hale.

BAN LIFTED ON PRIVATE CARS.

A. E. Smith, Regional Director of Railroads for the eastern division, with headquarters in New York, late last week informed several theatrical producers that all restrictions on private cars on the roads with terminals at this end had been lifted and that official notice was scheduled to reach all Eastern Federal Railroad Managers Dec. 16.

The first show to take advantage of the lifting of the restrictions was the Gatts, Rowland & Clifford show, "In Old Kentucky."

CORBETT AND WILSON SPLIT.

The vaudeville partnership of James J. Corbett and Jack Wilson lasted but for one regular engagement, at the Riverside. Monday last Wilson left for Los Angeles, stating he had been called west by the picture people. He lately left the Coast city to return east.

PICTURE MEN BID FOR CENTRAL.

There is keen competition among film men for a lease of the Shuberts new Central Theatre, at Broadway and Forty-seventh street.

William Fox has made an offer of \$75,000 a year and P. A. Powers has topped it with a tender of \$85,000.

More Money in Cloaks and Suits.

Dave Lerner, an Over There Theatre League Volunteer entertainer, announced he was through with show business. Lerner returned last week after an absence of three months in France.

He says there is more money in the cloak and suit business.

Beverly Sitgreaves in Bernhardt Co.

Beverly Sitgreaves is to go to Paris to play with Sarah Bernhardt. Miss Sitgreaves speaks French, as fluently as she does English. Mme. Bernhardt is her lifelong friend.

Be sure the name's CHAS. ALTHOFF.

CABLES

LONDON THEATRES BOOMING; PROVINCES NOT SO GOOD

Outside of London Hit by Demobilization of Munition Factories—"Chu Chin Chow" Breaks All Records—Several Attractions Drawing Well Above \$10,000 Weekly.

London, Dec. 18. Theatrical business is still on the boom in London. Outside it has been severely hit in the provinces through the demobilization in the munition factories.

Estimated receipts of the legitimate attractions here last week (ending Dec. 14) are as follows:

"Chu Chin Chow," broke all records. Over \$16,000.
"As You Were," \$14,000.
"Going Up," \$13,000.
"Maid of the Mountains," \$13,000.
"The Boy," \$11,000.
"Yes Uncle," \$10,000.
"The Naughty Wife," \$8,500.
"Roxana," \$8,000.
"The Law Devine," \$8,000.
"Soldier Boy," \$7,500.
"Luck of the Navy," \$7,500.
"Nurse Benson," \$7,000.
"Fair and Warner," \$7,000.
"The Freedom of the Seas," \$6,500.
"Nothing But the Truth," \$6,500.
"Jolly Jack Tar," \$6,000.
"The Officers' Mess," \$6,000.

LONDON THEATRES STILL HIGH.

London, Dec. 18. The rental for London theatres continues high. At Lauchlin have taken the Strand for six months at \$1,500 weekly.

The Garrick was leased for "Charley's Aunt" at \$2,000 a week.

The normal rent for each theatre is less than one-half the amounts mentioned.

The Duke of York's goes to Gipsyland as quickly as available, at \$1,750 and a percentage of the receipts as the weekly cost.

The Kingsway's rent is \$1,250 a week. Normal, \$250.

PALLADIUM CONTINUING 3-A-DAY.

London, Dec. 18. The Palladium has played to over 3,000,000 paid admissions during the year and will continue its thrice daily policy. This week's program includes Max Darewski, J. Rickaby, T. E. Dunville, Sam Barton, Elsie Southgate, Lillian Byrne, Mazuz and Mazette, Hanlon Charles Trio, Carl Hertz, Lambelet's Ballet.

SIR ALFRED ARRANGING OPENING.

Paris, Dec. 18. Sir Alfred Butt is here, completing arrangements for the opening of his new Palace in the spring.

Its first production will be a revue by Rip, starring Regine Flory.

1ST NAT'L'S BRITISH RIGHTS.

London, Dec. 18. The Walturdaw Company has secured the British rights to the 1919 output of the First National Exhibitors' Circuit.

ALHAMBRA, GLASGOW, PANTO.

London, Dec. 18. The Alhambra, Glasgow, presented Dec. 12 Wylie & Tate's pantomime, "Jack and the Beanstalk," featuring Dorothy Ward and Shaun Glenville.

LYN HARDING AS MACBETH.

London, Dec. 18. At the special matinee at His Majesty's Dec. 17 in aid of King George's pensions for the Actors' and Actresses'

Fund, owing to the illness of Sir Johnson Forbes-Robertson, Lyn Harding played Macbeth to Mary Anderson's Lady Macbeth.

Sir Squire Bancroft made a welcome reappearance in the act, "Masks and Faces," and numerous other stars appeared.

U BOAT SCENA.

London, Dec. 18. The Coliseum is presenting a patriotic scene "H. M. S. Victorious," symbolic of the surrender of the U boats, by M. Fairbairn.

The principal singers are Antoinette Fairbairn, Ethel Peake, Leo Craven and a chorus of fifty; also Grock, Ching Wu, Raymond, Collinson, Versatile Three, Russian Ballet, Fred Ginnett's equestrian comedy sketch, "Rejected Remounts."

NEW PARIS PRODUCTIONS.

Paris, Dec. 18. The Theatre of Varieties is reviving Louis Ganne's operetta "Rhodope" Dec. 19.

The Chatelet is producing a new spectacular piece, "Uncle Sam," Dec. 20.

"Cochon qui Sommeille," a new opera by Rip and Dieudonne, music by Claude Terrasse is replacing "Saison d'Amour" at the Theatre Michel, Dec. 21.

"PETER PAN" NOT FOR SCREEN.

London, Dec. 18. An offer of \$100,000 for the film rights to "Peter Pan" has been refused by Sir James M. Barrie.

Sir James has just returned to London from American headquarters in France.

PARIS OPERA HOME.

Paris, Dec. 18. The Paris Opera troupe, with Busher, has returned from a South American tour intact, with the exception of Yvonne Gail, who has gone to sing in Chicago.

DEATHS.

G. W. Pastor (of Claire and Pastor) died at Arbroath, Scotland, Nov. 17.

Mona Roy (Mrs. E. P. Owtrinn) died Nov. 14 from influenza. She was a daughter of Edwin Barwick.

John Field, inspector of theatres at Plymouth, Eng., is also reported dead. Francis Gally, author, died in France Nov. 20.

Billie Carlton's Death Inquest.

London, Dec. 18. The inquest on the death of Billie Carlton, the actress who died in her room at the Savoy Hotel a fortnight ago after returning from the Victory Ball apparently in good health, showed she suffered from drug poisoning. The affair has created an immense sensation, revealing the prevalence of the drug habit, which will probably lead to drastic measures making drug selling a heavy penal offense.

As far as could be learned from the well informed theatrical men of the west, the Billie Carlton mentioned above and stated by the London press to have been a well known professional over here, is unknown to the present day fraternity.

Paris, Dec. 2. Maurice Stewart, at one time actor-manager in California, and lately on the staff of the "Examiner," San Francisco, has reached France, as a Y. M. C. A. secretary. Although the war is over, his stage experience will be utilized for organizing entertainments for the boys doing "occupation" work.

Emile Faivre has decided not to revive his excellent piece "La Rabouilleuse," at the Comedie Francaise, for the reason he is now administrator of the theatre, and some folks might unjustly consider he is favoring, his own interests.

In the new society just formed for the exploitation of the Opera Comique, following the forced withdrawal of Ghesi (which has never been properly explained and has given rise to all sorts of insinuations), the capital is declared as being 2,150,000 francs. The angels put the two millions, while Albert Carré, Emile and Vincent Isola each contributed 50,000 frs.

Because Ambrose Thomas was born at Metz, Lorraine, the Paris Opera is organizing a gala in his memory, presenting his opera of "Hamlet," with Renaud and Mlle. Vecar.

Gemier intends to give a short classical season at the Theatre Antoine, when "Le Traité d'Auteuil" is annulled, mounting Moliere's "Bourgeois Gentilhomme" and Shakespeare's "Taming of the Shrew." Later he will revive "Les Jardins de Murcia" with music, and "Le Juit Polonais" ("The Bells"), and afterwards, if the censor then permits, "L'Astre Mort."

All the great public men to enter the Institut. The place which Clemenceau will occupy in the French Academy is that left vacant by the author Faguet, while Foch is to succeed the late Marquis de Vogue. Although the Academie Francaise is supposed to be composed of literary lights of the nation, there has always been section termed the partie des Ducs, occupied by famous citizens of the moment, not necessarily great writers, and it is under this category that Clemenceau and Foch will enter the Institut, founded by Richelieu. Joffre is to be received in a branch of the Institut known as the Academie des Sciences Morales et Politiques, in the middle of December. This date has been chosen so that President Wilson may attend the function with the President of the French Republic.

A revival of Henry Bernstein's "Le Secret" will be presenting from time to time, in which Max Dearly is still appearing at the Gymnase.

A true translation, so it is said, from the Greek of Euripides' "The Trojan Women" has been made by Silvain, of the Comedie Francaise, and accepted by the reading committee of the House of Moliere. The principal roles will be held by Albert Lambert, de Max, and M. and Mme. Silvain.

Romolo Zanon is continuing the direction of the Theatre des Champs Elysees in the new French opera to time grand opera in Italian, with Almirante, Casadesu, Donatelli, Lucchesi, Donatelli, Mmes. Bertini Berck, Klotzka, Moreau and Castell. Pergolesi's "Servant Maîtres" is the novelty on the program. In this same theatre (one of the very finest in Paris), the Argonne Players presented their "Amex" scene of the day in the Argonne. The troupe is composed of boys from the 77th Division, who did big deeds on the front in addition to acting.

There is likely to be a hotel crisis in

Paris shortly. So many people are coming to the city, in connection with the Peace Conference, that accommodation is already exhausted at the big hotels. The theatres report good business, and it is also excellent at the halls. With the influx of visitors the condition will still improve.

IN LONDON.

London, Dec. 18.

The management of the Haymarket by J. E. Vedrenne and Dennis Eadie, in conjunction with Frederick Harrison, its lessee, terminates at the conclusion of the run shortly of Walter Hackett's play, "The Freedom of the Seas," in which Eadie is starred.

This lease was originally projected for three years. Differences between Vedrenne and Eadie are reported as the reason.

A. H. Woods is to present "Friendly Enemies" at the London Haymarket Jan. 30.

Andre Charlot will replace "Tabu" at the Vaudeville Theatre shortly before Christmas with "Coupons." It will be written by Arthur Wingpin, and Ronald Jeans, with music by Herman Darewski, the leading part being played by Nelson Keys.

W. S. Gordon Michie, the secretary of many well-known theatrical enterprises, has been unanimously elected president of the Entertainments Production Association for the coming year in succession to the late Sir Henry Tozer.

The Incorporated Stage Society commences a new season on January 12th with a couple of performances of John Vanbrugh's "The Provoked Wife," a new comedy by W. B. Yeats entitled "The Player Queen" is also promised.

Leading stage favorites, who have joined up are gradually returning to the profession. Lieutenant Henry Ainley some time since concluded arrangements to join forces with Gilbert Miller in a theatrical campaign as soon as free and now Major Robert Lorraine, who joined the Royal Flying Corps at the outbreak of hostilities and has been twice wounded and awarded the D. S. O. and the Military Cross, has entered into a contract with Charles B. Cochran for the production of "Cyranoe de Bergerac." Major Lorraine some time ago secured the rights of the late Edmund Rostand's famous play, but as now West End theatre is available the play will be first presented in the provinces until a London house can be secured. Major Lorraine may fairly be described as the legitimate successor to Sir Charles Wyndham and one may at least expect to see him in a series of old and new English comedies.

HICHINS PLAY AT GLOBE.

London, Dec. 18. Robert Hichins' "A Voice from the Minarets" will be the production Marie Lohr is to next present at the Globe. It is a serious play, an original work, in four acts with an eastern setting.

ETHEL ENTWISTLE DIES.

London, Dec. 18. Ethel Entwistle, known as "The Girl with the Glorious Voice," has died of pneumonia.

At Victoria Palace This Week.

London, Dec. 18. The Victoria Palace bill this week includes Neil Kenyon, Ruth Vincent, Cornallia and Eddie.

MARTY BRENNAN DIED A HERO SAYS SOLDIER VAUDEVILLIAN

Letter from Former Comedian of Joe Wood's Tab Has Details of French Railroad Accident That Snuffed Out Actor's Life and Injured Party of Professionals—Wounded Men Recovering.

Private H. L. Clark, Headquarters Co., 138th Field Artillery, in a letter dated Nov. 16, written in France, to Joe Woods with whose show, "Mimic World," Clark was starred with Frank Manning, tells of the railroad collision in which he (Clark), Harry Green (Fenton and Green), Big Slim Grant, Jim Reilly and Harry Stover were injured and Marty Brennan (Brennan and Powell) was killed.

These boys, known professionally in the States, were on a French train, stalled on a curve when another train crashed into the rear of the train, ahead. Reilly, Grant, Green and Clark were confined to the hospital for two weeks. Clark declared in his letter that Brennan died like a hero, singing until the last.

TAX DODGING AGENTS.

A number of vaudeville agents appear here for a serious session with investigators attached to the internal revenue department for failure not only to pay income taxes, but to file returns.

The agents believed they could dodge the tax collector and "get away with it" because they did not keep books. For failure to pay the tax on time they will be fined 50 per cent of the amount due—and the investigators are severe in allowances for deductions in such cases. For failure to file they are subject to a fine of not more than \$1,000 and imprisonment not more than one year, or both at the discretion of the court, should the cases be introduced there.

62 AND 18 DON'T AGREE.

Ethel Burrows, formerly in vaudeville and at one time on the concert stage, is suing her husband, Arthur Burrows for a separation alleging cruel and inhuman treatment. She asks for an allowance of \$500 monthly alimony.

The complaint alleges the plaintiff is 18 years old and the defendant 62. They married after a few hours courtship at Portchester, N. Y., Oct. 27. Following six weeks of married life the plaintiff alleges she was assaulted at the Hotels Astor and Breslin by the defendant, who left her and went to live at the Ansonia Hotel, where he was served Dec. 12 with papers in the separation action.

Stapleton & Moses are attorneys for the plaintiff. The defendant has twenty days in which to file his answer.

V. V. V. REUNION.

Chicago, Dec. 18. There is to be an attempt to have a reunion dinner of the V. V. V. in Chicago Dec. 23.

James Carson, one of the founders of the organization (Versatile Vaudeville Veterans) has returned from France, where he served as a Y man, and asks VAVVET to issue the call for the meeting.

There has been no meeting during the period of the war, and the organization has somewhat deteriorated. At the time of the last meeting the following were officers: President, Tom Faron (Faron and Baker); vice-president, McKee Richmond; secretary-treasurer, Tom Dalton.

Mr. Carson would like to hear from

all former members, particularly the following:

Pete Baker, Eddie Foy, Bill Rock, Eddie Bartlett, Pat Dalton, George X. Wilson, Roger Imhof, M. M. Faron, Watson Sisters, George M. Cohan, Billy Colton, Montgomery Duo and Juanita Hawley.

SOPHIE TUCKER IN JAZZ ROOM.

Commencing next Monday Sophie Tucker and her Five Kings of Syncopation may take possession of Reisenweber's Jazz Room in the restaurant on Columbus Circle.

Miss Tucker will act as hostess and entertainer, and her quintet of boys will furnish the dance music. She is reported having agreed to accept a percentage of the receipts with a guarantee her share shall not be less than \$1,000 weekly. A similar arrangement is in effect at Reisenweber's with Joan Sawyer in the room of that name in the establishment.

The Dixie Jazz Band, for some time at Reisenweber's, is going to London.

GASTON PALMER "HOLLERS."

New Orleans, Dec. 18. Gaston Palmer was at the Palace last week with the "Long Way to Broadway" tab, containing Margaret Farrell and Rae Potter, choristers. Gaston bought them a breakfast. Thereafter cards were suggested and the girls "sat in." Gaston had \$50 when he began shuffling the pasteboards, but missed the half-century when he stopped.

He accused the girls of copying his coin, and preferred charges. Lew Rose stood responsible for their bond, and Arthur B. Leopold, the theatrical attorney, defended them, gratis.

Palmer's testimony was very contradictory and the girls were completely exonerated.

Around New Orleans, they have turned Gaston's photo to the wall.

SOLAR WILL ACCEPT PAN TIME.

Willie Solar has accepted the Pantages Circuit in preference to continuing on the big time with Harry J. Fitzgerald as his agent.

Solar proclaimed a feud against Fitzgerald some time ago and endeavored to secure the services of Fitzgerald, alleging Solar had no good grounds, objected, and the Vaudeville Managers' Protective Association decided against Solar.

The dancer opens on the Pantages time January 5.

COL. PATTEE MARRIES.

Chicago, Dec. 18. Col. John A. Pattee, 71 years of age, owner of the act known as "Old Soldier Fiddlers," has married again. The marriage took place at the Planter's Hotel, Detroit. The colonel's fourth wife was Mrs. Fannie Lee Berden, 59. She is the widow of Cub Berdan, a music publisher of Detroit.

Col. Pattee's former wives died.

Marie Dressler Arranging An Act. Marie Dressler is arranging an act for vaudeville, expecting to return. Alf T. Wilton represents the comedienne. Miss Dressler has been appearing in the camps and base hospitals, as an entertainer.

LEWIS HAS MARQUARD WEEK.

Loew's Metropolitan, Brooklyn, may be going in for a feature name weekly at the top of its vaudeville program. Last week it had Harry Carroll for the last half. This week Rube Marquard and his Naval Jazz Band are there for the full week.

Marquard has some time with the United Booking Offices, having engaged, it is said, to play the Orpheum and Bushwick, Brooklyn, for the next two weeks. The Loew contract was previously signed.

Rube, who pitched for the Brooklyn team last summer, is still a favorite among the baseball fans of both cities. He "broke in" at the Moss houses in New York and gave strong indication of drawing power, especially at the Hamilton. He was booked to appear for Loew for a half week in Brooklyn, but it became necessary for him to secure permission to proceed with the act from the Navy Department, necessitating a postponement of the date until last Monday.

It is said the Loew booking office may continue with the big acts at the Brooklyn house, securing them for a full week there as often as found available, going as high as \$1,000 in weekly salary when necessary.

MARRIES MILLIONAIRE.

Cleveland, Dec. 18. Thursday, Dec. 12, Martin M. Bailey, Cleveland millionaire and factory owner, was married to Annette Gerdes, until recently with the Moore-Megley musical tab "World Wide Review."

During the time the theatres were closed by the ban Miss Gerdes was in Cleveland with "The World Wide Review." It was during her period of service to Uncle Sam selling Liberty Bonds she met Mr. Bailey. It is expected that the Baileys will spend the winter at their ranch, "Ollenhurst," in Mexico.

Martin M. Bailey has been a familiar figure in club and social life in Cleveland for a great many years, active in both the sale of Liberty Bonds and filling tremendous Government contracts of war materials.

Miss Gerdes' home is in New York.

BEAT AND ROB ACTOR.

Chicago, Dec. 18. Jack Gardner (with the Rock and White show) was beaten and robbed of \$180, in his room on the 11th floor of the Hotel Sherman, by the thief who had hidden in the room.

Gardner had just returned to his hotel Monday night, after calling at the hospital with William Rock to inquire regarding the condition of Frances White, who was operated on at five that afternoon for appendicitis.

As Mr. Gardner stepped into his room and dropped the light button, he was felled by a single blow on the back of his head, cutting his scalp open. His assailant held a pistol, raised it and demanded Gardner's money, then fled down the hall and down the stairs without taking the elevator.

Dr. Waterman, after examining Gardner's wound pronounced it a very "serious break." Mr. Gardner is all right but suffering from the effects.

A. B. C. ABOUT THROUGH.

Chicago, Dec. 18. There is hardly any left in personnel or houses to the Affiliated Booking Circuit (A. B. C.). Fred Lincoln lately removed three of the former A. B. C. bookers to the office of C. Booth Holmes, who represents the Pantages Circuit at this point.

The houses are the Empress, Chicago; Empress, Cincinnati; and Miles, Detroit. The Empress, Chicago, plays a split week, the other two full weeks.

A self-starting fun maker. CHAS. ALTHOFF.

VOLUNTEER ENTERTAINERS SAIL.

Additional sailings in the holiday group of entertainers recruited by America's Over There Theatre League departed this week, thereby joining the Overseas honor list, as did eight additional entertainers sent over by the "Y's" specialized entertainment bureau.

The sailings were:
"The Gloom Chasers."
Eddie Fredrika and Olive Palmer.
Charlotte Peckham.
Claire Rochester.
Ida Van Tine.

"The Jolly Jesters."
Andru Lewis and Helen Norton.
George Spink and Ellen Tate.

"The Song Shop."
(Partial).
Charmain Furlong.
Wanda Lyon.

Cordelia Ayer Paine. The "Song Shop" unit is to be strengthened by several other entertainers, the two members mentioned having sailed in advance. Miss Paine is a pianist and sailed for assignment upon arrival in Paris. Eugene J. Hall also sailed, he joining the group of business managers and advance agents now attendant to the entertainers.

The "Y" list of sailings is:
May Bingham.
Zelma Crosby.
Anna Eichorn.
Lois Fox.
Wilhelmina Keniston.
Elsa Reed.
Em. E. Smith.
Beulah Roberts.

Returned from "Y" service is Sara Mildred Willmer and additional entertainers returned from the League's corps are Amparito Farrar and Mrs. Farrar.

Four more League entertainers arrived in New York this week, they being Horace Wright, Rene Deitrich, Helene Davis, Elizabeth Bruce and Will Morrissey.

Tommy Gray was reported back in the dailies, but the League stated he was in London.

NEW TEAM FOR OVER THERE.

Bert Grant and Claire Rochester will compose a new team of Over There entertainers, formed on this side.

Mr. Grant is awaiting his passport, having been but recently discharged from the Army. Miss Rochester will probably sail ahead of him, in which case Mr. Grant will do a single turn around New York, on the order of the act he has done at several camp shows.

DUKE CROSS, HARRY KELLY & CO.

A production act is proposed with Duke Cross and Harry Kelly the principals. They will have a company of four young women.

Max Hart has the direction of the new act which will go in rehearsal upon Mr. Cross concluding his present engagements as a single turn. That will be in two weeks.

Moore-Holiday Case Settled.

Lowell, Mass., Dec. 18. The attachment action started by Tom Moore against J. Frank Holiday with the amount involved, \$300, was settled last week, when Holiday arranged for the payment of the amount claimed before the case came to trial.

Flora Finch Entering Vaudeville.

Flora Finch, once in pictures as the "opposite" for John Bunny, is entering vaudeville with a supporting company in a farce-comedy playlet.

The act has to do with a picture studio. It was written by Horace Mortimer.

FEW GIVEN SAILING RIGHTS UNDER STRICT PASSPORT BAN

Government Must Be Assured of Importance of Mission Overseas—Charles Bornhaupt Unable to Sail—Agent Planned to Secure New Material for the Ringlings.

Charles Bornhaupt will be unable to sail for London. Several weeks ago he announced his intention to go abroad and visit London and Paris in the interests of vaudeville acts. He made an application to the Government for a passport but this week received a notice the authorities in Washington were not going to issue the necessary credentials for any one to leave the country unless their business abroad was most pressing.

Bornhaupt had one of the Ringling Brothers act as sponsor for him and he was to have secured some foreign material for the two circuses that the Ringlings control. He stated this week that he will make another appeal to Washington to permit him to go across.

LOEW'S K. C. OPENING.

The Empress, Kansas City, will open as Marcus Loew vaudeville theatre Dec. 29, playing bills two full weeks, when the vaudeville policy will be transferred to the other K. C. house, Garden, also lately acquired by Loew. The Garden will commence a split week policy Jan. 12, splitting with Loew's Garrick, St. Louis, the latter opening with Loew vaudeville Jan. 16. Both houses will be booked by Moe Schenck in the Loew office, along with other southern time on the Loew books handled by young Schenck.

Bills will go into Kansas City from New Orleans.

Detroit, Dec. 18. Despite contrary reports it is said here that Marcus Loew will play his own vaudeville in Detroit, shortly, at the opera house on the Campus (Shuberts), which is to be leased by the Loew people.

Loew, the report says, is prepared to open in Detroit at any time C. H. Miles announces his arrangement for further bookings have been made outside the Loew office. That such a move would not offend the Loew booking office was intimated to Miles two or three weeks ago.

The Loew-Miles booking dissolution means that Loew will also play vaudeville in Cleveland, supplanting the Miles theatre there. One report that gains no credence here is that Loew may take over the Miles, Cleveland.

Loew has the Stillman, Cleveland, playing pictures. It is a money maker and there is nothing said about a change in its policy.

LOEW IN PITTSBURGH.

Pittsburgh, Dec. 18. Marcus Loew, himself, opened his Lyceum theatre here with vaudeville Monday. It seats around 2,800.

In the lounge room of the theatre Mr. Loew informed the newspaper men that if Pittsburgh sanctioned the Lyceum as a Loew vaudeville house, there was nothing too good in vaudeville acts that he would not place in the program.

The opening performance left an excellent impression, generally. So did Mr. Loew.

"Loew's Vaudeville" had been well advertised before the opening. It is doubtful if there is anyone within a

radius of 50 miles of Pittsburgh who does not know of it.

The Loew usual price list prevails.

AFTER "CHRISTMAS MONEY"?

Letters sent out, printed in the form of a telegraph message, seemed to be a personal effort of Harry Mountford to have vaudeville artists remember him 'at Christmas, and gather in a little change for himself.

The letters were mailed promiscuously to nearly all acts listed in the Bills Next Week. The "wire" informed them the actors' had suffered through the war, and Mr. Mountford, conceding that, asked that they "send dues" to his address in New York. The letter said they could send the "dues," "secretly and safely." It did not state what the "dues" were for. The name of the White Rats was not mentioned.

ADELE RITCHIE HAS NEW ACT.

Adele Ritchie, with her husband, Guy Bates Post in "The Masquerader," now playing the subway circuit, has obtained a release to return to vaudeville, signing a contract for personal exploitation by Evangeline Weed, who recently established permanent offices in New York.

Miss Ritchie will remain with "The Masquerader" until it starts its road bookings, when she will rehearse the new act she is to offer under Miss Weed's management.

CHICAGO AGENTS WORRIED.

Chicago, Dec. 18. Out Chicago way home lies the booking heads attached to the United Booking Offices, as a number of booking agents stand a chance of elimination from the booking graces in Chicago.

Capt. James B. McKown, now at Camp Devens, Mass., is expected to return to Chicago about New Year's, resuming his booking connections.

"THE THEATRE ROAD."

The Broadway line of the Brooklyn Rapid Transit Company is becoming known as the "theatre road" by the army of agents and professionals who use it. The line taps at least 13 houses, not counting picture theatres. The stations with their respective adjacent theatres are: Marcy; Amphion; Hewes; Lee Ave.; Lorrimer; Gayety; Flushing; Folly and the Gold; Myrtle; Broadway; Kosciuszko; DeKalb; Gates; Shubert; Rushwick; Empire; Halsey. By changing at Myrtle avenue, the same line taps the Myrtle and Ridgewood Theatres.

The Broadway line starts as a subway train at Chambers street, continues from Times square being made at Canal street via the Broadway subway. After leaving Manhattan it becomes an "L" train.

Newport, Ky., House Ordered Closed.

Newport, Ky., Dec. 18. Acting under orders of Health Officer Tompkins, city health officers ordered the Music Hall theatre in this city closed. Health Officer Todd says he has received complaints from other theatre proprietors in Newport that the management was "permitting" women and children in their arms to enter the theatre, in violation of the Health Board regulations.

The influenza is very bad in Newport, and to check it the rule against patrons under 16 was made.

STANLEY MURPHY FUND.

The mental illness of Stanley Murphy which necessitated placing him in the asylum at Central Islip has been pronounced incurable. This leaves his wife with two children, a boy of five and a girl of three, absolutely alone in the world without any relatives.

Friends have interested themselves to the extent of placing the children in a boarding school at a reduced rate and efforts are being made to secure employment for Mrs. Murphy, although she is ill-fitted for employment.

O'Brien, Malinsky & Driscoll, the attorneys, are endeavoring to dispose of some small equity in property left Mrs. Murphy by her father. She has very little cash and needs help to ensure her personal safety and that of the children.

There has been talk of getting up a benefit and Charles Dillingham offered the Globe Theatre for that purpose, but the expense and requisite publicity would materially cut into the possible takings of such an affair.

A committee has been formed, consisting of R. H. Burnside, F. E. Belcher, John L. Golden, Charles Dillingham and Henry I. Marshall, to solicit contributions for the worthy cause.

Checks and money orders are to be made out to Mrs. Stanley Murphy and addressed to the Stanley Murphy Benefit Fund, 219 West 40th street. They will be gratefully acknowledged.

MARIE DRESSLER STOPS TOUR.

Baltimore, Dec. 18. Marie Dressler disappointed the camp entertainment heads by suddenly stopping her tour at Camp Meade Saturday last. She was to have played the camps for six weeks, but later it was decided to stop at Norfolk Dec. 21. Miss Dressler is expected to have written the Camp Commission that conditions were "unfavorable." It is suspected a better reason exists. She had been out two weeks.

While the stopping does not inconvenience Miss Dressler, it does affect her supporting company, composed of church singers. The latter received \$75 towards paying substitutes which they placed in their respective choirs. This allotment did not, it was explained, fully pay for the substitutes.

BUTTE MUSICIANS BUSY.

Butte, Dec. 18. The local musicians' union has demanded an increase in wage for the members of the theatrical orchestras here. The managers have united in refusing it.

Notwithstanding the city was in the second closing spasms through the epidemic, the musicians' union levied its demand.

Managers of the vaudeville houses say they will play performances with a piano if necessary.

While the epidemic was on, the Empress (stock) had an orchestra. The refusal of the managers to give in to the musicians led to a sympathy strike by the moving picture operators. Picture house managers are now operating their own machines.

The Hippodrome house reopens today and the Pantages theatre Saturday.

EMMA CARUS' SONG.

Chicago, Dec. 18. Emma Carus has engaged Walter Leopold (Leopold and Lewis) as her pianist and support in the new act which she is now preparing. He will "break" some lines with her. The dialog was written by Jack Lait. Leopold wrote two of the songs, one called "You Threw Me Down—and Then You Stepped on Me."

The act will probably try out around here next week.

THAT "CLACQUE" THING.

Chicago, Dec. 18. That portion of the city given over to the cultivation of voice and opera, and situate in the Auditorium Hotel, the theatre of same name, and the Congress Hotel, is all het up over the "exposé" of Marguerite Sylva, who told all about an all-reaching operatic "claque." This came about after words between Mme. Sylva and Signor Campanini, the manager of the Chicago Opera Association. The wordy rough-house started when Sylva allowed it to become known that she would forsake grand opera after she sang "Carmen" last Friday night, and hurl herself into vaudeville, which thing she did, appearing at the Majestic this week. Campanini didn't object to the vaudeville idea, but he did remonstrate that Sylva should announce the jump prior to her final appearance with the Opera Association.

A merry argument began and then came the charge of "clagues," much to the grief of Sylva. She went right into the claque thing, saying that in opera here and at the Metropolitan, New York, the claque was a regular thing and always had been. The applause one got was due to Sylva, on the amount paid the claque, which organization had things tied into a knot. But though she declared all the songbirds, male and female, contributed to the claque, those ladies and gentlemen, upon being queried, said with one accord "it ain't so," only some used a dialect.

Mme. Sylva claims never to have hired the claque at any time since she came here from Paris, but on other occasions has told of the claque trying to get to her in New York. So strong is the claque supposed to be that it followed her, she said, to the Palace, New York, last summer, when she opened in vaudeville there for the first time. The local claque leader called her on the phone and she referred him to Dixie Hines, as her personal representative, but the man refused to deal further.

It is said that there was an innuendo that "trouble" might be caused during Sylva's act at the Palace unless she "came through." It is stated with authority Miss Sylva, through her representative, had several persons in the audience to squelch anything the claque might start. Nothing untoward occurred.

A music trade paper stated this week that there was a report the Metropolitan was "in" with the claque, but that was denied by the Met.

PIANO CONTEST.

Leon Kelmer, manager of the Greenpoint, Brooklyn, started a piano-playing contest Monday which ran for four days. The last day was for the four favorites, selected as "winners" each night.

Four loving cups, suitably engraved, were presented to the winners. The contest aroused much local interest.

POPULARITY CONTEST.

The Alhambra is to have another popularity contest. This week W. B. Garry started the distribution of the ballots with the audience. There are 225 acts listed.

No date for the showing of the "Most Popular Bill" is announced as yet.

Sunday Performances Revoked.

Lowell, Mass., Dec. 18. Mayor Charles Ashley, of New Bedford, has revoked all licenses for Sunday performances in the theatres. His action is based upon personal investigation of the entertainment given recently, which he said did not tend to educate or uplift the general public. The houses affected are New Bedford, the Olympia, Allen's, Colonial, Orpheum, Roalito and Armory.

"FLU" DANGER NOT PASSED DECLARES FEDERAL SURGEON

**Health Authority At Washington Sounds Warning to
Country—Epidemic Bad In Certain Sections—
Situation Not Clearing As Fast As Expected
—Late Developments.**

Surgeon-General Blue announced from Washington this week it is a mistake for the idea to prevail that the influenza is passed. Its re-occurrence in military centers and especially among civilian population is not of malignant nature as was the first wave of the disease, but it is serious enough for continued reclosing of theatres in many cities and a general reminder has gone forth that precautionary measures must be continued in order to combat the disease and prevent a second serious epidemic. Medical experts now say that it is quite possible influenza will be prevalent not only throughout the winter, but for the next two years.

Portions of the east in addition to the south and west are under renewed partial or total quarantine. Newport, R. I., reports bad conditions again. Washington, D. C., faces the possibility of another quarantine. Atlantic City has again closed theatres. Several regiments at the Pelham Bay naval station went under quarantine last week and liberty was restricted. Richmond, Ind., closed Monday and Lima, O., followed suit Tuesday because of new outbreaks.

Savannah is still closed, but expects to open Dec. 23. Roanoke, Va., re-opened for ten days, but again closed Thursday. Macon, Sparta, Greenville and Mobile are still closed. This causes acts on the Jule Delmar time (U. B. O.) to be jumped from Montgomery to New Orleans, but acts going over that time are given certain concessions and bookings are maintained by a guarantee of a certain number of weeks. San Antonio is still under the ban but hopes to reopen Sunday.

Portions of Pennsylvania, especially the upper end of the state, are again in the grip of the disease. Many cases are reported daily but local officials in the various affected communities have taken the stand that fresh quarantines only tend to scare citizens and bring about a great number of cases. Because of that they are refusing to close theatres and schools.

A new regulation is in force in many middle western cities, where theatres are permitted to operate but are now allowed to fill but 50 per cent. of the houses at any one time. Akron, O., first set the capacity limit at 66 per cent, later increasing it to 85, but there is talk of closing entirely.

Milwaukee, Des Moines and Omaha are operating under the 50 per cent. capacity rule. St. Louis and Kansas City bars children under 16 from theatres. Schools have closed in Grand Rapids, Lincoln, Neb., in the throes of a bad scare. The Orpheum house there has closed until the scare is past. Hamilton, Ont., hopes to get started next week, with no official opening time announced. Butte, Mont., lifted the ban on theatres and dance halls Tuesday. On the west coast the flare-up is hurting business materially. The coast one-nighters are especially bad, with road attractions unable to do better than \$1,000 on the week. In many sections vaudeville business too is affected, mostly at the matinees, however.

Washington, D. C., Dec. 18.
There are over 400 new influenza cases reported daily and managers are speculating on the probability of the

Commissioners issuing a new quarantine. However, a good sign is seen in the fact that the number of deaths, as compared with that of the new cases, show an extremely low mortality table. Theatres here are doing great business.

Providence, Dec. 18.
Influenza has broken out again in Rhode Island with much severity. In Newport schools are closed and gobs are restricted to liberty after seven o'clock. There are a considerable number of new cases here, with a high death rate but officials are taking little attention to the situation, hoping for the passing of the new wave.

Cincinnati, Dec. 18.
The expected "flu" lid is off, Mayor Galvin and Safety Director Holmes over-ruling the health board, which may resign as a result. Department stores, saloons and various gathering places were placed under restrictions but each group of businesses kicked so lustily against discrimination all regulations were rescinded.

San Francisco, Dec. 18.
The mask wearing regulations may again become effective here. There have been many fresh cases in influenza reported within the past two weeks. The new scare has affected business in theatres and that is true also of Los Angeles and other California points.

"BETTER 'OLE" GOT \$820 AT UPTON

"The Better 'Ole" with its production and company complete gave a complimentary performance at Camp Upton as scheduled Sunday night. Admission was charged, with \$820 drawn in. That sum was less than the actual expenses and the deficiency will be taken up by the Commission on Training Camp Activities. It was impossible to transport the production on army trucks because of bad condition of the roads. Company and props traveled via the Long Island Railroad. The company went to the camp in the morning and were guests of the officers for luncheon and dinner.

Harry Stubbs, the camp booker, asked Ivan Rudstall, the orchestra leader, how much his bill was, the answer being "five cents for a three-cent stamp to write you what a good time I have had, and two cents for a postal to write my folks the same." The bill for the balance of the musicians was \$112, which is \$8 per man. The clearers worked gratis, but it is understood the balance of the stage hands required pay.

Scaffolding Off New Club House.

The scaffolding has been removed from the exterior of the new N. V. A. club house in 46th street, and it is now possible to see the changes it has undergone since the days when it housed the White Rats.

The brick front has given way to one of white stone, handsome and severely plain, relieved only by five large windows extending from the second story to the fourth and separated by four Corinthian columns of white marble.

Savoy, Fall River, Straightened Out.

Providence, R. I., Dec. 18.
William Duffee, owner of the Savoy property at Fall River is now in absolute control of the property according to an announcement made by him and the litigation over its control is at an end. Mr. Duffee had leased the property to Marcus Loew, who plans the erection of a new house.

ILL AND INJURED.

Lester Jerome, ill with grippe, is around again.

Edward Bloom, manager of "Sinbad" is recovering from an attack of "flu."

Leslie Stuart, the composer, is ill at his apartment at the St. James, with a slight attack of influenza.

James Lyons, manager Lyons Theatre, Morristown, N. J., is on the sick list.

Billy Inman fell about two weeks ago sustaining a broken bone in his knee. He has been laid up ever since.

Stella Gilmore is in the Setton Hospital, Cincinnati, with pneumonia, from which she has been suffering since Thanksgiving.

Mabel Carrison, Metropolitan Opera singer, is seriously ill at the Hotel Gibson, Cincinnati, with influenza. She could not sing before the Matinees Musical Club Dec. 16 as scheduled.

Louis Golding, booking manager of Proctor's, Newark, returned to his desk Saturday after three weeks in the Newark hospital where he was operated upon for eye trouble.

The daughter of Claude Ranft is ill at the Roosevelt Hospital with pneumonia. Ranft cancelled two weeks on the Orpheum circuit to come to New York.

Madeline Cameron of the Cameron sisters has been out of "Miss Simplicity" for a week with influenza. Walter Cameron, manager with her sister during the absence. She is expected back into the cast on Friday.

Ruth Krantz of the "Polyanna Shop" is now walking with crutches, after suffering with an aching knee for five months. During that time she was under treatment by various specialists, only lately calling in Harry Ferns, the osteopath, who effected a cure.

Julia Nash cancelled her tour over the Orpheum circuit, where she was appearing with C. H. O'Donnell in a sketch, for treatment at her home in Kalamazoo, Mich. Nash is suffering with a light attack of asthma and a touch of influenza. In private life Miss Nash is Mrs. Henry Chesterfield.

IN AND OUT.

Johnny Burke out of Palace Monday, sore throat. Sandy Shaw substituted.

Tower and De Leon out of 23rd St. last Thursday. Illness. Replaced by Kelly and Knox.

May Boley, assisted by "Ban" Schaeffer, out of Greenpoint after the Monday matinee. No substitution.

Dunbar and Turner out of Proctor's Yonkers, Monday, loss of baggage. Replaced by Bob Murphy.

Billy Mann, booked for Casino, San Francisco, this week, switched to Hippodrome there, with Frank Gordon substituting at the Casino.

Tierney and Sabbott out of 23d Street Monday, through the death of Frank Tierney's father. Replaced by Sherlock Sisters and Foley.

James and Bonnie Thornton could not open at the Orpheum, Brooklyn, Monday. Mr. and Mrs. Thornton were both ill. Their engagement at the Colonial for next week had also to be cancelled. Harry Cooper substituted at the Orpheum.

"Tarzan" stated at rehearsal Monday morning he would not go out the Colonial as the drummer did not want to learn the cues in the act. He also said he did not want to follow Harry Watson's boxing act. The drummer knew nothing of the complaint and easily learned his part and "Tarzan" was shifted to a spot in the first half instead of following the Watson act in the second half.

Phelps Theatre, Southbridge, Mass., has been leased by the Pastime Amusement Co. of Boston. At present it is playing pop vaudeville and pictures on a split week policy.

My name is my bond. CHAR. ALTHOFF.



EVANGELINE WEED

Who has established offices at 1562 Broadway, New York, adjoining the Palace Theatre Building.

Mrs. Weed plans to produce high-class talent in vaudeville and personally present under her management stars in specially-built productions.

Mrs. Weed has under contract to produce in new and novel vaudeville offerings: Adele Riddle, Pearl Frank, Grace Van Studdford, Helen Shipman, with others now negotiating with her for stage presentation.

Mrs. Weed comes to New York highly endorsed by the heads of the old time vaudeville circuits and will be enabled to personally look her acts over and direct.

Mrs. Weed also intends to devote time to the bringing out in finished stage form of extraordinary talent heretofore undeveloped.

VAUDEVILLE

IN AND OUT OF THE SERVICE

Frank Jefferson is in a base hospital in France recovering from a severe case of mustard gas, according to word received at the Lambs' Club.

Jack Cameron, formerly of Lorraine and Cameron, who was wounded in action in France, is now at Debarcation Hospital, No. 3 (Greenhut Building) rapidly recovering.

Will M. Cressy (Cressy and Dayne) was gassed in France, feeling the effects for a week. In a letter to a relative over here Mr. Cressy said that while seeking refuge from a German plane flying above and dropping bombs, he jumped into a shell hole which held gas. Cressy and Dayne went to France as volunteer entertainers.

Serg. Luke Summers, formerly with "The London Belles," is now discharged and is getting about on a cane. He received six machine gun bullets in the stomach and leg, sustained in the Argonne Forest and is now in the hospital from August until recently. Summers intends returning to the stage as a single, in vaudeville.

Billie Rags (Gunner Wagner, in military life), of Rags & Cole act, is in a hospital in Sheffield, Eng., suffering from wounds received in France in October. Will Rags, formerly manager of the Grand, Glasgow, is also in a Sheffield hospital, having been removed from France, where he was wounded in both legs early in November. (Reported to *VANITY FAIR* from Paris.)

Louis V. Witche was wounded in Flanders Oct. 31 and is in the American Base Hospital, No. 29, in London. The soldier is a brother of Katharine Witche, of Riggs and Witche, Americans, who have been appearing professionally abroad for several seasons. Owing to Mr. Witche's injuries, Riggs and Witche cancelled an engagement of a month at Nice to be with him. The team expects to come back to the States for a vacation in the summer, returning to join a London revue in the fall.

"Jimmy Marshall, formerly with the "11th Chair," released from the Navy, John Philip Hagner, discharged from the Army.

Sammy Smith, formerly with Al Pandosi, released from the Navy Dec. 17. Capt. Frank Tinney, Morale Department, discharged Dec. 11.

Bob Gordon (Fisher, Luckey and Gordon) released from the Navy.

Paisley Noon, released from the Navy, returning to the States with Ernest Meyers (Gus Edwards).

Coxswain George F. Smithfield, released from the Navy to go to France to produce plays for the Y. M. C. A.

Nigel Barry, released from the Navy, English air service and has returned to New York.

Alec Hanlon, discharged from the Army. Will return to a booking business of his own in New York.

Otis Mitchell (Mitchell and Mitch) discharged from the Army. Returning to vaudeville about Jan. 7 in former act.

Harry Padden, limited service, discharged back in the B. S. Moss booking office.

Chas. Shannon (Lyric Four) discharged from the Army with the rank of sergeant. Will return to vaudeville in about a month.

Abbie Wright, manager of the Princess, Montreal, released from service for the British Admiralty and again managing the theatre.

Herbert Hayward, formerly with the Frances Starr company, who enlisted in the army as a private, is back in New York as a second lieutenant.

Sonny Barkas has returned from the Service, after 20 months, during which

he was in the Navy (direct) and also Marine Corps.

Sidney Phillips, released from the Navy. Opened at Newark Monday with piano accompanist as vaudeville act (M. S. Bentham).

Phil Offen is assistant and Johnny Dowd clerk for John Pollock of the Orpheum press office, both having been released from the Navy Dec. 13.

Capt. Paul Davis, Provost Guard at Camp Upton, has been discharged from the Army, and will join the Henry W. Savage executive staff.

Lieut. Bud Fisher, on furlough from the British Army, returned to vaudeville over here. Lieut. Fisher is in New York (Harry J. Fitzgerald).

Jack Thomas assigned to the Bethlehem Loading Plant, New Castle, Del., expects to be discharged Dec. 18. He will return to vaudeville.

Norman Kerry (pictures), recently made a second lieutenant in the Tank Corps at Camp Polk, is in New York awaiting his transfer papers.

Arthur Gordon, formerly Fisher, Gordon and Lucky, has been released from the Navy and will return to vaudeville.

Richard Adams, formerly treasurer at the Palace, returned to the service from the Army, returned to his duties last Monday.

Andrew R. Dietz, formerly manager of the St. Louis Exchange, has been discharged from the Aviation Corps, at Garden City, L. I.

Lieut. Nallard Macdonald, mustered out of the Army Dec. 13 and returned to his old position with Shapiro, Bernstein & Co.

Victor Gordon, returned from the front, where he was with the Scotch Highlanders, will re-enter vaudeville via the stage.

Frank Goldie, discharged from the Army, will re-enter vaudeville with Ada Ayres in their former act. Miss Ayres left the Rockwell Terrace show in Brooklyn last week.

Low Brice, although reported to have remained over here, has been in France for several months and was in the fighting forces at the front over there.

Lieut. George Scragg, prior to the war interested in American productions in New York, has been discharged from the Aero service and is now in New York.

J. Melville (Woods, Melville and Phillips) released from the Navy and is leaving for his home in Racine, Wis., over the holidays before returning to his former partners.

Benny Piermont cabled Ray Owens this week, wishing everyone (including "the redhead") a Merry Christmas, but said nothing about when he thought he might return.

Corp. F. H. Cauley, treasurer, Corp. W. M. Ryan, stage manager, and Corp. Joe M. Louds of the Liberty Theatre, Camp Devens, Mass., have been discharged from the Army.

Sanders LaSalle (Billy La Celle) assigned to the Air Nitrates Corp., Muscle Shoals, Ala., has been awarded the special gold medal by the Government for valuable services.

Julie Bernard (Barnard and Scarth), first sergeant, has been mustered out of the army. He will soon be ready to accept bookings, with Frank Donnelly, of Norman Jeffries office, as the pilot.

Three days before Otto Kruger and Ernest Glendinning were mustered out of the Army, Jack Hughes, the agent, was negotiating for their reappearance on Broadway with production managers.

Frank Wolf, Jr., of Philadelphia, released from the Navy after 10 months' service. Mr. Wolf is with the Fred G. Nixon-Nirdlinger booking office, in Philadelphia, of which his father is general manager.

Lieut. Chris Lantri (Chris Pender, (Continued on page 19)

VOLUNTEER SHOWS.

An entertainment was held at General Hospital No. 3, Colonia, N. J., Dec. 8, directed by Helen Lyons, under the auspices of the Stage Women's War Relief. Those taking part were, Joy Sweet, Irene See, Frida Engelhardt, Helen Rigby, Mae Winne, Billy Kenny, Carrie V. King, Helen Lyons at the piano.

At the Base Hospital, Camp Hancock, Ga., Dec. 12, arranged by Pri. Theodore Sistrup, with following acts from local houses in Augusta: "Mildred's Gown", Leonard, Florence Timponi, Oliver, Tyler and Croutis, Jay Raymond, George Armstrong.

Under the auspices of the Stage Women's War Relief, in co-operation with the Red Cross, and through the courtesy of E. F. Albee, the regular bill at the Palace will be given for wounded men in uniform on Thursday morning of each week. Transports will be furnished by the Motor Corps of America and luncheon served by the Red Cross.

Following is the list of entertainments given under the auspices of the Stage Women's War Relief during the week Dec. 12-17:

Nurses' Home, New York, Dec. 12. Mrs. Mercy P. Graham, Capt. Jerome Rogers Howard, Isabelle Katz.

St. Mary's Hospital, Hoboken, N. J., Dec. 12. Lucille La Verne, Capt. Doris Dinbins, Miss Hanks, Cele Talma and daughters.

Seaman's Institute, New York, Dec. 13. Miriam Nelke.

Greenhut Hospital, New York, Dec. 13. Minnette Barragan, Capt. Asa Laid and Hughes, May Naudain, Clifton Crawford, Tom Lewis, Bert Grant.

Capt. Merritt Hospital, Dec. 13. Mrs. William P. Carlton, Capt. Helen Leslie, Charles Bowers, Isabel Hughes, Miss Gardner, Baby Gladys.

Camp Dix Hospital, Dec. 14. Mrs. Warrington, Capt. Miss Dahl and Miss Nelke, Hawaiian Trio, Billy Broad, Daisy Brown.

Nurses' Home, New York, Dec. 15. John Palmer, Mr. Hughes.

Red Cross Hospital, Fox Hills, S. I., Dec. 15. Daisy Brown, Capt. Signor Rigoni, Beverly Stiger, Bert Grant.

Reconstruction Hospital, Colonia, Rahway, N. J., Dec. 15. Program furnished by U. B. O.

Pelvic Hospital, Dec. 16. Cecilia Schiller, Capt. Miss Stuart, Miss Gibson, Frank Carmen, Beverly Stigeraves, Miss Kellar.

Brooklyn Naval Y. M. C. A., Dec. 16. Mrs. Mercie Barragan, Capt. Miss Boutelle, Miss O'Haley, Miss Zalanf, Miss Thompson, Miss Mayer.

The Rabbi's Sons Theatrical Association, comprised of sons of rabbis who are in the profession, will give a special benefit show at Camp Dix Sunday night. Those listed to appear are, Walter Harding, Joseph Harder, Harry Cooper, Willie and Eugene Howard and Irving Berlin. Al Jolson is also a member of the association.

The cooperative experiment of the Sully barber shop in the Palace theatre building is slowly building up the business, suffering through the number of boys who had left the building to go in the Service. A. Frank Jones is handling the barber shop, on Sully's behalf, for five weeks, to see if it may be made self supporting. This is the fourth week of the experiment, with the gross receipts averaging about \$12 daily (excepting Sunday) with two barbers in attendance. The cooperative plan was suggested by the Palace owners, to ensure Sully a profit if that may be secured, although the space occupied by the barber shop is in rental and would bring much larger rental than Sully is charged.

SEEHING SOLDIER SHOW.

The production named "Att-a-Boy," to open at the Lexington, New York, Monday, has started a seething something among the writers and producers of the two former soldier shows "Att-a-Boy" as now named, is supposed to encompass.

The original "Att-a-Boy" was written by Lieut. Ballard MacDonald and Nat Osborne, staged by Dan Dody, and presented by the soldiers of Camp Meigs in Washington for two weeks. It is reported that show netted \$35,000 during its Washington run, inclusive of receipts from the program, with the initial investment for production not exceeding \$700. The Government would not grant permission for it to travel.

"Who Stole the Hat" is another soldier show, staged by Jack Mason, written and presented by the officers of the Aberdeen (Md.) Proving Grounds. The "Hat" production is said to have represented about \$24,000. It showed for a few days, but reached no big city.

Shortly after Frank Tinney was commissioned a captain he became part of "Att-a-Boy" in Washington, and after that show closed it is reported Tinney suggested to the Aberdeen officers the advisability of combining the best portions of the two attractions, calling the combined product "Att-a-Boy" and trying for a New York date. The present "Att-a-Boy" was the result, without the writers of the original "Att-a-Boy" show consulted or permission asked of them to use any of that show's material or its title.

Tinney was discharged from the army Dec. 14, it is said, and since then has been appearing with "Att-a-Boy" as a private citizen. He is also reported to be in the performance on a percentage basis of some sort that will yield him a salary. All the boys in the show are in uniform. It is not reported how many besides Tinney have been mustered out of service.

"Att-a-Boy" is playing in Philadelphia this week. There are 150 boys in the troupe. The proceeds of the engagements in New York also are said to be for the purpose of building an auditorium at Aberdeen. The scale of prices at the Lexington will be from 50 cents to \$2.

"Good Luck Sam," the Camp Merritt soldier show, formerly at the Lexington and now at the Knickerbocker, will close there this week. The Knickerbocker engagement did not bring the returns expected at the box office, according to some of the boys who are anxious to return to their camp in the hope they will be mustered out before the holidays end.

Philadelphia, Dec. 18. Frank Tinney, with "Att-a-Boy" at the George M. Cohan, Mm. Shumann act from "the commanding officer" to use the material and title of "Att-a-Boy," as first presented in Washington.

The show is doing fairly here. Tinney says it will positively open in New York as announced, and it should do better there with the many soldiers in the city.

MOTOR CORPS SHOW SUNDAY.

Sunday night (Dec. 22) at the Hudson, New York, the Women's Motor Corps of America will hold a benefit performance, the first the Corps has had.

Among the volunteers so far listed are George M. Cohan, Mm. Shumann, Heink, Donald Brian, Leo Carrillo, an act from "Friedly Enemies," Victor Moore, numbers from the Martinique Hotel revue, Harry Von Tilzer and the Doherty.

N. V. A. COMPLAINTS

The arbitration bureau of the N. V. A. suggests to the artists and members filing complaints over breaches of contracts, that the original contract must accompany each written complaint. In this way the work of the bureau will be greatly expedited and much unnecessary correspondence saved.

The joint complaint committee of the N. V. A., suggests that hereafter when there arises a question of salary between the artist and the manager on pay night, the actor should accept the amount offered and sign a receipt if necessary stating the money is accepted "under protest." The artist is then to lodge his complaint with the organization which will endeavor to adjust the matter.

Frank E. King has written for the St. James theatre, Boston, is a member of the V. M. P. A., was advised it is not.

Nov. 21 the arbitration board communicated with Axel Bennett in reference to complaint he had lodged against Moss & Atwell about the cancellation of a tour of 20 weeks. The committee asked Bennett to file his original contract with his complaint. Since then nothing has been heard from Bennett who is appearing in vaudeville in an act called "A Telephone Tangle." The matter will be held open for another week awaiting Bennett's reply in reference to submitting of the contract.

Early last spring The Great Clayton complained to the National Vaudeville Artists that Alla Axion, a mind-reading act, was using his style of billing, the Clayton style of act and a cut of Clayton in advertising. The organization ordered Axion to stop it. Axion acknowledged the matter. Last week Axion appeared at the Lyric, Indianapolis, where he was found using the Clayton billing. Claytop communicated with the organization, which has turned the matter over to the National Vaudeville Managers' Protective Association to take action. It is understood that the V. M. P. A. is going to discipline Axion.

Harry and Anna Vivian say that the Anna Vivian in vaudeville with John Bytinski has no right to the name of Anna Vivian. The Anna Vivian of Harry and Anna Vivian established this name as a trade mark and claims it is their rightful name, and the use of the name of Anna Vivian in the Bytinski act is causing confusion.

The case of Allan Halperin against Corinne Tilton is in the hands of a special committee, which will shortly reach a decision. Miss Halperin complains that Miss Tilton is giving a performance which is an exact counterpart of the act done by Miss Halperin.

Carl Darto complains that his former partner, Billy Rialto, has appropriated two bits of the act they formerly did and is now doing them with a new partner, with the act known as Rialto and Le Mont. Darto claims the tricks were original with him. He asks the exclusive right to the matter is under investigation. Robert Swan complains that Billy Rialto, of Rialto and Le Mont, is doing a trick described as "eating an apple while juggling," and that Swan is the originator of this trick. He wants Rialto and Le Mont restrained from using the bit. The arbitration committee has requested Rialto and Le Mont to answer the complaint.

Blanche Ring has complained against James Kendis, of Kendis & Brookman. Miss Ring alleges Kendis is now using and distributing a song entitled "Everybody's Happy Now" in which are many catch lines in the extra choruses. Miss Ring claims all of these catch lines so employed by Kendis are her property and were first used in a song called "Bing, Bang, Bing

"Em On The Rhine." Kendis was notified of the complaint and asked to explain before the complaint is sent to the joint complaint bureau. The committee ruled no act can use the song "Everybody's Happy Now" while appearing on the same program with Miss Ring. The committee states Miss Ring is entitled to this decision as she has a just claim of priority. The question of the song being sold and sung elsewhere might be an infringement of Miss Ring's rights or a copyright, but this can easily be determined in a court of civil procedure.

Loveday De Rajah complained Ali Rajah is using part of his material in a mind reading act and that he has appropriated the idea of using two plants in an audience. De Rajah states he was the first to do this style of work in this way and wants protection. He requests that Ali Rajah be compelled to eliminate this part of the routine from his act.

Sydney Townes filed a complaint against the management of the Towers Theatre, Camden, N. J., following his refusal to accept salary at that house last week, tendered him, less \$25 retained as a fine for having been late at the Saturday matinee. Townes arrived at the theatre as the final act of the program was appearing. He explained to the house manager the ferry boat he had come over in from Philadelphia had run aground in the fog and he had just been landed with the other passengers by tug boats. The manager told him to make up and do his act, which he did. Townes lived in Philadelphia during the Camden engagement, taking the same ferry-boat over the river daily. He had plenty of time to give his performance. The joint arbitration board of the N. V. A. and Vaudeville Managers' Protective Association will pass on the matter of the ticket commissions.

Charles Wilkens, of Wilkens and Wilkens, complained their former agent, Jack Henry, had instigated proceedings against them in Boston last October for ticket commissions. The sum Henry claimed was \$50. The act settled the case for \$38.50, with the understanding Henry give them a release. Henry claims he sent a release. The act claimant has not received it. The arbitration committee asked Henry to send Wilkens and Wilkens a duplicate copy of the original release.

CIRCUS SEASON IN HAVANA.

Havana, Dec. 18. The circus season here points to a record breaker at the Payret Theatre. The Santos and Artigas outfit remains as usual for six weeks, before the most of the artists take to the road with the exception of the feature act (May Whirl), making up what is called the "Blue Show."

This "Blue Show" has already started on one nighters "down the island." New acts enter the show here to replace the "Blue Show" departures, which is how the season is maintained for the six-week period. The Santos and Artigas call the "Red Show" also takes to the road, following the route taken by the "Blue Show."

The Payret is a huge place, six tiers in height, and patterned after New York's Metropolitan Opera House.

BIRTHS.

Mr. and Mrs. Raffel, at their home in Cincinnati, Dec. 11, son, Mr. Raffel was formerly in vaudeville.

Mr. and Mrs. Harry Gilbert (Harry and Myrtle Gilbert) at Superior, Wis., Dec. 5, daughter.

Mr. and Mrs. Dave Vine, Dec. 17, daughter (named Harriet Vine). The mother is Luella Temple of Vine and Temple.

DID SOME FIGHTING.

Sergeant, Benny Piermont, U. S. Inf., who trained at Camp O'Neil and was among the first from that cantonment to overseas, wrote the following letter to Ray Owens, general manager for the Frank A. Keeney Enterprises: France, Nov. 25.

Dear Pal Ray:

Wish you and everybody a very Merry Xmas and a Happy New Year. Good luck to you all. Wish I could be there to celebrate with you. Maybe I will and maybe I won't. We have no idea when we will sail for home. Pray to God it will be soon. It's all over but the shouting. We did a good job and damn quick. Will have lots to tell when I see you.

We started in the Tunesville sector of Alsace-Lorraine, continued the drive started at Chateau Thierry and went all the way to the Aisne River. Then we cleared what was thought to be the impossible. We drove the Hun through and out of the famous Argonne Forest. We then had a short rest, then we were given a push alongside of the marines on the Verdun front Nov. 1. We were near the Meuse and only a very short distance from Sedan when we ceased firing and went to the Eleventh Month, Eleventh Day and Eleventh Hour, 1918. Some of the boys wept, some were speechless, some went almost wild. It was a very big moment.

It's been a great life and was the best war I was ever in. Nuf sed. Regards to all my friends. Yes, I even forgive Bob Baker.

Good luck, old pal. Hope this finds you in the best of health.

Your Pal,

Ben.

NEW ACTS.

Jimmy Dooley, single.

Thomas and Tilly, eccentric dances.

John Dyer and Roy and Ray and Harry Crawford (Burton & Dudley).

Nina Payne, new dance production. (M. S. Bentham.)

Franklyn Baily and Thos. Alexander, formerly of Alexander and Scott. (Burton & Dudley.)

Coral Melnotte (Norton and Melnotte) and Edna Leedum (Edmonds and Leedum) two-sister act.

Rube Marquis and Naval Jazz Band, opening on big time Dec. 23 (Rose & Curtis.)

Judith James, with three people, new act with special scenic equipment by P. Dodd Ackermann.

"With the Music Master," with one man and four women; featuring Stoddard and Hines. (Bert Lamont.)

"Oh, You Stork," girl act with nine people, with Johnny Morris featured. (M. Thor.)

Sam J. Curtis, assisted by a new cast composed of Corp. Bob Gilbert, Helen Ward, Edna Aldrich and Billy Werner, in a new "school room" act.

"What's the Use?" with 12 players, headed by Earl B. Maunten, Bob Capron, Edith Matthews and Billy Gladstone (George Chas.)

Newhof and Phelps, former (and last) Whiting and Burt act by William B. Friedlander. Whiting and Burt appeared in it for two weeks.

Toto, the Hippodrome clown, will appear at the Colonial, New York, Jan. 6. He has been in the west in pictures. (Max Hayes.)

George Price left the "Frolics" on the Amsterdam Road Saturday. He will re-enter vaudeville, as a single turn with a pianist.—Mercedez Lorenz. (Gus Edwards.)

The Marmen Sisters and Dave Schooler (the latter formerly with Adelaide and Hughes) in a production under the direction of Irving Rosen.

Yvonne Verlaire, formerly a pupil of the Denishawns, formerly her debut in vaudeville as head of a company which will include female harpists and violinists. (Paul Durand.)

JEWISH "DRIVE" ENDING.

Wednesday there was every indication "that the drive-for-funds-for-the-Jewish War Sufferers would go over the \$50,000 objective, which had been set. On Tuesday the total collected was \$426,000, leaving but \$739,000 to be obtained between that time and Sunday night.

The vaudeville theatres, under the chairmanship of B. S. Moss, played an important part and one of the distinct features was the midnight performance at Palace last Saturday night. The theatres were called in late to assist, with little time for organization.

The midnight performance attracted much attention, although briefly billed, principally through advertisements in the dailies. Seats ranged up to \$5, with the boxes downstairs and loges sold at \$1,000 each. The prices were printed upon all tickets.

The show started the regular Palace performance, opening promptly at midnight. Manager of the Palace, Elmer Rogers, started the show performance with a Pathe weekly. Programs were handed patron and with one exception (Weber and Fields), all acts programed appeared.

The bill with the time of appearance was as follows:

- 12. The show sale.
- 12.18 McIntyre and Heath.
- 12.36 Eddie Leonard and Co.
- 12.49 Fritz Schell.
- 12.55 Henry Lewis.
- 1.00 Annette Kellermann.
- 1.08 Al Johnson.
- 1.23 Harry Lauder.
- 1.46 Blanche Ring.
- 1.53 Geo. Cohan and Willie Collier.
- 2.03 Fritz.
- 2.21 Jimmy Hussey and Co.
- 2.31 Clifton Crawford.

Mr. Crawford closed the show at 2.34. Mr. Hussey subued the regular Weber and Fields. The regular Palace orchestra with Frederick Daab, conductor, played the show.

William Roe, in charge of the Palace, acting as manager, downstairs for the special performance, is holding two coupons, as souvenirs. A man in a downstairs box asked Mr. Roe if he could exchange for a loge seat upstairs. He wished to smoke. The exchange was effected through an additional chair placed in the loge. Each coupon held by Mr. Roe has the price printed upon it, \$1,000.

MARRIAGES.

Dave Seed to Mary Higgins, at Sioux Falls, S. Dak., Dec. 4. Both of An Heir for a Night Co.

Walter J. Hayes, in coast vaudeville, in San Francisco, Dec. 9, to Dean Stanton, of the "Revue Bouquet" touring the Pantages time.

Dan Donnellan, exchange manager in Chicago for the Mutual Film Company, to Margaret Sutcliffe, non-professional of Minneapolis.

Lester Brown, chief of projection of the Rivoli and Rialto, to Violet Daniels, non-professional, at the Trinity Church, New York, Nov. 30.

Martina Golden, in stock with Ye Liberty Players at Oakland, Cal., to Charles Arthur Duffy, connected with the Oakland Hotel, were married in Oakland, Dec. 17.

BERNSTEIN'S FIVE SHOWS.

With three new five shows in New York next week, Shapiro, Bernstein & Co., will publish the music of five Broadway attractions.

The new shows are "Somebody's Sweetheart," "Listen Lester" and the soldier show "Attaboy."

Another new one to follow in the next week will be "The Melting of Molly" which, together with "Little Simplicity," completes the quintet.

THE SIGHTSEERS.

James E. (Blutch) Cooper's "The Sightseers," at the Columbia this week, Tuesday night had a sellout. The show gave big satisfaction.

The burlesque is "Wait a Minute," with the book and lyrics accredited to William K. Wells. Speed stands out with this aggregation. These again there is a pretty nifty chorus, one that makes the boys and girls their changes appeared immaculately clean. The costumes looked none the worse for the wear and tear of the season.

Eighteen girls, with the dressing throughout smart and attractive. Some of the outfits, particularly the big patriotic ensemble, showed excellent taste in the selection of wardrobe.

One Fay is the principal comedian. He still retains the inflated panache of earlier days when his "Duke" made his advance all the more pronounced, but the chininess is gone. Fay has retained much of his sense of wit and he seems satisfactorily clean, and in this show obtains laughter through methods that might prove stumbling block to other comedians.

Florida Kenner as a sed and Johnnie Walker as a son-in-law to Fay. Walker is a central role. The other men work more along other lines, with Frank Bessie having more of a role than the others. She can handle more than anything else. Fred Brown, who has minor parts and still in reputation. Of the women, Kathryn Hickey and Flo Davis, with the show, have shown out prominently. Miss Hickey takes care of some difficult vocal work while Miss Davis has a number of parts that her fellow well-known comedians, Miss Davis has ignored. She seems a little better and more rounded out, but she hasn't allowed us a bit in her dancing. She is close to being what the idealist might call a burlesque. A number of little things.

Michael Bennett chosen to sing with Miss Davis on the vocal situation and dancing a good show must be made. Finally they are another principal of the innocent type, and while not as new and novelty as one might expect, she comes out as a very pleasant comedienne. Miss Tyler works modestly, and that's in her favor.

The show does not demand an old "this," instead it has more of the modern day type of burlesque, and the show is a success. It has a conception of other days it is worked on in such a way and the audience cannot state it is merely hard to detect an ancient connection.

The writers make a million-dollar background; make new and fun of the drama announced as though they were right out of the paint shop.

THE WORLD BEATERS.

"The World Beaters" is an H. H. Herk show that has George Clark as the featured comedian. Clark, according to the program, is also responsible for the success of the show, through two hours of the show it may be said he has been given credit for something that doesn't exist.

Seven principals, although the program has 12 characters named, with girls of the chorus used to fill in. The additional ones, however, failed to show at any time during the show. There are four men and three women. Clark and Harry Sheppell are the principal comedians, as trained in the first half and doing Irish in the after piece. Charles Raymond and Joe Lario do the straight work. The latter is a fair dancer.

Of the women, Hazel Marshall, the prima donna, walks off the road and drawing honors of the show. Her dressing was the one nifty thing about the performance. Laura Houston, the southern belle, was suffering from a cold and had trouble in getting her numbers over. The other women, including a Cecil Bazel, who is some talk. The girl stands over six feet in height and is a fairly good dancer. On the whole, she did not seem off in any of the scenic numbers that she led, but with a few of the Marshall she scored. The diet that they offered was one of the two real hit bits that were there. The other was a musical number that was the first scene.

The chorus is rather cleverly trained, Raymond Midway having staged the dance. There are a couple of expert "shimmy" wobblers in the show and one of the boys and girls pulled a couple of tricks that weren't shimmy at all. That went over with the boys right at the start, and the look at them they applauded the ensemble numbers that came later in the show. The show is not long. She did come again when given an opportunity to step out of the chorus and equity with a guitar.

There are 16 girls in the chorus. They work in two sets of eight; while for the first set and the second set. The boys and girls have each changes in the two scenes, and about four in the last scene.

Several . . . in the show were given over to specialties, and in one of them Joe Lario, with a girl of the same name from the chorus, managed to put over a little number because of their dancing.

Any one who misses seeing the show may be assured they haven't lost anything. Fred.

PERMANENT "FEMALE COPS."

Due to their efficient work and the many new duties they have been called on to perform, it has been decided, according to Major Agnes Semon, in charge at the New York Theatre Building, to make the Theatrical Women's Police Reserves a permanent branch of the City Police Department. If the plans which are now under consideration mature, the sphere of the work of the Reserves will be enlarged and they will be entrusted with the handling of all matters which can better be adjusted by women than the men of the regular force. At the same time they will continue their present duties.

A number of the Reserves have been attached to the Mayor's Welcoming Committee and go down the bay to meet the incoming transports. While they are not permitted to board the ships, they distribute cigarettes, tobacco and newspapers to the men from their tug, mail letters and send telegrams for the boys who wish to notify their folks of their return. They have already been dubbed the "Female Cops" by the soldiers.

While a voluntary branch of the Police Department, the Reserves are amenable to strict police regulations, under Inspector Dwyer. There are now 100 members enrolled. A number of school teachers are among the new recruits.

BURLESQUE CHANGES.

Tom Gillen left "The Million Dollar Dolls" in Buffalo Saturday and returned to vaudeville. Joe Yates joined the company Monday at Rochester.

Charles Wesson, discharged from the army, rejoined "Best Show in Town" at Providence last week. His father, Frank Wesson, a principal comedian with the attraction.

Burlesque Club Membership Drive.

At the meeting of the Burlesque Club, Will Boehm, the financial secretary, proposed a plan for a big membership drive. It was decided the usual membership initiation fee of \$5 be discontinued up to May 1, 1919. Members may join by simply paying dues.

Browner Managing Star & Carter.

Chicago, Dec. 18. Richard Browner has been appointed manager of the Star and Garter here. He has been with the Hyde & Behman interests for 20 years, for 10 of which he was treasurer at the house.

PRODUCTION ENGAGEMENTS.

Bert Hanlon in "Monte Cristo," "Tealeu and War," "Listen Lester," Charles Armond, "Gloriana," Dave Ferguson, "Passing Show, 1918," Ada and Harry Sheppell, "Gloriana," Lloyd and Wells in "Gloriana," Sheppard Camp, "The Boy," Ada May Weeks and Mary Milburn, "Listen Lester." The Fox Entertainers (quartet) joined "Listen Lester" in Pittsburgh last week.

It remained for Police Inspector Dominick Henry to gum the works on the final night of the Elks' circus or the Christmas Fund, last Friday. He sent one of his men to the 43rd Street house to notify those in charge that he objected very much to the manipulation of the wheel for the purpose of grinding out money. The circus ran three evenings, Wednesday, Thursday and Friday. About \$8,000 was realized, all of which will be spent in buying a variety of useful things for 3,000 old children. The wheel brought \$1,250 the first night, and \$2,200 the next. If the law hadn't butted in Friday, there have been. The distribution takes place Christmas Day and the children who will smile and be happy come from Eighth and Ninth avenues in and around the rialto.

ARTISTS' FORUM

Confine letters to 150 words and write on one side of paper only.

Anonymous communications will not be printed. Name of writer must be signed and will be held in confidence, if desired.

Letters to be published in this column must be written exclusively to VARIETY. Duplicated letters will not be printed.

New York, Dec. 13.

Editor VARIETY:

By the following we do not desire to complain about our notice under new acts in last week's issue, but we do insist that your reviewer positively did not time our act correctly. The time board at the Colonial plainly states that our act (actual dancing) ran no less than eleven minutes, and on Tuesday night when we were covered the act ran fifteen minutes not "seven" as stated in review.

Your reviewer is in need of a correct timepiece, we would be pleased to send him an "ingosole."

Mosconi Bros.

Editor VARIETY:

So much has been said about the selling of laughs that I want to state that all who offered suggestions are all in error. The old timers all did so much a laugh, a giggle, snicker, scream, etc. They just figured up the laughs, for a total. My bit is a stated price for each laugh, whether it's large or small. If I don't get a laugh I pay Mr. Dodge a dollar back. This gets a laugh. If I take a dollar back with another from him, two more laughs. Arnon Hoffman has used same piece of business when he has Henry Lewis register up no sale. Then later he may find he will get a laugh on top of it, if he rings up \$10.

I am suggesting this as it's same principle as my straight man. Also his bit of going to register and not ringing up anything and walking away is same bit of business as I use when I tell a gag, reach for dollar, pull back my hand and go into another gag, passing gag unnoticed. My claim of infringement is not in selling laughs, but the original business between laughs.

Mr. Hoffman has embodied the same principle in Lewis' act. Any fair-minded unprejudiced artist can see the business and the similarity.

They say there is nothing new; there isn't. It's the way you do it. He has just hit on the business I discovered. Joe Dokes or Bill Blyvens cannot say he did so and so business in 1892, for I have a trunk full of scripts, plays and books. I looked into the bit thoroughly, also everything in my act and I'm positive in my claim. It's very easy to change a bit or get around it, but the cash register was done by Lew Dockstead 20 years ago, and as Hoffman writes for the old minstrel, it's natural to see where the idea came from, but Lew never did any of the bits I mention, as an artist who spoke to him about it wrote me his conversation on the subject.

I understand Mr. Lewis has eliminated all the bits in question and is a fair-minded lad.

I write this to let the others know we weren't wrangling over the bit of selling laughs. So if anyone gets the idea they can hop on it.

I may say the matter is not yet finished to satisfy me. Comedy business, friends, not the old idea.

Stan Stanley.

New York, Dec. 17.

Editor VARIETY:

There was an error in last week's mention in VARIETY of Gara Zora's dancing act.

I do not use a screen in "one" but a full size drop in two and a half. The scene can be projected any size with our new machine, but when the stage manager does not take up draperies sufficiently high, and not being able

to work machine at front of gallery on account of the difficulty of taking out three seats, it does not show to full advantage.

The effect was used ten years ago by my friend, Charles De Soria, chief electrician of the Hippodrome, in "Moon Drive," also in Jesse Lasky's "Three Types." Fred Cronin, who staged my act here, used this same idea in Europe many years ago, and a little later in this country using a gauze. So you will plainly see my effect is not either imported or recent.

Gara Zora.

Dec. 17.

New York, Dec. 16.

Editor VARIETY:

During the week following New Year's, it is the purpose of some shipmates of mine to give a minstrel show, and if possible we should like to secure some monologs, gags and patter verses for popular songs.

If any artists have material which they would be willing to let us use, we would appreciate it immensely.

Address all material care of

2436 Morris Ave., New York City.

New York, Dec. 17.

Editor VARIETY:

Kindly correct article in last week's VARIETY which stated Doris Dibble of the Morgan Dancers would not appear with the act this season as a result of her neglect of rehearsals. This is erroneous and is denied by Marion Morgan.

My withdrawal from the act followed a consultation with my physician, who advised me not to overexert.

At present I have several offers to appear in pictures and will accept one before returning to my home in Los Angeles.

Doris Dibble.

U. S. S. "Harrisburg," Dec. 16.

Editor VARIETY:

I have just formed an eight-piece jazz band on board and I would be very much obliged if some of the music publishers would send me some music, old or new.

This will help to brighten up our dull moments, as most of us are booked solid for four years with Uncle Sam.

Wm. G. Gilliam,

U. S. S. "Harrisburg,"

6th Division. Care Postmaster, N. Y.

Asheville, N. C., Dec. 13.

Editor VARIETY:

"Am at the U. S. General Hospital, No. 19, here, and will be much obliged if someone will send us scripts of one act comedies.

We are going to put on some shows for the convalescents.

(Private) Theodore Stitts.

Editor VARIETY:

To settle the Stan Stanley-Harry Lewis controversy, permit me to say that over 20 years ago I was in stock all summer at the Traction Co. Park, Norfolk, Va. Had to change weekly. One week I did the "payment-for-laugh" idea. Instead of using a cash register I used one of the old conductor registers with hell, hung from neck, as used by conductors on horse cars.

It was a bear of an idea then. I forgot where I got it from. I know I saw someone do it, but in summer stock shows were not particular where we got ideas. Jack Norworth.

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Justice Hendricks in the Supreme Court Tuesday granted the motion made by O'Brien, Malevinsky & Driscoll, to dismiss the action brought against VARIETY by the White Rats Actors' Union, for lack of prosecution. The White Rats sued VARIETY for \$100,000, alleging breach of contract. The suit was brought shortly after VARIETY's editorial advised all vaudeville artists not to walk out of any theatre upon the order of any executive of the White Rats. The suit was in the nature of "press matter," in one way, to circulate the impression VARIETY had violated an agreement then held with the White Rats for it to act as the White Rats' news medium. The Rats' executive thought also, to forestall an action they wrongfully believed, at the time VARIETY would bring, by injunction or otherwise, to restrain them from reviving "The Player," which they did revive. The matter of bringing damage actions against papers in the nature of "press work" has grown to be common of late. The plaintiffs in these actions that are not commenced in good faith and have no actual foundation usually have their attorneys give out statements, supplementing the complaints (more often a summons only), to make a paper defense and allow the matter to die a natural court death. It not infrequently happens in theatricals someone will "threaten suit," to obtain a story in self defense in other papers against a published statement. VARIETY never broke its agreement with the White Rats. This paper entered into a contract with the White Rats to act as its news medium, specifically providing in the agreement that there should be no restrictions against VARIETY's editorial policy in connection with the White Rats or in connection with any other matter VARIETY saw fit to print concerning the organization. That this was so understood by the Rats may be deduced from another clause in the same agreement, calling upon VARIETY, if at any time intending to publish an article aimed directly against the welfare of the organization, to advise the White Rats and permit it to answer the article in the same issue. VARIETY never considered it its duty for the members of the White Rats not to go on strike was against the welfare of the organization and after events bore this out. As a matter of fact and record the White Rats failed to keep many of its agreements with VARIETY.

Judge Hendrick at the same time granted the motion of O'Brien, Malevinsky & Driscoll against VARIETY by Ray Adams, for lack of prosecution. Adams sued VARIETY for \$25,000, alleging damages to that amount through VARIETY's proclamation Adams' orange pickers' act in VARIETY of Oct. 27, 1916, a "copy act," stating it was an infringement of an act then known as the California Orange Packers. Due to that article Adams alleged he was unable to secure bookings on regular vaudeville circuits. The plaintiff charged libel and VARIETY in its answer pleaded justification.

Betts Animals has been placed on the Loew Circuit by Chas. Fitzgerald.

Jack Fauer is handling the booking

of the Shedy houses since Jimmie Shedy went into the service.

"The 12th Chair" Co. with Joseph R. Gary, will resume its tour in Baltimore, Xmas week.

Harry Beekman has replaced Carl Levy as manager of Loew's, South Bethlehem, Pa.

The Orpheum, Duluth, will reopen with vaudeville Jan. 5, to run the remainder of the season.

Alf Wilton has secured a blanket contract for the Duncan Sisters for next season, probably the only one issued so far ahead.

Dave Gordon, brother of Max Gordon (Lewis and Gordon) has taken offices with Nat Sobel, in the Palace Building.

Iadora Duncan is named as judgment debtor for \$207.64 on a claim entered by the Kenault Transportation Co., Inc., for repairs on a car.

The Royal Erena Troupe, 11 people, opened on the Loew Circuit Dec. 10 at Baltimore, booked by Arthur Horwitz.

Elida Morris sailed on the Adriatic Dec. 10, under engagement to Albert de Courville, London. The booking was made by Max Hart.

Harry Corson Clark, who was the principal of the erstwhile show, "The Kotters," plans to bring out a new musical stage after the first of the year.

David Belasco is already casting his new Irish play, which he will try out in the spring to get a line on it for next season.

"Miss Eleanor" is the title of a new musical comedy Lester Jerome will produce after the first of the year with Jane Howard as the star.

Oliver Morosco has disposed of the rights to "Canary Cottage" to Boyle & Wolfolk, who will open the piece in California, with May Bronte in the role created by Trixie Frigriza.

Timothy Marra has been appointed treasurer of the Jewish suitors' fund for the B. P. O. E. No. 1. The Elks will put on the box or two to assist the fund.

Anthony Paul Kelly is rewriting "A Party of Deuces" (originally called "Smart Alec") for H. H. Frazee. The piece was written by Joseph Newell and Thomas Grant Springer.

Mervyn Levy (Levy and Cooper) left for the coast last Saturday afternoon to resign his partner, who went to San Francisco a short time ago because of the death of his father.

Dora Duby, the classical dancer who did a specialty in "Oh Lady Lady," left the ship in Columbus last week and returned to New York owing to the illness of her mother. She contemplates a trip to England around Feb. 1.

Pete Mack, the agent, has attached himself to the 22d Regimental Band which rehearses weekly at the army. Victor Herbert is directing. Mack is a full-fledged member, disguised as a mild-mannered cornetist.

Marjorie Rameau closes with "Where Poppies Bloom" after her tour of the Subway Circuit. There is a strong likelihood A. H. Woods will present her in a new play shortly after the first of the coming year.

"A Poor Relation" is being planned in revival for the road by Corse Payton, who thinks the former Sol Smith

Russell play is ripe for a return to the stage, as it will be new to the present generation.

Max Marvin and F. S. Lyman have been commissioned by the Selwyns, to write a play founded on the latter's novel, "The Three Live Ghosts," one of this season's "best sellers." The play will be produced next season.

Jack Sternad was in New York last week and again signed contracts for Sternad's vaudeville road show to play the military camps still open in the Middle West, the new dates starting after the first of the year.

The act of Fenton and Fields, in dispute between Rose & Curtis and Hughes & Smith, for representation, has been awarded to Rose & Curtis by the Vaudeville Managers' Protective Association.

Carl McCullough is under contract to the Shuberts, expecting a call to a new show they will bring out in February. Meanwhile McCullough will play out contracts with the Loew offices.

Pearl Spaulding, a concert singer of no mean ability, established a record for supplying the entire entertainment at four concerts, given in a 24-hour period at a Y. M. C. A. but at Camp Upton, entertaining thousands of troops.

May Minister (Mrs. Al Reeves) has arrived over here, to join her husband in California where he is the manager of the Charlie Chaplin picture. Mrs. Reeves was prevented from leaving England through the ruling against English women traveling on the ocean in war times.

Alex. Hanlon, formerly with Sam Baerwitz, has started business for himself with offices in the Strand Theatre Building. Hanlon returned from Camp Upton last week, after being in the service about four months. George King is to replace him in the Baerwitz office.

Three men alleging they were members of the N. V. A., refused to disavow their membership cards to the doorman upon request and were asked to leave the club rooms last Tuesday afternoon. The doorman was instructed to allow only members in good standing and their guests the privilege of the club rooms.

Joe Carroll, formerly of Carroll and Cooke, was held up and robbed the evening of Dec. 11, about 7 p. m. on Broadway, near 48th street. Mr. Carroll was pushed into a hallway and the next morning found himself in a hospital. He was able to leave the same day, though badly bruised in spots. His watch and some money were taken.

Percival Knight, playing the Cockney soldier in "Where Poppies Bloom" is looking for a tame playwright of reputation who will collaborate with him in the writing of a comedy which Knight thinks will make "The Fortune Hunter" look like a dismal failure. Knight stipulates that if he must be a tame playwright because the story of the comedy is a wild one.

Edgar J. MacGregor recovered judgment amounting to \$540.41 against William J. Orr last week through his attorney, Nathan Burkan. The action arises out of the staging of the "Kiss Burglar" last spring, the plaintiff having been engaged for that play on March 7, 1916, at a weekly salary of \$250. Orr paid MacGregor \$1,000 and forgot about the remaining \$500, for which suit was entered.

Jim Buckley, of the Buckley & Sul-

livan theatrical producing firm, has determined to make a featherweight champion out of Joe's younger brother, "Batting" Sullivan, now with General Pershing's troops in France. Sullivan's right name is Ralph Gallant. In a recent letter home he wrote that he was shortly tackling the French champ at 128 pounds in a 20-round bout. This same French boxer recently boxed a 20-round draw with Jimmy Wilde.

Joie Heather has been busy fighting off illness since leaving her interstate dates in the south. At Dallas Miss Heather was ill in her room for a week. When able to leave and on her way to Ft. Worth, the Heather company was in a train wreck, having a narrow escape. The Pullman they were in turned over. In Dallas Miss Heather had laryngitis. She could not speak for five days—no smile.

"Dear Public," the finally chosen title for Martin Brown's new play which has been known on the road as "The Ballyhoo," and which Charles Hopkins will present next week at the French & Judy theatre, has a cast that includes Donald Gallagher, Harry Mestayer, W. J. Ferguson, Ferdinand Gottschalk, Ned A. Sparks, George Fauncefort, Frank Stylers, John A. Sparks, Margot Kelly, Grace Morse, Edith Ford Gresham and Margalo Gilmore.

N. T. Granlund, Loew's speechless press agent, will become the owner of 45,000 kronas, one-half of his mother's estate in Sweden, which he inherits along with his brother, Fred, an ensign in the Navy. The ex-native of Providence says there was some litigation in the family, but that the heavy dowry is not his way. Mr. Granlund after musing up several lead pencils and with the aid of an interpreter, stated 45,000 kronas mean \$17,000 in cash.

Jerome Rosenberg, manager of the 14th St. Theatre, has the patrons each evening select the play for the coming weeks. A member of the cast announced the titles of two or three standard stock releases. As each one is called out, the audience applauds to express its desire of viewing that particular play in the future. The aggregate applause in favor of a particular play decides. In the case of "Rebecca of Sunnybrook Farm" was chosen for the coming week, with "Within the Law" following. "Lena Rivers" is the current attraction.

"The Friar" resumed publication this week, with its Christmas number, edited by Bert Levy. It's a snappy paper of 36 pages, full of light reading matter, all written of and by Friars. The leading editorial comment by Mr. Levy eloquently and touchingly expressed the Friar feeling ("The Friar spirit" Friars like to call it). While "The Friar" is published primarily for the Friars, it looks as though Mr. Levy is on the way to turn out a magazine that will be unique and attract from the general field of readers. It will likely be a monthly issue hereafter.

Jack B. Loeb has been granted an interlocutory injunction to halt against Harry Rapp and Lew Goldner for an accounting of royalties and profits derived from "Mr. Inquisitive," a vaudeville musical comedy tab, which all three produced. The matter was left to a referee to determine, after the accounting, whether anything is due the plaintiff as set forth in his complaint, entered through his attorneys, Henry J. and Frederick E. Goldsmith. The plaintiff alleges that he wrote and staged the production, Rapp financing it and Goldner also aiding in a material way and personally looking after the booking. Each party was to receive a certain percentage of the profits.

LEGITIMATE

NEW YORK ADOPTS MEASURE TO CURB TICKET BROKERS

Kilroe-Williams Ordinance, Regulating Theatre Speculating, Passed By City Board of Aldermen—Now Up to Mayor to Sign—What Bill Means to Agency Men.

The Board of Aldermen Tuesday passed the Kilroe-Williams measure, licensing the theatre ticket agencies and regulating the amount of advance over the face value (printed) of the ticket which they will be permitted to charge. The measure is to be presented to the Mayor for his signature almost immediately, although the hotel men are in the hope that the measure will not become a law prior to New Year's Eve, on which night they hope to have at least one final clean-up.

The measure was passed on the recommendation of the Committee on Public Welfare, the vote being 58 to 5. The five votes were those of the Socialists who wanted a bill that would have placed the license fee at \$25 and limited the premium to 25 cents.

The agency men now state that it is a question whether or not they will be able to exist on the 50-cent premium. They say that they will get by if the houses do away with the quarter advance on seats to them.

At the time of the hearing before the District Attorney, Ralph Long, representing the Shuberts, it was stated that the moment the revenue from the agencies were cut off from the managers, his firm would cease to do business with them.

The measure provides for a revocation of the theatre's license should the manager sell his tickets at an advance over the face value.

One speculator figured that the amount of business done nightly in the combined agencies of New York was between 4,500 and 5,000 tickets and stated that the measure would mean an annual loss of about \$1,000,000 to the agency men.

The New York "World" is crediting itself with having successfully promoted the speculating bill to final passage, through articles in the paper concerning ticket brokering.

The matter goes back, however, to last summer, when Flo Ziegfeld made a stand against the theatre speculators by selling seats for "The Follies" at the Amsterdam. Prior to that the ticket people had refused to pay a premium for table seats at Ziegfeld's "Follies" on the Roof. They were selling \$12 tables for the "Follies" for from \$20 to \$30. Ziegfeld refused to sell them tickets for "The Follies," although some of the specs secured them by means of direct purchase at the box office and one speculator carried "Follies" seats in bunches in his store. A table for the current "Follies" has been sold by a spec as high as \$45, according to report.

The specs also attracted attention to themselves by one of the ticket men, according to report, complaining to the district attorney of the attitude assumed by A. H. Woods with tickets for "Friendly Enemies" and "Under Orders." Woods decreed that if the specs bought tickets for "Friendly Enemies," which were in great demand and bringing a large premium, that tickets for the Woods' other show, "Under Orders," must also be purchased. Through this stand, the ticket men were obliged to take weekly \$2,400 in tickets for "Under Orders" without a return privilege. In addition Joe Le Blang sold \$1,500 worth of cut rates for

the same show, giving Woods a guaranteed gross from the ticket men of \$3,900 for the "Orders" play. The managers did not blame Woods for his action, considering it good business, and those who knew how much the specs were overcharging for the "Enemies" tickets gave them scant sympathy.

The district attorney held several hearings, with managers and speculators present. The measure now passed was the result of the agitation, doubtlessly started by Ziegfeld.

Mr. Ziegfeld maintained at the time and since that he did not intend to stand for speculators who would sell tickets for more than double the amount they could be secured at the box office, and reap the corresponding profit, without having the investment of anything beyond the amount of their original purchases. Ziegfeld also said the specs were making more money out of the Roof show than he could, after he had planned and produced it. According to Ziegfeld, at one time when he wanted to secure two tables for a couple of out-of-town friends who had made a personal request of him, that he had to pay \$46 for them, no spec holding Roof table coupons being allowed to return them, even at the box office price to him.

The amendment to the Code of Ordinances is as follows:

(Reprinted from VARIETY, Nov. 22)
AN ORDINANCE to amend Article 1 of Chapter 3 of the Code of Ordinances, relating to amusements and exhibitions.

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 2a and 2b, respectively, as follows:

Sec. 2a. Admission tickets and charge therefor.

To 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, card or other token on the face of which shall be conspicuously printed the regular or established price or charge therefor; and if such license, or any officer or employee thereof, shall, for the sale of such a ticket, card or token, directly or indirectly, exact, accept or receive the greater amount than the sum of the regular or established price or charge therefor printed on the face thereof, plus the amount of any tax imposed by the Government of the United States upon such ticket, card or token or the right of admission thereunder, the license of such licensee may be revoked and annulled in the manner provided by this article; and such licensee, or such officer or employee, who shall so exact, accept or receive any greater amount than the sum of the regular or established price or charge therefor printed on the face thereof, shall be liable to the punishment prescribed by section 12 of this article.

Sec. 11a. Sale of tickets by ticket offices; issue of licenses; fee; revocation; penalties. No person shall engage in the business of selling the tickets, card or other tokens of admission to any exhibition or performance conducted by licensees under the license issued by the commissioner of licenses pursuant to the preceding sections of this article, or shall open or conduct an office, agency or other place at whatever name known at which tickets, card or other tokens shall be sold, unless a license shall have been issued to such person by the commissioner of licenses upon the payment of the fee herein prescribed. Every license shall expire on the first day of the next month after the date thereof. The fee for such a license shall be \$250. A licensee under the license shall not be entitled to the right of admission to any exhibition or performance conducted by a licensee under the preceding sections of this article any greater amount than the sum of the regular or established price or charge therefor printed on the face thereof, plus the amount of any tax imposed by the Government of the United States upon such ticket or the right of admission thereunder. The license of any licensee under this section may be revoked and annulled in the manner pro-

SCENIC PAINTERS WANT MORE.

Present surface indications point to a general strike of scenic painters throughout New York around New Year's on what will be quite a demanded increase over the present wage scale.

While it is reported that there are many scenic painters on Broadway in quest of work, they demand more money than offered; at least that is the opinion of the general manager of one of the biggest studios in New York.

In one studio the painters are receiving \$32.50 a week, while others are receiving a higher scale. The men getting the former stipend are planning to ask for \$45, with some asking as high as \$50.

The studios are making every effort to fulfill what orders are on hand, although there isn't any untold activity in the scenic painting line at present.

GUS HILL TAKES "ODDS AND ENDS"

Gus Hill has contracted with Jack Norworth to take over "Odds and Ends" and will put it into rehearsal immediately, reopening the show Christmas Day in Reading, Pa.

Norworth is casting the new show in which he will star and will send it out shortly after the first of the new year.

Maud Fulton Out of Oakland Stock.

Maud Fulton has withdrawn as one of the lessees of the Fulton, Oakland, where she has also been appearing in stock at the head of the Fulton Players.

George Ebeby, associated with Miss Fulton, becomes the sole lessee, and will continue the stock policy.

Shuberts Withdraw From Pitt.

The Shuberts withdrew from the control of the Pitt, in Pittsburgh, last week.

William Moore Patch is the owner of the theatre.

vided by section 4 of this article, for any violation of this section. Any person who shall engage in any business or conduct an office, agency or other place, for which a license is required by this section, without procuring such license, shall, upon conviction thereof, be liable to the punishment prescribed by section 12 of this article. This section shall not be deemed to require a licensee under section one and two of this article to obtain an additional license for the sale by him of tickets of admission to a licensed exhibition or performance conducted by him.

Section 2. Section 12 of article 1 of chapter 3 of the Code of Ordinances is hereby amended to read as follows:

Section 12. Ticket violators. No person shall conduct on or in any street in the city, by means of a vehicle or other device, for sale any ticket of admission, or any other evidence of any license, contract or right of admission to any exhibition or performance, or about the premises of any duly licensed theatre, concert hall, place of public amusement, circus, vaudeville show, or any place of public amusement for which a license is not required by law; or shall any person solicit, by words, signs, circulars or other means, any person to purchase any such ticket upon any street.

Any person who shall violate any provision of this section, shall, upon conviction thereof, be liable to the punishment in Sec. 10 of chapter 27 of this ordinance.

Section 3. The table of section headings of article 1 of chapter 3 of the Code of Ordinances is hereby amended to read as follows:

General Provisions.

Section 1. Exhibitions and performances to be licensed.

2. License of licensees.

3. Commutation of license fee.

4a. Admission tickets and charge therefor.

4b. Revocation of license.

5. Unlicensed performances and exhibitions.

6. Violations sections not applicable to certain performances.

7. Fines, to be numbered and indicated on program.

8. Protection against fire or panic.

9. Obstruction of sidewalks and passageways.

10. Sunday observance of the Sabbath.

11. Sale of liquors; female vaudeville.

12a. Sale of tickets by ticket offices; issue of licenses; fee; revocation; penalties.

12b. Ticket speculators.

13. Violations.

Section 4. This ordinance shall take effect immediately.

HAMMERSTEIN SUED.

A suit for \$2,000 damages has been commenced by Francine Larrimore, against Arthur Hammerstein, manager of "Some Time" Mr. Hammerstein dismissed Miss Larrimore through her demand for a dressing room as per her contract. Later Hammerstein paid her \$550, salary due.

A definite complaint alleges Miss Larrimore was unjustly discharged. Hammerstein has answered the left of her own volition.

Alfred Beekman, of House, Grossman & Vorhaus is representing the defendant.

4 COAST STANDS FOR BIG SHOWS.

San Francisco, Dec. 18. Sam Harris, Irving Ackerman and Charles Brown, have renewed the lease on the Casino for a long period. The conditions of the renewal where in the Ellis Street Investment Co. (G. M. Anderson) formerly shared in the profits, has now been eliminated.

While a definite policy has not been decided upon, it is certain vaudeville will be withdrawn from the Casino, and that Ackerman & Harris, in addition to their vaudeville circuit, will also enter the legitimate field. The present plans are for a four-city string, which will include Seattle, Portland, San Francisco and Los Angeles. They figure that with four theatres in each city, each with large seating capacities, will justify any attraction that New York likes, to make the round trip, regardless of the size of the show.

Where producers are timid about sending big shows to the Coast, Ackerman & Harris will gamble with them on the western success. Pending negotiations for legitimate shows, the Coast's first attraction following the discontinuance of the vaudeville policy, will in all probability be grand opera at popular prices, 25-50.

GOODWIN WELL.

Nat Goodwin now recovered from the serious eye affection, and restarts the tour of "Why Marry" (stopped by Mr. Goodwin's illness) in Cleveland, Dec. 30. The attraction takes up its original route. It lost but one full week during the epidemic by moving to each stand on scheduled. In that way local authorities permitted a showing despite the general reports of bad conditions, a minimum amount of time was lost and "Why Marry" is said to be the least sufferer of any legitimate attraction on the road during the epidemic.

The show is routed for two years solid.

FRED BENTLEY'S HIT.

London, Dec. 18. Fred Bentley as the new Monty in "Soldier Boy" at the Apollo, has scored a big hit.

Winifred Barnes, Maisie Gray and Fred Duprez continue prime favorites.

William H. Murdock Missing.

Chicago, Dec. 18. William H. Murdock, veteran melodrama actor in these parts, has disappeared. Stricken by grief over the death of his wife and leaving woman Frances Murdock, he informed friends that he was "going away to join Francis."

The pair had been married 40 years and retired about five years ago with a competence.

Leaving to John T. D. Frawley.

San Francisco, Dec. 18. Larry McGarry, of New York, and Frank Wilcox will leave here this week to join T. Daniel Frawley's theatrical company now in the Orient, and take it to Siberia, while later on they will go to the Philippines.

MIDNIGHT SHOWS PACK ROOF AS RIVALRY WAXES HOTTER

**Ziegfeld's "Midnight Frolic" and Century Roof Revue Make
Astonishing Box Office Claims—Prices No Barrier—
Why Mears Is Barred Off Amsterdam Roof
—Late Changes.**

Both the Century "Midnight Whirl" and Ziegfeld's "Midnight Frolic" anticipated the holiday season, but swinging in with new shows last week both are reported getting a healthy play and both were given good office figures in the dailies. Box office figures mean only part of the business in either place since a material feature is found in the cafe service, given a strong play.

The "Frolic" is claiming capacity since opening, but just what is capacity there is rather a problem since there are two shows, one at 9 o'clock and the second around midnight. The "Frolic" show is much more expensive in price for either show is \$3 per person for each show at the front tables and \$2 for the rest of the "house."

The Century is now charging \$3 for all seats Saturday nights and will charge \$25 per table for New Year's eve. The Frolic as yet has not decided just what it will charge for that session, but it is probable that any price goes for that particular evening.

George Price and Holbrook Blinn are out of the Ziegfeld show, the youngest being unable to connect and Mr. Blinn being entirely out of the picture. Bessie McCoy added her "Yama Yama" number to the show, using twelve girls for support.

Mr. Ziegfeld "explained" why he barred John Henry Mears from the "Frolic." Mears was formerly manager there, but went over to Morris Gest when the latter started the Century roof last season. Mr. Ziegfeld states Mears took along with him to Central Park West the idea of the little hammers with which the audience tap the table tops for applause. The 42nd Street roof manager adds he now bars Mears to protect the rest of the roof. Mr. Ziegfeld does not claim, however, to have been the first to use tables.

Ziegfeld is announcing for the road a "Midnight Frolic" show. This it is claimed will carry a telescopic stage and will offer the novelties of the "Frolics" of the past four seasons. In association with Albert de Courville, the traveling Frolic may be presented at the Folie Marigny, Paris, in the spring.

Chicago, Dec. 18.

The "Follies" will open here at the Colonial Sunday with an advance sale of over \$40,000. This is the first time for the show at the Colonial, it hitherto having played the Illinois.

Flo Ziegfeld will be here for the local premiere. He is in Detroit now with the show.

The Ziegfeld double show has a weekly salary list of around \$6,400. While both shows play to capacity, but about 10 per cent. only of the first performance attendance remains for the second. Two coat checking rooms are in action. The first show ends at 11 and by 11:15, the roof must empty to permit the crowd for the second performance to enter. Following a little congestion the first two evenings,

the system employed now empties the Roof of the first crowd within 10 minutes.

The Century has placed two rows of extra seats on the Roof, owing to the heavy traffic brought by the new show. The Century Roof has a total seating capacity of 815, with some of the tables undesirable through location. This is partially made up for by crowding chairs at other tables.

The Gest show is doing between \$1,500 and \$1,600 nightly. It will probably get at least \$2,400 Saturday night, giving it between \$11,000 and \$12,000 on the week.

Ziegfeld claims his double show, including everything, cost him \$12,000 last week. The Century roof program (one show) costs the management slightly under \$7,000 weekly.

The gross receipts of both roofs as estimated are for the gate only. The restaurant receipts are additional, and the management participates to 35 per cent. of the gross of the bar and restaurant. The Ziegfeld Roof Restaurant will probably do a gross business (with the low performance) of from \$1,000 to \$1,500 weekly; the Century around \$8,000.

SUBURBS' GENEROUS TERMS.

The Shuberts have made most generous terms to William Harris for the placing of his attraction, "East Is West," at the Astor, and thus weaned him from the K. & E. side of the fence for the time being at least. The terms are such that there is much speculation as to whether or not the Shuberts will be able to "get out" under them. "East Is West" is a dramatic attraction written by Samuel Shipman and John B. Hymer, and has Fay Bainter as the star.

In trying to estimate what the show might possibly do one of the Broadway managers figured on a gross of \$10,000 weekly. The terms are 70-30, which are unheard of for Broadway heretofore. The house on getting \$3,000 for its share would undoubtedly come out a loser, as the Shuberts are paying \$65,000 annually for its rent. This is something over \$1,600 weekly, figured on a basis of a 40 weeks' season. In addition there are the taxes and running expense, and the house would undoubtedly be on the short end on the basis of a \$10,000 gross weekly.

STARTING "SEE YOU LATER."

"See You Later" starts rehearsals under the management of Elliott, Comstock & Gest next week and is designed for the La Salle, Chicago, next month. Original booking plans called for the Philadelphia company of "Oh, Lady, Lady" to enter the La Salle, but big business in Philadelphia may send "Later" in first. T. Roy Barnes will be starred, and Frances Cameron will also be in the cast, the latter leaving "Some Time."

"Later" was put on by A. H. Woods, the latter sold it before showing it on Broadway, and swore (again) never to meddle with musical pieces again. It is one of the few intimate musical plays in which Mr. Gest is interested with his partners, Messrs. Elliott and Comstock.

DOZEN NEW PRODUCTIONS.

Broadway may have 12 new attractions next (Christmas) week, an average of two per day and what appears to be a record number of new pieces ever offered between Monday and Saturday.

The order of their premieres will in no way be consecutive, however, because of the coming of Christmas at mid-week, and the natural desire of all producers to get the sweet holiday money. On seasonal form business should have been last week, but it was good, in fact strong, and more logically this week's draw should have badly slumped—it usually does from \$3,000 to \$4,000 for the week preceding Christmas—but it smacked good. Perhaps the surest test of Broadway's takings is that no shows are reported operating on half salaries, which is true all along the line. It is something in the way of a record in itself.

The schedule for the dozen new pieces for the week of Dec. 23 is "East Is West," at the Astor; "Little Simplicity," moving to the 44th Street (replacing Robert Mantell); "A Prince There Was," relighting the George M. Cohan; "Listen, Lester," replacing "Good Luck Sam" at the Knickerbocker; "Somebody's Son," moving to the Central, with "Forever After" moving from there to the Playhouse (dark this week with the withdrawal of "Home Again"); "Dear Brutus," replacing "The Saving Graces" at the Empire; "The Gay Wife," reopening the Vanderbilt; "The Little Journey," relighting the Little Theatre (dark for more than a season); "Back to Earth," the Charles Dillingham piece, reopening the Miller; "The Invisible Foe," Rev. Henry Dixon's first production effort, at the Harris, with "The Ridiculous Woman" switching to the Fulton (dark this week with the stopping of "A Stitch in Time"); "The Voice of McConell," at the Manhattan; "Keep It To Yourself" at the 39th Street (dark this week with the stopping of "Betsy At Bay" and "Attaboy"); the combined soldier play at the Lexington. Two of the listed attractions may dodge the rush and enter New Year's week, they being "The Invisible Foe" and "Keep It To Yourself."

Eight theatres were dark this week, but the influx of next week fills all but one, that being the Punch and Judy (liable to open at any time) by whim of Charles Hoxley. The number of dark includes the smaller theatres which have been chronically unoccupied and though there are many new-comers, there is actually little change among the attractions which have been successes and that means the big percentage of current offerings.

The holiday card will be strengthened further during New Year's week and immediately afterward with a group of musical shows. The first to come in will be "The Melting of Molly," fixed and refixed but finally landed in Chicago. It is a comedy with favor. It opens at the Broadhurst Dec. 30, Nora Bayes in "Ladies First" moving on that date to the 44th Street roof theatre. That gives the structure two musical plays (with "Little Simplicity" downstairs).

Coming too is K. & E.'s latest musical show "The Velvet Lady" which opens in Philadelphia next week and is due in about the middle of January either at the Liberty to succeed "Gloriana" or the Amsterdam, as a successor to "The Girl Behind the Gun." The Shuberts will soon have ready the McIntyre and Heast play "Hello, Alexander" and the new Garden show "Monte Cristo, Jr."

Service tickets for "Remnant." "Educational Service" tickets are being distributed for the Morosco Theatre, where "Remnant" is playing, entitling the bearer to seats for Monday, Tuesday and Wednesday evenings and Wednesday matinee at one-half the regular box office prices.

THE TICKET MARKET.

The "buys" running this week are 12 in number. They are the Astor ("Little Simplicity"); Cohan & Harris ("Three Faces East"); Cost ("The Better 'Ole"); Criterion ("Three Wise Fools"); Globe ("The Canary"); Hudson ("Friendly Enemies"); Lyric ("Unknown Purple"); Elliott ("Tea for Three"); Amsterdam ("Girl Behind the Gun"); Park ("Oh, My Dear"); and Selwyn ("The Crowded Hour").

At the Public Service office there were cut rate seats available Wednesday for the Park (light opera); Comedy ("A Place in the Sun"); Eltinge ("Under Orders"); Central ("Forever After"); Morosco ("Remnant"); Selwyn ("The Crowded Hour"); Longacre ("Nothing But Lies"); Liberty ("Gloriana"); Astor ("Little Simplicity"); Casino ("Some Time"); 44th Street (Robert B. Mantell); Winter Garden ("Sinbad"); Bijou ("Sleeping Partners"); Belmont ("Little Brother"); Booth ("The Saving Graces"); Broadway ("The Betrothal"); Harris ("The Ridiculous Woman"); 48th Street ("The Big Chance").

BILLING FIGHT STILL ON.

Boston, Dec. 18.

The first break between the theatre managers of Boston and the Donnelly Bill Post has been made, that city playing, on according to the latest reports from the Hub, with the shows all doing a corking business. Donnelly personally paid a visit to New York last week and made a bid to get the Low business in the town, arguing that if the vaudeville houses went after the patronage with a strong billing campaign they would attract business from the local legit houses. He was unsuccessful, however, in landing the contract.

The Boston managers state that they have two grievances against the billposting concern. The first is that the rate has been raised rather than lowered; the second is the fact that the locations were generally in out of the way places.

"The Passing Show," which came into the Shubert without a sheet of paper posted other than a couple of three sheets in front of the house, has been cleaning up. The newspapers naturally are getting the benefit for the theatres are spending more money with them. "The Passing Show" incidentally did not even have a herald or any printed small stuff of any description in advance.

The Fred Stone show, which is due at the Colonial next week, is also following a like policy on the posting, as are all the other houses in town.

MONSTER NEW YEAR'S BUSINESS.

Business for New Year's Eve is to be of monster proportions. That is the prediction of all of the "specs" who are stocking up to the guards with seats.

So great is the early demand a number of the brokers are taking balcony and gallery seats for that night in addition to the lower floor stuff, and paying a premium for the upper parts of the houses.

None of the galleries in town will be scaled less than a dollar for that night and the brokers are looking for these seats to bring at least \$3 a pair.

THE PALM BEACH RUSH.

A large contingent of theatrical people are polishing up their golf sticks and making ready for their annual pilgrimage to Palm Beach shortly after the holidays. The "bunch" will probably include F. Ziegfeld, Arthur Hopkins, the Selwyns, M. A. Shubert, Sam Harris and Gene Buck.

Last year a number of show girls invaded Palm Beach in the height of the season, and this year it may not be so easy for them to find accommodation.

LEGITIMATE

CENTURY MIDNIGHT WHIRL.

"Midnight Whirl" now on the bill by Morris Gost as something that will win back a bankroll. If the crowd of the Century Hotel has not enough to keep it going. For Mr. Gost has both a winner and a loser in his new show on the Century Hotel. Opening at 11. It's the best midnight show New York has ever had. Besides being the best of its kind, which helps to make it so, there is more novelty in the "Midnight Whirl," the performance is better, bolder, and another undeniable feature to its success is the staging by Edward Royce. Mr. Royce has a knack of making his stage work of putting on numbers that are effective. He does it with a bluish, and his numbers with girls are pretty things to look at.

The first two numbers of the evening, "Vivienne" and "Stars of Broadway," shortly that the Century Hotel had at last a hit. Then the show became a fast one, starting about 11:30 and with the intermission, ending shortly before two.

In production novelties there were the "Throw an Egg" number, "Vampires," "Button Me Up the Back" and "Knock Knock." The "Buttons" bit was the most daring. The girls entered in what might be called stage practice bluffs carrying the upper portion in caution bags. When the song reached the cue the girls removed the waist portion (that carried also a short skirt) and exposing to them, were unable to button up the backs of the waists. Still singing they walked over to the front row tables and invited their heads to the guests, asked the men at the tables to "button me up the back." They went through they left the front tables and had the men in the second row of tables complete the job. (These details) "Buttons" must be made for the benefit of the London producers. It saves their cabaret stand and face, the "Egg" is another bell number. With the tables given the cloth, the girls, as they are running, suddenly stand out and face the tables, lifting their colored skirts over their heads. In the skirts is a small net. When the girls, if you can throw the ball, you can hit a face. It's about the same to him as the other and many more. They were in the restaurant.

The "Knock Knock" number is a comic, adaptable to all hit cities. On the Roof the program lists the names of the many scandal sheets over here. The girls are dressed with the titles of the sheets on their hats. Ed Wynn leads the number. He stands before the girls and invites the patrons at the tables to use the little wooden hammers to "knock knock" which the girls, when Wynn tells some harmless little gag in the style of these sheets, and the hammering starts at the conclusion of each sheet.

The "Vampire" number was good only in idea. The dressing of the girls, time, especially following those two numbers of the opening. The vampire were the vampire of the night, excepting the vampire, also included, as was Eve. There were 11 of them, appearing in all sorts of dress and undress, quite burlesque.

Mr. Wynn borrowed from the Shuberts and Arthur Hammerstein's "Society" time, and did very nicely on the average because he did not try to do too much. The girls did not appear to be much, but the house was too interested in the girls to give him any attention at that time. Miss West, previously announced, did not appear.

The performing portion of the show was totally and fully taken care of by the Doolers, Bill and Gordon. The second part, and for the first section put in a new hit, "The Apache Dance," making it as rough as anyone who likes this slapstick (and no one seems to fail to) could want it. The Doolers appeared twice and were howls. Another of the male principals was Charlie King, fresh from the Navy, and his first released public appearance since leaving it. Mr. King led several numbers, did a song of two alone and made the score he couldn't help but make. Another number leader was Jay Gould, who led well enough but did his best performance in dancing with and assisting the girls engaged in the "Star" and "Knock Knock" numbers were the dancing stars. "Maytime" in that number was Gertrude Hamilton; "Mistral" Peggy Carter; "The King," Annette Bader; "Anna Wheaton," Julia Baller; "Bonnie McCoy," Frank Miller; "The Day," Arthur Chase; "George O'Raney," May Leslie; "Mistral," Betty Miller; "The King," "Dolly Sagers," "The King," "The King," Miss Chase as Edith Day dancing with Mr. Gould, also the Allan sisters as the "Polys" Gould did the close up of this number, though Miss Baller as Anna Wheaton gave a noticeable impersonation.

James Clemons had one dance, an eccentric, and did well enough with it, as he always seems to do. The second number, "The Baker (formerly of Bernie and Baker), also according music on two or three occasions, assisting for a part of her turn Mollie King. Miss King was on later following a song show, and it made it harder for her than when winding up the previous show as she had been going for several months on the Roof. Nor did Miss King have a startling array of songs, meaning she made an effort to follow her "Daddy" and "Smiles" numbers with "Lat-Me-Rose" and "The King" and "Kisses." There would have been all right for her if they had been first, although "Kisses" is fast becoming a popular song all over.

Of the other principals the little Miss Dalow looks the most promising. She is new among New York's musical comedy principals, but personally she stood out in each number. She co-led or appeared alone in.

Rosie Quinn was in the lead of several numbers. The Rath Brothers made a distinct hit with their latest production of "The Show" a "Shimmy" song that closed the first part, Miss Quinn and Bellows at the head of it.

But one setting was employed during the performance. A gold colored curtain that sufficed without tiring the eye. In dressing girls took their place without causing any Ahs with their beauty.

"The Midnight Whirl" may prove one thing about the Century Hotel. It is a good show can counteract the absence of a big name. The biggest name up there is Wynn's, they take the role of "The Good Conscience," made up like a rube sheriff and entering to open the performance carrying a lantern and wearing a large badge.

There are 30 or 32 chorus girls and about 12 principals. Though some of the latter known girls may be receiving salaries that no principal would touch.

Harry Tierney wrote the music for the show, and like the usual Tierney music, it is nearly all catchy. Joe McCarthy and John Henry Meers wrote the lyrics. Frank Touré conducted the orchestra.

The restaurant business Mr. Gost plunged into may be more agreeable now that he has a show which will draw whether there is an attraction in the downstairs theatre or not. Restaurant's see the restaurant thrive on the Roof.

SHOWS IN CHICAGO.

Chicago, Dec. 18.

Fred Stone is piling up about \$18,000 weekly as his run draws to a close, the only Chicago show to survive the epidemic hiatus. Raymond Hitchcock in "Hitchy-Koo," "18," is packing the Illinois, the show having caught on in spite of the roasts of Adelle Rowland. Laurette Taylor did \$12,000 last week in "Happiness." "The Crowded Hour" is lagging perceptibly. An effort to revive its pulse by seeking to make a sensation of an understudy's appearance over Willette Kershaw's protest at the Wednesday matinee failed to get much newspaper stuff. Al Johnson is talked of for a sudden booking into the spacious Woods.

Lionel Barrymore is getting fine trade at the Garrick, but moves to the Studebaker to make room for "Business Before Pleasure." He can scarcely get a quick return outside the door. "She Walked in Her Sleep" is causing talk and doing better than fair business. Rock and White, reunited, came in on a wave of front page publicity and held out well Saturday night and Sunday, with prospects of averaging \$7,000 until they leave. "The Long Dash" is a dead one and cannot stay much longer. The Melting Pot was pulled out while making money and climbing.

Chauncey Olcott in "The Voice of McConnell" eventuated into a failure as a regular attraction for a run. Olcott, even in a comedy by George M. Cohan, himself, did not show drawing capabilities in competition with the regular shows. Heretofore he had played at lower prices for limited stays. Olcott closed Saturday and the house will remain dark until Christmas. "Three Faces East," the big C. & H. tidbit is paying its way handsomely at the Olympic. "Under the Plague" is doing its profitable engagement at the Playhouse and "The Birth of a Race" is doing better than was expected at the Blackstone.

STAR FOR THREE YEARS.

Under a contract made last week between Oliver Morosco and Leo Carrillo, Mr. Carrillo will remain with Mr. Morosco for three more years, to be starred during that time. The starring provision goes into effect immediately. Mr. Carrillo is now being starred in Lombard's Ltd. in the Morosco piece. Formerly he was featured with the play.

ELLIOTT SHOW AT COHAN.

The Cohan theatre is to reopen on Tuesday night with Robert Hilliard in "A Prince Thrice Was." The Broadway show is a production regarding the attraction, which is reported as being owned by William Elliott, whose prior business affiliations have always been with the Shuberts.

"DEAR BRUTUS" DELIGHTFUL.

Washington, D. C., Dec. 18.

Likening J. M. Barrie's new play, "Dear Brutus," presented Monday at the National with William Gillette, to a delightful evening at the playhouse, all papers were unanimous in their praise of the piece. The play is full of human kindness, sympathy, and at times, to quote "The Post," He (Barrie) constructs not a biting treatise on human frailty, but an admirable visualization of what might happen if restless mortals could be given the opportunity they crave to reconstruct their lives.

"It would be an injustice to the finished artistry of the play's interpretation to lay to great stress on the fine acting of William Gillette, as Dearth, the artist, and Helen Hayes' portrait of the artist's daughter."

"In a company that numbers Sam Sothern, Grant Stewart, Louis Calvert, J. H. Brewer, Hilda Spang, Myrtle Tennant, Marie Wainwright, Elizabeth Hixson and Violet Kemble Cooper, prudence dictates an avoidance of individual discussion," stated Mr. Morse in "The Post" as to the work of the cast.

Hayes is a Washington girl and received her early training in the Columbia and Poli stock companies here. She was given a reception equal to that of Mr. Gillette.

SHOWS IN PHILLY.

Philadelphia, Dec. 18.

"Who Stole the Hat" got off to a good start Monday night in the one-week engagement at the Garrick. The proceeds go to war welfare work and the show got close to \$2,000 at the opening performance. "Who Stole the Hat" is a blending of "A Boy" which the Camp Meigs boys presented at Washington a few weeks ago, and a soldier-boy show from Camp Abernethy. The show is of the sort which the "Mask and Wig" has produced here for several years, and made a big hit. It is splendidly staged, has 20 numbers and is full of "pep." "Polly Wench a Past" comes in next week.

This is the last week at the Forrest for "Head Over Heels," which was played to excellent business for three weeks. "The Velvet Lady," a K. & E. show, will be the Christmas Week attraction.

"Back to Earth," doing fair business at the Broad, leaves Saturday, and Cyril Maude comes for two weeks in "The Saving Grace."

"Seven Days' Leave" continues to do big business at the Chestnut Street Opera House, the results surprising the critics, who thought the close of the war would put this kind of play off the boards.

"Eyes of Youth" is still playing to big business at the Adelphi. Alma Tell was out for several days owing to the severe illness of her mother, and an understudy creditably took the role. "Oh, Lady, Lady" is the biggest hit of the season here, and is drawing strong figures. "Maytime" has held up very well in its long run at the Shubert. Here three more weeks.

HERBERT'S NEW COMEDY.

Victor Herbert has written the score of a new musical comedy, title unknown, which a syndicate of Chicago capitalists are to present in New York after the new year.

PLAY FOR GEORGE NASH.

George Nash made a hurried jump to New York from Baltimore last Saturday night, where he was appearing with Ray Burt in "The Great Escape" company, and spent Sunday with R. H. Davis, editor-in-chief of the Munsey publications, who has written a play for Nash in collaboration with Frederick Arnold Kummer. It is understood Nash will star in the new Davis-Kummer play next season under his own management.

"HALF PAST EIGHT" CLOSSES.

Syracuse, N. Y., Dec. 18.

The second show to hit the financial rocks here within a few weeks, "Half Past Eight," closed its brief career of less than a week Saturday, when several of the 30 members of the company refused to appear on the Empire stage unless paid.

Edward B. Perkins, hailed as the youngest theatrical magnate in the world, who owned and produced the revue, sent word from his bed at the Onondaga, where he was ill, asking for the players to wait until night for their money. The latter, however, stood by their ultimatum and "Half Past Eight" stopped at 2:15 p. m. with a cancellation of the Saturday performances, also of the tentative appearances in Rochester this week and Chicago thereafter.

Mr. Perkins in an interview with VANDER on Sunday blamed Roy Stever of the company for this. Roy Stever, a dancer, began to stir things up early in the week Mr. Perkins stated, and was the ringleader in the demand for cash. This demand, according to the young actor, broke the contracts of the players.

"We had assurances of a good season's run," said Mr. Perkins. "This is a tremendous financial blow to me. Some men in New York were with me on the proposition at first, but they later backed out. I confidently expected to swing it alone, and this I could have done if patronage had been as expected. The idea was a sure-fire hit in London, but of course about the only thing left for the American production was the name."

"I believe the biggest mistake lay in sending it before the public so soon. We needed more rehearsals. If the show had shown the class Monday night it did Thursday night, we would have had good business."

Stever, mentioned by Perkins, was a one-time dancer at the Onondaga hotel here. Joe Cook was the star of "Half Past Eight." Perkins was stricken with pneumonia last week after working himself to a point of physical exhaustion. He is, despite his youth, manager of the Strand, London, and director of the Follies Marigny, Paris, he says.

ROAD BUSINESS IMPROVING.

Road business update is picking up since the recent epidemic with the one nighters getting better results than expected so close to the holidays.

GOES WHERE IT'S QUIET.

Chicago, Dec. 18. Lionel Barrymore complained that the stage hands were noisy at the Garrick. Manager Garrity employed every precaution to meet the star's insistent demands for quietude. He had just about gotten Barrymore satisfied with the quietude when the week show would be transferred to the Studebaker. Very quiet there.

TWO OPENINGS.

A. H. Woods' production of "The Woman in Room 13" will have its premiere in Providence, Dec. 30. On the same night Goldwyn's "Harris" "The Royal Vagabond" opens in Baltimore.

DEATHS IN THE LEGITIMATE.

Arthur Lacey, comedian and author of several books of humor, died Dec. 6 after a long illness of pneumonia. He was born in England and made his professional debut in 1897. His first New York appearance was made in 1910 at the Knickerbocker in "Our Miss Gibbs." His books were "Stage Struggles" and "Futile Fables," both published abroad. He is survived by a sister who is in this country.

Blanche Bates and Co. (5).
"The World-Mother." (Dramatic).
15 Minis; Full Stage. (Special Set).
Palace.

Appearing in vaudeville for solitary week—is Blanche Bates' way of helping the Red Cross subscription drive. She is receiving no salary, nor are her supporting players, it is assumed. The salary in total is to be devoted to the Red Cross. Perhaps it's a good thing that the act is but fleeting in its visit to vaudeville for though John Murray Anderson and Anny W. O'Ryan have written a rather picturesque playlet in "The World Mother," it is too sombre for the times—that are after the war, when people would rather forget some of the horrors of the Hun. Besides the playlet does anything but convey the popular conception of the usage and practice of the great American Red Cross. The act takes place during an air raid in London. "One" on a street in the light of a shaded street lamp, reading a letter from his mother back in the western states, stands at an American sailor A. Harpie approaches, gets the sailor into conversation and takes him off for a drink, down the steps of a cellar to be used for refuge in case of an air raid. The silk hatted man enters, glances at his watch and is soon joined by a French girl. The man promises to take the girl to "paradise" though she is dubious. In the midst of this discussion the alert fire air is heard and they too escape into the cellar. There the harpie recognizes the silk hatted chap as the man who had sent her on the downward path and departed her. A fight between the two men, when a childish shriek is heard after the crash of a bomb. They carry an injured newboy down the steps and they all fear for his life, since none appears to know what to do. At this point from the darkness a "stranger" appears, Miss Bates, as a sort of visionary Red Cross nurse. The French girl departs with the purpose of returning to her country to help and the wayward girl takes hope, for the stranger had called her sister, Cathleen Nesbit as the harpie did very well. The silk hatted man, programmed as Ernest Lawford but did not look nor act like that artist. Others were Burray Barnard, Suzanne Cobe and Jack Hanlon (the boy). Miss Bates appeared before the curtain after the playlet and explained some of the spirit of the Red Cross. Her five-minute address, given in fine reading, was much more appreciated than the playlet itself. Miss Bates stated that the act would be the means of making from 1000 to 1200 French sailors members of the American Red Cross.

lbee.

Masters and Kraft.
Dances.
8 Minis; One.
Palace.

Harry Masters was formerly of Miller and Masters, while Jack Kraft appeared for some seasons with Bessie Grohs, and recently with Miss Fanchonetti. Their dance routine is billed as a satire on "the song and dance man, past, present and future." The future bit of the act was a knitting number but it was considered effeminate and was "out" after Monday. The cutting left the running time a bit short. The men enter in Prince Albert coats, and after an explanatory lyric, exit to don the flowing colored stage coats used 30 years ago. For that there is a song and dance of the old days. Follows the present vogue of jazz and shimmy, with the men in evening dress. The number causes in to an eccentric dance, the steps alternating with solos and duets. What was probably aimed for an encore finished the routine as given Tuesday night, an idea of how an Egyptian song and dance team proved 1000 years ago. The men are not in dress and work and fit the No. 2 spot.

lbee.

Glady Huletto and Co. (5).
Comedy Sketch.
15 Minis; Two. (Special Setting).
Fifth Avenue.

The entire action of the sketch takes place on the rear platform of an observation train of the Congressional Limited, the remainder of the stage masked in black to indicate darkness of night. You know it is the Congressional Limited because it is so stated in conversation and you know it is night because the personages in the sketch talk of making up the berth. But someone should tip off the author of the playlet that the Congressional Limited is a day train. Glady Huletto, of motion picture stellar repute, plays a girl not quite 18 who stops and is married to a young man not quite 21. They have eluded the girl's father, who wanted her to marry another man, were married and are en route to Washington on their honeymoon. Little details appear to have been entirely overlooked by the playwright. Just as they settle down to a quiet little spoon and she says: "Isn't it wonderful to be all alone," the conductor steps out from the car and calls "tickets." He has a telegram, from the girl's father telling him to apprehend the elopers and to young men. They explain they are already married, to which he says: "If God has joined you together it's no business of the Pennsylvania Railroad to keep you apart." This is a kindred snappy dialog continue throughout. Young husband goes in for a smoke. Enter (or rather emerge) father. He probably caught the same train to be certain the telegram was delivered. Daughter tells father they are married and he threatens to have hubby arrested for abduction as she is under 18. While they are arguing the conductor comes on again and tells him father is a total stranger who tried to flirt with her. Re-emerge young husband, who is appealed to by irate father, and he also repudiates "the old man," saying: "My wife never had a father." Father says next stop is Dover, Delaware, where he can be released in five minutes after being arrested on the charge of insulting the girl, and furthermore he tells his young hubby arrested for abduction, whereupon daughter reminds him that the age of consent in that state is 17 and not 18. She wheedles him and finally springs on him: "Didn't you and mother elope?" Eventually father is reconciled and says he'll not only pay all expenses of the honeymoon trip, but will go along. Asked for his ticket by the conductor, father explains he hadn't time to buy one, but will step off at Dover and get one. He does so and the conductor pulls the rope to start, leaving father behind, to the delight of the young couple. Cuts a little novelty, well enacted by the young folks and the conductor, but father isn't up to standard.

Jolo.

Frank Farron.
Songs and Talk.
15 Minis; One.

Frank Farron got all he could out of his opening Irish war song and followed it with a song with some new "gags" which had the patrons laughing. The single trouble with Mr. Farron's "gags" is the way he starts them. They sound like an announcement. The "I'd Better Go" number is poorly put over and at times cannot be heard, slowing up the turn. His other material and dress will keep him busy in the better small time houses.

Burns and Ardine.
Songs and Dances.
15 Minis; Full Stage.
Alhambra.

Sammy Burns and Gretta Ardine are presenting a fast singing and dancing specialty, and proved itself a hit at this house. The team opens with a double and then offers single specialties.

Fred.

Charles (Pink) Hayes, general book-
ing manager for the Selwyn & Co.,
attractions, died Dec. 14 in the French
Hospital, New York, of pleuro-pneu-

OBITUARY

Garrett Raymond, of R. F. D. No. 1,
Worthington, O., former partner of
the deceased, advised VANHEER she had
just been informed of Mr. Smith's
death.

Monroe H. Rosenfeld died at his
home, 64 W. 107th street, New York,
Dec. 13, of acute indigestion, at the
age of 54 years. He deceased was
prominent as a writer of popular songs.
Among his compositions are "Johnnie
Get Your Gun," "With All Her Faults
Get Love Her Still," "Fush, Little Baby,
Don't You Cry," "I'm The Man that
Broke the Bank at Monte Carlo."

Edward Kendall, advance agent and
theatrical business manager, died at
the Kings County Hospital, Brooklyn,
Dec. 13, after a six months illness.
The deceased was 68 years old and
leaves a widow, Ruby Marlon, with

IN MEMORY
of my beloved
FATHER
OLON BERRICK
Who departed this life December 22nd, 1917.
WILFRED BERRICK
(BERRICK and HART)

monia. The deceased at one time
was an agent with some of the big
circuses, Barnum & Bailey, Ringling
Brothers and other shows. Mr. Hayes
was married a few years ago to Syd-
ney Martineau, professional, who re-
tired from stage life upon her mar-
riage. He was 40 years of age. Mrs.
Hayes, survives.

Euphemia Emma Ellisor, the oldest
actress in the country, aged 95, died
at her home at Nutley, N. J., Dec. 12.
The deceased was the widow of John
A. Ellisor, former owner of the Euclid
avenue opera house, Cleveland, and
other theatres in Pittsburgh and De-
troit. Her stage debut was made when
she was nine months old. She played
in support of Joseph Jefferson, the
elder Booth, Edwin Forrest, Edward
Keane and many others.

Ray A. Smith is reported to have
died Oct. 12 at Jefferson City, Mo., of
the influenza. He was 39 years of age
and some time ago appeared in vaude-
ville with Raymond and Smith. Miss

Melnette Duo.
Wires.
**8 Minis; One and Full Stage (Garden
Drop).**
Harlem Opera House.

act opens with a man in evening
clothes dragging a lighted "prop" lamp
post on the stage in front of street
drop. He seems intoxicated. His partner
enters from the other side, also
staggering. The pantomime following
shows that the partner wants a
light and tries to get it from the lamp
post. He staggers to it and brings
forth a short ladder on which he
does some tottering tricks, and finally
secures a light from the lamp post. He
then transfers his activities to the
lamp post and uses this as a pedestal,
as he bounces off the stage. The cur-
tain goes up and shows a garden set
and tight wire. Both men go through
a fast routine of skips, slides, splits
and jumps on the tight wire and one
attempts to jump over three chairs,
falling off at the first attempt and
into the arms of his partner. At the
second try, dragging his partner to
the back drop, which is loosely hung
and collapses. When the back drop
falls down, several of the stage crew
are seen playing cards. At the third
try the jump over the three chairs is
successfully accomplished and the act
finishes while the audience is laugh-
ing and applauding. The turn is a good
opening number for the big time.

Dick Knowles.
Songs and Talk.
15 Minis; One.
Hamilton.

Dick Knowles (formerly of Knowles
and White) is trying, out a new single
act which will keep him going in the
small time houses. He does the work
of the average run of small time sin-
gles consisting of talk, "gags" and
parodies. Opening cold and asking the
audience for applause, gets him off
to a poor start, but the returns after
that are better. With a song for an
opener and his talk and "gags" follow-
ing with the parodies at the end,
Knowles should make a better impres-
sion.

IN AFFECTIONATE REMEMBRANCE
of
MY BELOVED MOTHER
JOSEPH A. SMITH
WHO DIED IN FRANCE
For Humanity and the Glory,
October 28th, 1918.
There is a gold star in his heart for his.

JACK FRAZER

Billy Watson's burlesque Co. Kendall
was a member of the Friars' and a
Mason.

Frederick H. Horlacher (Buddy Ban-
vard) died in Denver of tuberculosis,
Nov. 13. The deceased was 28 years
of age and at one time was a member
of the Six Flying Banvards and the
principal leader in the act. For the
last four years he had been assisting
his wife, Julia Edwards, "The Versa-
tile Girl."

William Chauncey Andrews died in
the Danbury (Conn.) Hospital of heart
disease, Dec. 12. The deceased was
60 years of age and retired from the
stage six years ago, his last en-
gagement was in "Becky Sharp" with

IN FOND REMEMBRANCE
of my dear father
JOE GALVIN
and
EDDIE
"CHAPPIE" AVELING
departed from this life
May their souls rest in peace.
FRISCO
(Lee China)

Mrs. Fiske. He was 11 years with
Roland Reed.

Anita L. Fowler died in Chicago,
Nov. 15. The deceased had been con-
nected with Fred Berger's attractions.
Her last engagement was at a member
of one of "Within the Law" compan-
ies. The body was shipped to Niles,
Mich.

The father of Flo, Fredericks (Mus-
ical Fredericks) died at his home in
New York of pneumonia Dec. 7. The
deceased was 64.

The mother of Lizzie Weller (plan-
ist) died suddenly Dec. 8, in Omaha,
from a paralytic stroke.

Alf G. Flournoy died in St. Paul Dec.
3, from influenza.

ENGAGEMENTS.

Vernon Kelso, "Beller Olo."
Alison Fox, "The Big Chance."
Ann Kinsley, Lowell, Mass. Orpheum stock,
New Bedford, Mass.
Winifred T. Chair, Somerville Players,
Somerville, Mass.

sung by Betty Morgan and the playing of the piano, violin, clarinet and mandolin by Jim Morgan. The act took several extra encores and in the closing spot scored a big hit.

[illegible]

CABARET

Hy 24 Grant & H
Polson & Brown
Chas Abam Tr
(One to fill)

24 h.c.
P. Gordon
Sullivan & Myers
O Wood Young & Phil
Bonanara Arabs
Said Lake
ORPHEUM
(Sunday opening)

Ford Sisters
"All for Democracy"
Bert Barle Co
Rockwell & Fox
Mr & Mrs G Wilde
Prices

Al Herman
PANTAGES (p)
"Spanish Dancers"
Adele Paulson & F
Sandy Donaldson
Mr & Mrs P Fisher
Phil LaToole
Green & Pugh

San Antonio, Tex.
ROYAL (hp)
Van DeHolla
Hill Doberty
Lorraine & Banister
Edna May Foster
"Countdown-Sway"
MAJESTIC (inter)

Keane & White
3 Semesters
The Brins
Merritt & Bridwell
Dorothy Vaughan
Luna Graham
"Revue Bouquet"
Holmes & LeVore
Win Piemen Co

Hill Tivoli & Hill
HIP (ash)
Vicenza Raymond
Jack & Gurr
Hamlin & Mack
(Two to fill)

24 h.c.
Geo Wichman
LaBou & Lane
Vincent Raymond
Jack Levy & Gils
Rose & Porter
Nester & Gils

San Francisco
ORPHEUM
(Sunday opening)
"See Wolf"
"Somewhere in Paris"
Laughing & West

Bert Fitzgerald
Grace LaRue
& K DeLoane
Marina DeLoane
Courtney Sisters
PANTAGES (p)

"The Owl"
Manning Foney & K
Tom Edwards Co
Revere & Gardner St
Youngers

CASINO (ash)
(Sunday opening)
Cornelia Slatery
Chamberlain & Earle
Williams & Taylor

"Here & There"
"Farewell"
HIP (ash)
(Sunday opening)
Marie Straube Co

Rogers & Jones
Morton & Willard
May Belle Trio
Murray & Hill
Kafka Trio

Saskatoon, Can.
EMPIRE (vva)
Lorraine & Mitchell
Rector Weber & T
Rose & Wager
LaFollette Co

Savannah, Ga.
BIJOU (ash)
(Sunday opening)
Leos Bis Co
Mack & Maybelle
"Aeroplane Elongest"

"Tourists"
Casting Campbell
Schenebender, N. Y.
PROCTORS (ash)
A Musical Land

"Now-A-Days"
Will Oakland Co
Jack Marley
Crawford Show
24 h.c.

Ward & Useless
Mack & West
"Telephone Tangle"
Sylvia Clark
Ruslan Pastime

Berkeley, Pa.
POLIS (ash)
(Wilke-Barre split)
1st half
Audin & Galvin

Ferraro & Rabbo
"The Average Man"
Colvin & Co
Mila Brunelle Co
Seattle
ORPHEUM

Garth Padone
Grace Nelson
"A Butternut"
"Robur"
Equill & Mabelle
Leo Bess

LeMaire & Crouch
PANTAGES (p)
Hills Circus & Brown
Celestial Duo
Porter J White Co
"Circus of the World"

Belle Oliver
Sloux City, Ind.
ORPHEUM (vva)
Juggling Delisle
Eddie Henry Co
The Lamson
"Cycle of Mirth"

Artists Bros
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Martha Hamilton Co
Mable Delong
Miller & Lyle
Diaz Monks

Sloux Falls, S. D.
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Hahn Weller & Co
Dolores Valletta
(One to fill)

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Fred Rogers
Killa & Co
So. Bend, Ind.
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Primrose Four
(Three to fill)
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Hill & Lyle
Mable Fitzgibbon
Nippon Duo

San Diego
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Luna Graham
"Revue Bouquet"
Holmes & LeVore
Win Piemen Co

Hill Tivoli & Hill
HIP (ash)
Vicenza Raymond
Jack & Gurr
Hamlin & Mack
(Two to fill)

24 h.c.
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Vincent Raymond
Jack Levy & Gils
Rose & Porter
Nester & Gils

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(Sunday opening)
"See Wolf"
"Somewhere in Paris"
Laughing & West

Bert Fitzgerald
Grace LaRue
& K DeLoane
Marina DeLoane
Courtney Sisters
PANTAGES (p)

"The Owl"
Manning Foney & K
Tom Edwards Co
Revere & Gardner St
Youngers

CASINO (ash)
(Sunday opening)
Cornelia Slatery
Chamberlain & Earle
Williams & Taylor

"Here & There"
"Farewell"
HIP (ash)
(Sunday opening)
Marie Straube Co

Rogers & Jones
Morton & Willard
May Belle Trio
Murray & Hill
Kafka Trio

Saskatoon, Can.
EMPIRE (vva)
Lorraine & Mitchell
Rector Weber & T
Rose & Wager
LaFollette Co

Savannah, Ga.
BIJOU (ash)
(Sunday opening)
Leos Bis Co
Mack & Maybelle
"Aeroplane Elongest"

"Tourists"
Casting Campbell
Schenebender, N. Y.
PROCTORS (ash)
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WORLD'S CHAMPIONS

Reynolds-Donegan Co.

HELEN REYNOLDS

Playing a RETURN at the

81st STREET THEATRE THIS WEEK (Dec. 16)

VOLUNTEERS
OVER THERE

VARIETY'S list of Artists now in France entertaining the American Expeditionary Forces. Most of the entertainers are appearing in France under the auspices of the Y. M. C. A. or the Over There Theatre League.

The names of professional couples are printed first, followed by individuals in alphabetical order.

Recent departures are indicated by a before name.

Will Cressy and Blanche Dayne
Tony Hunting and Corinne Frances
James P. Kelly and Emma Patlock
Johnny Cantwell and Rita Walker
Henry Marcus and Ernest Whitall
Mary McFarland and Marie McFarland
Frank Vardon and Harry Ferry
Frederick Livingston and Alfred Williams
Katherine Florence and Fritz Williams
Sara Kouns and Nellie Kouns
Eddie Frodette and Olive Frodette
Andru Lewis and Helen Norton
George Spink and Ellen

Annie Abbott
Gull Adams
Lucille Adams
Mabelle Adams
Morton Adkins
Harry Adler
Maude Allen
Nella Allen
Charles Anderson
Lillian Annabelle
Joseph Appleby
Alfred Armand
Edna Aug
Donald Arvill
Paula Ayres
Lois Babcock
Marguerite Bailey
Carl J. Balliett
Hazel Barlett
Vers Barstow
Ruth Benton
Helen Beiler
Nate Bieley
May Bligham
Gladys Black
Myrtle Bloomfield
William J. Boardman
Maud Booth (Mrs.
Bullington)
Mary Boland Golden
Joan Bohannon
Ord Bohannon
George Bonford
Erie Bowdick
Lois Bradley
Blanche Brookbank
Helen H. Broadway
Pauline Brown
Charles Buxton
Charlotte Buss
Ethel Burton (Mrs.)
Zella Cail
Mary Cameron
John Campbell
Eugie Cappelle
Louise Carney
Beatie Carrett
Jessie Chisholm (Mrs.
Jack)
Brown Chubb
Alma Churcher
Helen J. Coates
Vers Ross Coburn
Eddy Coe
Louise Coffey
Mynn Cogwell
Margaret Coleman
Helen Colley
Howard T. Collins
Edna Cookingham
Kate Condon
Frederick Conroy
Alfred Copperwell
John Craig
Mary Young Craig
(Mrs. John)
Beniah Crockett
"Zellina Crooky
Elizabeth Cunningham
Lou Curry
Charles C. Cushing
Teresa Mallery Dale
Teresa Dale
Walter Dale
Gertrude Dallas
Marian Dana
Charles Brann Darrab
Elizabeth Davis
Rose David
R. L. Delroy
Beulah C. Dodge

Carolyn Larkins
Mary Lawton
Hessie Leonard
Julia B. Lewis
Lloyd A. Lear
Marion Lord
Roger Lusk
"Wanda"
Edward E. Lyons
Beatrice MacCue
Betty Madsen
Lucy Main
Edward Marshall
Alice Martin
Ida May
Mary Maxwell
Viola Meyer
Marjorie Myers
Lola Meredith
Ivy McDermott (Mrs.)
Carroll McComas
Mary McDermott
Margaret McElroy
Burr McElroy
Daniel O. Melvor
Elizabeth McKay
Lida McMillan
George Austin Moore
Joanne Moore
Bonnie Murray
Edith Myers
Florence Nelson
Fawcett Newell
Adele P. Noar
Patricia O'Connor
Frank Ogelsby
Lou S. Oip
Francis O'Brien
Hightower Owens
Norman Owen
Elizabeth Paige
Cordelia Ray Palmer
Herman Paley
Harry B. Parker
Grace Paxson
Agnes Peterson
Hal Peterson
"Charlotte" Peckham
Albert Perry
Samuel Perry
H. Marguerite Perry
Edmund J. Porry
Katherine G. Price
Eunice Prosser
Samuel Quincy
Muriel H. Randolph
Jack Raymond
Marjorie Rayne
Florence A. Redfield
Elin Reid
Robert Reynolds
Dora Robin
Alice M. Roberts
Oliver F. Robertson
"Claire" Rochester
Mary L. Rochester
Eleanor Rodgers
Felix Helen Rogers
(died in service)
Jonathan Rogers
Mabel Rogers

Beth Remans
Dora Renna
Jones Rose
Edith Rubel
Rose Saltmair
Edith Sanders
Mamie Sargeant (Mrs.
Gaston)
Blanche Savoie
E. H. Sotherr
Julia H. Sotherr-Sotherr
Grace L. Scott
Helen Scott
Janet Scudder
Gladys Sears
Mary Selby
Camille Seygand
Blanche Seymour
Marion Schaeffer
Malvina Shanklin
Laura Sherry
Sydney Shields
Frances Shumaker
(Mrs. Robert)
Ruth Skeel
Henry C. Smart
"Em E. Smith
Helen Smith
Joseph Lindon Smith
Bert Snow
Edward Hugh Sotherr
Henry Sovaline
Elsie Stephenson
Margaret Sumner
Robert Tait
Agnes Teale
Paula Temple
Doris Thayer
Lola Thayer
"Beatrice" Tibbets
Juanita Tichenor
"Ida Van Tine
Elizabeth Townsend
Elsie Townsend
Ivy Troniman
Charles T. Trenchard
Ada Tuttle
Jane Tuttle
Della Tuxley
Edna N. Victor
J. E. B. Walker
Raymond Walker
Martha Wallace (Mrs.
Edna)
Bessie Walton
Marie Walsh
Alice Wakeman
Eld Watkins
Isabel Watkins
Mary Weston
Elinor Whitmore
Albert Wierholzer
William W. Wilkes
Alice Willard
Florence Williams
Mary R. Williamson
Margaret Wilson
Helen L. Wolcott
Elizabeth Wood
Margaret Woodridge
William Young
Wilfred Young

UNATTACHED—Miss Jane
RETURNED FROM OVER THERE
VOLUNTEER SERVICE

Horace Wright and Rene Dietrich
Irene Franklin and Burton Green
Frank Bradley
Elizabeth Brice
Solomon H. Clark
Ernest C. Collins
Jack Collins
Chandler Cudlipp
Florence Cudlipp
Walter Danneberg
Howard N. Dero
George J. Dero
Amperio Farrar
Gertrude Farrar
Paul and Charles Gen-
mill
Edward C. Havens
Charles E. Howe
Frances Hoyt
Grace Hoyt
E. P. Hutchinson
Burgess Johnson
George M. Kerns
David L. Lester
Joy Lorraine
Noyes McChin

SHOWS OPENING.

"Little Pink Devil" direction Leonard Glover, has been booked for a winter's tour, with the premiere scheduled for Christmastide.
"Tilly" direction Klaw & Erlanger and George Tyler, with J. D. Leffingwell ahead, resumes Christmas week in Syracuse.
Oliver Morosco is sending out a new

One of the FASTEST, CLAS-
SIEST, and one of the most
SENSATIONAL and SPEC-
TACULAR ACTS in vaudeville.
With beautiful stage settings
and the most gorgeous cos-
tumes that money can buy.

An Entertainment that appeals to
All Patrons of the Music Hall Stage

Last week of our tremendous

December
Clearance SaleFUR
GIFTS

Everything in the house
regardless of cost, re-
duced 1/2 to effect an im-
mediate clearance. Re-
member, we are fur man-
ufacturers selling to you
direct.

Every fur pelt wanted
developed into modish
scarfs, stoles, capes,
together with luxurious
costs and novelties.

Special discount to the
profession

A. RATKOWSKY, Inc.

23 to 34 West 34th Street

"Best Show in Town" 23 Gayety Boston 30
Grand Hartford.
"Blue Bird" 23 Victoria Pittsburgh 30 Penn
Circuit.
"Bon Ton" 23 Olympic Cincinnati 30 Bait
& Garter Chicago.
"Bostonians" 23 Jacques Waterbury 30 Hurtig
& Season's New York.
"Dowry" 23-24 Burdell De Moines is 30
Gayety Omaha Neb.
"Broadway Baller" 23 Howard Boston 30
Peoples Philadelphia.
"Burlesque Review" 23 Gayety Omaha Neb
30 Gayety Philadelphia.
"Burlesque Wonder Show" 23 Gayety Kansas
City Mo 30 L. O.
"Cheer Up America" 23 L. O. 30 Gayety St.
Louis.
Dillon's "Big Revue" 23 Gayety Minneapolis
30 St. Paul.
"Follies of Day" 23 Majestic Jersey City 30
Peoples Philadelphia.
"Follies of Pleasure" 23-25 Army Bling-
ton 23 Hudson Schenectady 30 Akron
31-1 Waterbury 2 Owego 2-4 Inter Niagara
Falls N. Y.
"Follies of Night" 23 Trocadero Philadelphia
20-1 B'way Camden N. J. 2-4 Casino Ches-
ter Pa.
Girls "Go Look" 23 Gayety Washington D. C.
30 Gayety Pittsburgh.
"Golden Crook" 23 Standard St. Louis 20
30 Grand Terre Haute 31-4 Majestic In-
dianapolis Ind.
"Girls from Jordan" 23 Akron 24-25 Water-
town 25 Owego 27-28 Inter Niagara N. Y.
30 St. Paul.
Girls of U. S. A. 23 Gayety Toronto 30 Gay-
ety Buffalo.
"Golden Crook" 23 Colonial Providence R. I.
30 Gayety Boston.
"Grow Up" 23 Gayety Brooklyn 30
Olympic New York.
Hastings Harry 23 St. Cleveland 30 Empire
Theatre.
"Hole America" 23 Columbia New York 30
"Hole America" 23-25 Casino Chester Pa. 20-28
B'way Camden 20-31 Camp Dix Wrights-
ville N. Y.
"High Flyers" 23-24 Gayety Sioux City 30
Century Kansas City Mo.

"Peg O' My Heart" company, which
opens Christmas Day. Olive Moore has
been cast for Peg and the company
includes Ethel Riegand, Gerard Pring,
C. Clayton Frye, Josephine Moss, Bryan
Darling.

Gus Hill is organizing a road show to
offer "Odds and Ends," obtaining the
former musical show of that title
which was first produced in New York
and which failed to achieve the finan-
cial success expected.

"Hitchy Koo" is to be reorganized
and given another road tour. The
Hitchy Koo Amusement Co. brought
the company back into New York from
Montreal Saturday night.

Henry Miller's "Come Out of the
Kitchen" will open at Hartford, Christ-
mas matinee. The attraction was
brought back from New Orleans six
weeks ago because of the epidemic and
has been laying off, as have a number
of K. & E. attractions, all waiting for
the holiday season to restart.

NEWS OF THE MUSIC MEN.

Eddie Lewis is now in charge of the
Chicago office of the Harry Von Tilzer Co.

George Whiting (Whiting and Bart) has
been added to the professional department of
McCabe & Fisher.

Cooke & Gore have taken over the catalogue
of Cooke, Hained & Reifman of Newark and
have opened offices in New York.

The work on forming a "Music Chamber of
Commerce," in which all the allied trades con-
necting with the music publishing-business
were to join, has been temporarily abandoned.

Jack Miller, professional manager of Mc-
Carthy & Fisher, is now in Chicago assisting
E. K. Kough. Fred Fisher returned from Chi-
cago last Friday.

The firm of C. Arthur Fifer, of Quincy, Ill.,
and Gerry Mills of New York, were admitted
as members of the Music Publishers' Pro-
tective Association at its last meeting. They
were placed in the "C" class of publishers.

Private Bernard M. Havens, composer of
"We Don't Want the Bacon" and other popu-
lar songs, stationed at Marfa, Texas, is con-
ducting a song festival at the camp, where he
is the unofficial song leader.

The Music Publishers' Protective Association
tendered Maurice Goodman the counsel a
breakfast dinner last night (Thursday) at
Haley's, 61st street and Columbus avenue.
The affair was attended by most of the mem-
bers and several guests. Isadore Witmark
acted as the toastmaster and read the con-
clusions of the affair in a humorous vein.
The dinner was in celebration of Mr. Goodman's
recent marriage and in appreciation of the
services he has rendered the association during
the past 15 months. As the surprise of the
evening he was presented with a silver set
service suitably inscribed for the occasion.
Mr. Goodman made a brief address as to how
happy the affair made him and as to the work
his association had accomplished through his
efforts to abide strictly to the rules and by-
laws as originally laid down.

BURLESQUE ROUTES

(Dec. 23 and Dec. 30)
"Americans" 23 Century Kansas City Mo 30
Standard Louisville.
"Auto Girls" 23-24 Bristol 25-26 Easton 27-
28 Majestic Wilkes-Barre 30 Majestic Scrant-
on Pa.
"Aviators" 23-24 Cart-Wheeling W. Va. 25-26
Pittsburgh 27-28 Canton 30 30 Victoria
Pittsburgh.
"Beauty Revue" 23 Majestic Scranton 30-1
Army Blington 24 Hudson Schenectady N. Y.
"Beauty Trust" 23 Empire Albany 30 Casino
Boston.
Behman Show 23 Gayety Montreal 30 Empire
Albany.

The
13th
Anniversary
Number
 of
VARIETY
OUT NEXT WEEK

(December 27th)

For a New Year's Issue

*Advertising copy will be
 accepted up to noon,
 Monday, December 23*



Be represented in it

TWO CANADIAN HOUSE RECORDS

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In Telepathy and Occult Science, assisted
 by Costa Valata and Princess Olga, the girl
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Princess Theatre, Montreal, Week Dec. 2
 Dominion Theatre, Ottawa, Week Dec. 9
 NOW PLAYING—Extraordinarily Quick Return
 Princess Thea., Montreal, This Week, Dec. 16

HEADLINING

Big Anniversary Bill of Ten Acts and
 Packing Them In on Pre-Xmas Week
 In both these theatres we now hold the
ABSOLUTE HOUSE RECORDS

by an extraordinarily big margin

Ask
CLARK BROWN
 He Knows

DIRECTION,
MAX GORDON

J. RENNIE CORMACK

announces he is now associated with the
PROFESSIONAL DEPARTMENT

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JEROME H. REMICK & CO.

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DIXIE NORTON

In a Special and Original Act by CHARLES McCARRON

NOW PREPARING

Direction JENIE JACOBS

"Hip Hip Hurray" 23 Miner's Bronx New York 30 Empire Brooklyn.
Howe Sam 23 Peoples Philadelphia 30 Palace Baltimore Md.
"Innocent Maids" 23 Englewood Chicago 30 Crown Chicago.
Ireia's "Big Show" 23 Lyrio Dayton 30 Olympic Cincinnati.
"Jolly Girls" 23 Star St. Paul 20-31 Gayety Sioux City Ia.
Kelly Lee 23 Orpheum Paterson 30 Majestic Jersey City.
"Liberty Girls" 23 Gayety Pittsburgh 30-1 Grand Akron 2-4 Park Youngstown O.
"Lid Lifters" 23 Gayety Baltimore Md 30 Lyceum Washington D C.
"Maids of America" 23 Gayety St Louis 30 Star & Garter Chicago.
"Majestics" 23 Gayety Buffalo 30 Gayety Rochester.
Marion Dave 23-25 Grand Akron 20-28 Park Youngstown 30 Star Cleveland O.
"Merry Rounders" 23 Gayety Detroit 30 Gayety Toronto.
"Midnight Maidens" 23 Lyceum Columbus O 30-31 Court Wheeling W Va 1-4 Sunbeamville 3-4 Canton O.
"Mile a Minute Girls" 23 Gayety Milwaukee 30 Gayety Minneapolis.
"Military Maids" 23 Empire Hoboken 30 Star Brooklyn.
"Million Dollar Dolls" 23-25 Bastable Syracuse 20-28 Lumberg Utica N Y 30 Gayety Montreal.
"Mischief Makers" 23 Empire Cleveland 30 Cadillac Detroit.
"Monte Carlo Girls" 23 Garden Buffalo 30 Empire Cleveland.
"Oh Girls" 23 Empire Brooklyn 30 L O.
"Orientals" 23 Gayety Louisville 30 Lyceum Columbus O.
"Pace Makers" 23-25 Camp Dix Wrightstown N J 30 Gayety Philadelphia.
"Paris By Night" 23 Fun Circuit 30 Gayety Baltimore Md.
"Partisan Pirates" 23 Cadillac Detroit 30 Englewood Chicago.

"Pennant Winners" 23-25 B'way Camden N J 30-32 Casino Chester 30-31 Bristol 1-2 Barton 3-4 Majestic Wilkes-Barre Pa.
"Pirates" 23 Olympic New York 30 Gilmore Springfield Mass.
"Puss Puss" 23 Empire Newark 30 Casino Philadelphia.
"Razzle Dazzle" 23-25 Grand Terre Haute 24-28 Majestic Indianapolis Ind 30 Gayety Louisville Ky.
"Record Breakers" 23 Gayety Brooklyn 1-4 Camp Dix Wrightstown N J.
Reeves Al 23 Casino Boston 30 Columbia New York.
"Roadland Girls" 23 Gayety Rochester 30-1 Bastable Syracuse 2-4 Lumberg Utica N Y.
"Right Heels" 23 Casino Brooklyn 30 Empire Newark.
"Social Follies" 23 Crown Chicago 30 Gayety Milwaukee.
"Social Maids" 23 Columbia Chicago 30 Gayety Detroit.
"Speedway Girls" 23 Lyceum Washington D C 30 Trocadero Philadelphia.
"Sporting Widows" 23 Star & Garter Chicago 20-31 Berchel Des Moines Ia.
"Star & Garter" 23 Palace Baltimore Md 30 Gayety Washington D C.
"Stop Lively Girls" 23 L O 30 Orpheum Paterson.
Sydell Rose 20-28 Park Bridgeport 30 Colonial Providence R I.
"Tempters" 23 Gayety Philadelphia 30-1 Casino Chester Pa 2-4 B'way Camden N J.
"Trail Blazers" 23 Star Toronto 30 Garden Buffalo.
"Two Handy Maids" 23 Hurlig & Seamon's New York 2-4 Park Bridgeport.
Watson Billy 23 Grand Hartford 30 Jacques Waterbury Conn.
Welch Ben 23 Casino Philadelphia 30 Miner's Bronx New York.
White Pat 22-24 Camp Dix Wrightstown 23-28 Grand Trenton 30 Empire Hoboken N J.
Williams Melba 23 Empire Toledo 30 Lyrio Dayton.
"World Beaters" 23 Gilmore Springfield 30 Worcester Worcester Mass.

CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

Lucien Muratore dropped out of the opera last week, due to a light touch of influenza. John O'Sullivan replaced him in "Warblers."

Gertie Beck, former co-star with Emil De Récate's revue, will do a singlet. The act was prepared and arranged by Miss Beck.

The Four Marx Brothers have been tendered a three month's route on Low time and will probably take it. They carry 18 people.

William Latimore, manager of "The Girl He Left Behind," has resigned to become house manager of the New Rockford Theatre, Rockford, Ill.

Tom Carmody and John Nash are handling the affairs of the Western Vaudeville Managers' Association in the absence of Mort Singer.

Joe Hiller, band librarian of the Great Lakes Naval Training Station, has been mustered out and will return to Pittsburgh to take care of the Waterbury, Berlin & Snyder office there.

Josephine Huddleston, Maurer Bernardo and Richard Keane took part in a business sketch presented by Louis Maclean at a convention of the salesmen of the Oliver Typewriter Co.

Through an error of telegraph transmission the address of the new Foxboro-Crowl agency appeared on the back cover of

VARIETY at "100 Majestic Theatre Building." The new offices are on the tenth floor.

Phillip Lytton of Lytton, Ltd., Australian manager, passed through here en route from Sydney to London, where he will produce his "The Waybacks," now six months old as a hit in his own country.

Though his piece, "The Voice of McConnell," closed Saturday for lack of patronage, Chauncey Olcott remained over with his whole company to give a free show to the boys in service Sunday.

A. W. Goldberg, former dramatic critic of the Buffalo Commercial-News, is in Chicago directing the work of the Jewish Welfare Board, which exercises the same functions for Jews' soldiers and sailors as does the I. M. C. A.

George Schilder, the old-time month-organist, who is now a patient at the state asylum for insane at Elgin, is in bad shape. Efforts are being made by his friends to find relatives of the unfortunate man. Information may be sent to Saml Thal, Majestic Theatre Building.

The Lester shop, Chicago, has an odd form of specialization. The shop claims to do more business with female impersonators than any other in the country. Among those who secure their jeweled gowns and shoes from the

Tel. 971 John

THE JEWELERS TO THE PROFESSION E. HEMMENDINGER

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We are the largest maintainers of housekeeping furnished apartments specializing in theatrical folks. We are on the ground daily. This alone insures prompt service and cleanliness.

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SEYMORE HOTEL - ROCHESTER, N. Y.

Centrally Located Up to Date Rates, Tea and Upwards

firm are Herbert Clifton, Gene Bardis, Julian Ellings and Martelle.

Jess Libonati, the xylophonist, has taken charge of the Wilson Avenue Theatre as manager, taking control from the estate of the late Mitch Libonati, whose widow unsuccessfully attempted to run the house. Libonati canceled the closing scheduled for Dec. 16, and the bookkeeping were unobscured.

Chicago show folk were startled to read the advertisement this week of "Everything" at the Hippodrome. They grinned when they realized that the "Everything" diverted was meant in the general sense, and that the Hippodrome was not the New York house, but the Great Northern Hippodrome, playing a combination variety of pop vaude and slap-dash stock at 10-30.

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"AMUSEMENTS"

Where to GO and What to SEE

GRAND OPERA (Variety) put on the last show at the Officers' Training Camp at Rockford last week. The act was recruited from the Liberty Theatre, which was playing Boris Woolfolk's "Vanity Fair." Among those donating their services were James C. Flippin, in a blackface act enthusiastically received; Earl Leslie, acrobatic dancer; Ada Carter, formerly of Carter and Vincent; Nellie De Ononville and Jack Trainor, who sang "A Little Bag Will Get You Some Day." The talent was dined and fed at the show.

The American Opera Co., capitalized at \$100,000, opened Christmas night with the names of Leon Bernstein, Rose Towbin and Jacob F. Dittus as incorporators. Of the trio the name of Bernstein, the theatrical attorney, is the only one known in the show business. In a statement issued, Bernstein said that the purpose of the company is to produce opera in English, with Chicago as scene of production. He stated local capitalists, whose names he was not ready to disclose, are back of the project. He also said the season would start in January.

GRAND (Harry J. Ridings, mgr.)—Dark. "Color U. S. Open Christmas night."

COLONIAL (Rollo Timponi, mgr.)—Fred Stone closing in sensational engagement 12 weeks in "Dick O'Leary." "Zelig's" "Folies" opens Sunday.

CONF (Hermann, mgr.)—Robert Edeson in "The Long Dash" (94 week).

COLUMBIA (Frank G. Parry, mgr.)—"Merry London."

CROWN (Ed. J. Rowland, mgr.)—"Mile a Minute."

EMERALD (Frank A. P. Gasoli, mgr.)—"The Man Who Came Back."

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MARION HOTEL

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LA SALLE (Nat. Royster, mgr.)—Rock and White resumed their act in a lady-like manner and got over it. Devine and Williams followed with small talk, providing a delicate relaxation for the house to enjoy to the fullest the virile sketch presented by Robert T. Haines, entitled "The One Way Out." In the sketch, Mr. Haines demonstrates that he is one of the most able of the legitimate actors who have made vaudeville their source of inspiration.

The sketch's big moment is a speech whereby Haines, in the character of an English aviator, tells the soldier's point of view of the "war" his hands. (See the Kettering variety.) He handles the very well written speech with poise, sincerity and a fine restraint in the delivery of a speech to a professional foreman of the customary high-falootin' pronunciation. Haines is assisted intelligently by Blomson Baird and Charles Wyssart. Bowman and Blomson, respectively a seafarer and corporal in the U. S. Tank Corps, got over with songs and stories of the trenches. The boys deserve praise and applause because they refuse to come down to a shoddy exploitation of the uniforms they wear and the cause for which they battle.

Gracie De Mar was with her cycle of character songs. The numbers never change, but sometimes the gowns do. This time it is a flame-colored velvet which is attractive and cry-compelling.

Arndine got cumulative results from their last week's hit at the Palace, preceding Gaudin's parole, an attractive closing act.

PALACE (Paul Steward, mgr.; agent, Orpheum).—Come on, Red! With Herman Timmerman, who was billed to close the show. At the night show the argument was repeated, and the show was held up pending the result of the discussion. Mr. Steward's "Viol-in" act is probably the best of the kind in the world. If anybody is right to show a flash of temperament, it's Herman. However, nobody walked out on him. Every member of the audience stayed in the house until the last curtain dropped and the show was taken, so that the picking, while it may have raised against the effectiveness of the act, demonstrated its innate value.

Charles H. Timmerman, the famous and beloved sketch of the formidable Hyman and his corps of able assistants need in with Timmerberg for the favor of the house. There's no doubt about it—it will endure as long as Hyman does, and as long as people are blessed with funny bones.

Georgie Trill, marksman, opened. One of the moralists, or Geographical, spoke, and the others are shot at. If Georgie ever misses it will be a calamity, but no longer does, so it's a knockout. Had Georgie been booked on the west front, the war would have been over a long time ago.

The Misses Shaw and Campbell sing, play

MAJESTIC (William G. Tiedale, mgr.)—Rock and White resumed their act in a lady-like manner and got over it. Devine and Williams followed with small talk, providing a delicate relaxation for the house to enjoy to the fullest the virile sketch presented by Robert T. Haines, entitled "The One Way Out." In the sketch, Mr. Haines demonstrates that he is one of the most able of the legitimate actors who have made vaudeville their source of inspiration.

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132 South 15th Street
124 South 13th Street

the piano and jungle orchestra. They fill No. 2 fairly well, although a brighter routine would help the act. It is suggested that the Adam and Eve number be taken out of the act. It is a whimsy thing, with a kick that wants to be risqué and succeeds only in being coarse.

The young women were followed by Wilfred Clark, in the worst sketch he has ever played in. It hinges on nothing and comes to nothing. It gives Mr. Clark an opportunity only to grimace and limp about. The sketch would not grace a small-time bill.

Sidney Smith (New Acts) followed. Nellie V. Nichols and her twin sister, between Hymer and Timberg. It made a delectable sandwich. Miss Nichols has cut out the sketch part of her act, and it has not hurt the act any.

Review

SAN FRANCISCO VARIETY'S

SAN FRANCISCO OFFICE
PANTAGES THEATRE BUILDING
Phone Douglas 2213

ORPHEUM (Fred Henderson, western mgr.; agent, direct), 10, pleasing show.

Grace LaRue, elegant wardrobe of excellent variety, won big favor. Olive Briscoe and Al. Raub, hit. Page, Hack and Mack, big applause, opening excellent. DeWalt, gorgeous wardrobe display and daintiness extremely pleasing. Fox and Ingraham, scored. The three holdovers, Joseph L. Brewing, "For Pitty's Sake" and "Patriotic Revue" repeated success.

PANTAGES (Burton Myers, mgr.; agent, direct)—10, good bill. "The Love Race," closed well; principals good. Three Bellow Girls, opened very good. John T. Ray and Co., well liked. Helen Morvett, appearance and voice excellent. Bert and Harry Gordon, season's biggest hit here. Jack LaVier, impasse, excellent. CASINO (Lester Fountain, mgr.; agent, direct)—10, fair show. The Melvilles, very good. Billy Mann, switched to the Hippodrome, with Frank Gordon substituting; latter pleased. Bernhardt Brothers, stopped show. Florence Lester, good. Gordon and Joliffe well received. Lind, did fairly well. Roy Claire Musical Comedy Co. (second week), added to its popularity.

ALCAZAR (B. D. Price, mgr.)—"Mary's Ankles" (stock). CURRAN (Homer F. Curran, mgr.)—Cunning and His Wonder Workers. COLUMBIA (Gottlieb & Marx, mgrs.). HIPPODROME (Edwin A. Morris, mgr.)—Will King Co. (stock) and A-H & W. V. A. vaudeville. PRINCESS (Bert Levey, lessee & mgr.)—Bert Levey, vaudeville. MAJESTIC (Ben Muller, mgr.)—Del S. Lawrence Stock Co. in "Dora Thern." WIGWAG (F. F. Bauer, mgr.)—A-H & W. V. A. vaudeville.

The Barnard Musical Comedy Co., being organized here for a tour of the Orient, and Miss Willie West and Hazel West, as principals, will sail from San Francisco Feb. 5 for Japan.

Ackerman & Harris, encouraged by the success of the Will King Musical Comedy Co., have announced a musical comedy stock company will be placed in several of their theatres. In addition to the regular travelling vaudeville bills.

Teddy Martin and Holly Hunter, entertainers in leading cafes, were in the limelight here recently when considerable space was devoted to them in the daily papers. Miss Martin received her publicity when Ella Crist shot William F. Dunn, a real estate broker. Miss Martin was in the latter's company during the shooting affair. Miss Hunter also

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a sensational suit for \$10,000 damages against Lawrence A. McBride, a wealthy ship broker, alleging he attacked her while riding with her in a limousine.

Aaron Hoffman arrived here last week for a brief stay.

Ella Crist, who recently shot William F. Dunn, real estate broker, is at liberty on bail. The hearing of her case was continued until Dec. 23. Dunn is recovering from his wounds at a local hospital.

A short strike occurred at the Palace Hotel on night last week when the musicians quit in the middle of a dance. The strike lasted five minutes, caused through the hotel management informing the orchestra the usual midnight luncheon, always been given the musicians by the house, would no longer be served. The management immediately declared the strike officially off and the midnight supper officially on.

Dan Day, stage director for Weber & Anderson, who has been here several weeks, during which time he organized a "Very Nice" company for Coast territory, returned to New York last week, where he will assist in producing Weber & Anderson's latest show, "Over Sunday."

Mrs. Bess Mulhauser arrived last week from Chicago to make her home here with her husband, James Mulhauser, connected with the Fox office.

Last week was the final Ackerman & Harris vaudeville at the Marlborough. Defeating the "Heart of the World" film, which opened a two weeks' engagement this week, the house will be torn down and construction on the new Hippodrome will start.

There is a rumor that the Columbia, devoted to legitimate attractions, is considering installing a stock musical comedy company.

Gracie and Tris separated as a team following the Hippodrome engagement here last week. Gracie is preparing a "single" while Tris' future is still undecided.

ATLANTIC CITY.

By CHARLES SCHUBERT.

The construction of a memorial pier dedicated to the soldiers and sailors who the United States who gave their lives in the defense of democracy was suggested at a December meeting of the Atlantic City Hotel Men's Association at the Breakers. It was proposed that the Four Old Fiddlers, a quartet that acquired by condemnation or by purchase for the erection of the pier, while according to the plans outlined tentatively, would be a memorial of a National character wherein the various countries of the world would be represented by their jurisdiction who responded to the call to colors.

The co-operation of the City Commission and civic bodies is invited in working out the method of erecting the memorial. It is understood that it should contain a huge auditorium capable of accommodating large convocations, gatherings and theatrical spectacles on a large scale. The old pier, which was burned several years ago, contained one of the most popular theatres the resort has ever known, and the central location invites to his her.

To formally inaugurate the project a committee was appointed consisting of Judge John J. White, S. F. Leeds and William of the Breakers.

"Going Up" is to return to Atlantic City for the Christmas holidays, at the Apollo Dec. 25-26. The Creation Opera Co., 23-24, Crestmore was a popular band leader on the Steel Pier several years ago, and his appearance in this new role will be somewhat a test of his popularity.

Nat C. Goodwin, who holds the undisputed title of the "champion long distance husband of the American stage," and who underwent a severe operation a week ago in a New York hospital, expressed the belief at a beach front hotel that he would not lose the sight of his right eye, as was originally announced would result when the operation was performed.

"I thought at first," said the star of "Why Marry?" that my right eye would have to be removed, but the operation for the removal of the growth was so successful that I expect soon to return to the stage and resume my tour in "Why Marry?" The outlook, it seems to me, is very good; the country is very prosperous and there is no reason why the coming season should not prove highly profitable to theatrical folk. So far as I am concerned, I am used to vicissitudes, and whether I have one or two eyes will not affect my optimistic viewpoint."

In "Dear Brutus," Sir J. M. Barrie wonders what would happen if people were given a chance to live a second time. His fancy wanders, so wonder his characters. All through the machinery of plot and dialogue, his whimsicality is uppermost. His idea is perhaps more profound than he himself realized. Margaret, the dream child with whom her father plays in the enchanted wood, is the result of her father's patient care and unflinching love and guidance. She is in no way re-

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responsible for the tenor of her life. In later life she might miss herself, but instinct and training would be on her side, to her advantage. Herbie's wisdom is apparent when he decides not to decide the question. He sends eight people into the enchanted wood where they will find a second chance. Only two of the eight make use of that chance. The other six simply go on doing as they have always done—a subtle criticism of humanity. Dramatically, the play is cleverly, very cleverly, done. His opening stage is perfectly dark, and the eerie note is sounded at once in the discovery of the thiefing hater. The rattle warnings he gives the ladies of the company in return for immunity carries out the impression and serve to introduce the element of fantasy in the person of one Lob, a sort of paraphrase of Puck, who tells of a mythical forest which appears on the down

once a year on Midsummer Night Eve. Those entering this forest are said to have a chance to live their lives over again. As the curtain is drawn back, and the forest revealed almost at the very door, an intense dramatic moment ensues, which for a space takes reality, and one loses sight of the fantasy. In the stark grimness of facing the prospect of having to live again. There was another such moment in the second act, which showed depths of the enchanted forest. These sharp impressions were due in part to effective staging, but in the main to the superb acting of William Gillette and Helen Hayes in the second act, and to the entire cast in the first act. It is to be doubted whether we have ever had a play here that was so perfectly acted as "Dear Brutus." Historically it was sheer art. As to the American success of the play there are some doubts. Herbie, for most, is a trifle too subtle, and allegory is not a popular form of dramatic action. There were spots when the patience of the audience seemed to have been tried, notably in the second act, and others more frequent when the sense and impression of fantasy was entirely lost sight of. The applause of the audience which was lively and persistent more than once, it is to be feared, was more in appreciation of the acting in particular scenes than for the play itself. However, "Dear Brutus" is an experience which every way one looks at it, and to have missed an experience is regrettable.

BOSTON.

LEN LIBBY.

KRITH'S (Robert O. Larson, mgr.; agent, U. B. O.).—Gertrude Hoffman, the star of the bill at this house this week, and she is indeed the star. She towers head and shoulders over any other act on the program, and one of the audience described her latest act correctly when she said that "Gertrude had come down to earth." The new act is a departure from the ecstatic dancing that this star went in for so much in the past, and her impersonations were received in such a manner as to leave no doubt but what it was the kind of stuff the house wanted. Her opening number is along the ecstatic line, but this was simply to assure the house that Gertrude Hoffman had not forgotten how to do it. One of her numbers termed the "Vision" of fat. It was a drop with a map of Europe in which Germany was described as the "Republic of Germany." The rest of the drop did not register correctly on the drop motif of the scene and the idea and it was greeted with silence. The finishing number, "A Trip to Coney Island," is one of the best things that has been seen on the Keith stage for many moons.

The program was rather shifted around at the evening performance, and many of the acts were swapped into other places on the bill. The Van Celos in "Foot Feasts" open the

show and the male member is good in his line, which consists of juggling a barrel with his feet. The female end of this act has three costume changes, some of which would be useful in warding off chilly winds, and this just about concludes her portion of the entertainment. Miller and Capone with their dancing and comedy were a bit tiresome. Their idea of eccentric dancing seems to depend for the greater part of facial contortions, and they didn't get over well. Lillian Gonne and her partner, Bert Albert, were a decided hit, and the house couldn't get enough of this saucy, diminutive mis. She has plenty of comedy stored in her act and puts it over splendidly.

Blilly Gleson, laboring under the handicap of a cold, went big. He had plenty of friends in the audience, and justified the reception he got. He introduced a sailor, a regular "gob,"

to sing the chorus of "Kisses" for him, and this brought down the house. Mabel Darrell and Jack Edwards finished up strong, but their act resembled somewhat the Gonne-Albert act, and suffered at the start because of this resemblance.

Beatrice Herford, a hit, as usual. It seemed she also had a cold, but she went through with her fascinating monolog that has lost nothing of its charm. There was a walkout on Mr. and Mrs. Jimmie Barry, but this was to be expected, as it was their second week at the house, and the show was late. Olympia Desaut closed the show.

BOSTON (Charles Harris, mgr.; agent, U. B. O.).—"Jahose of Love," film. Yasteville, Cartmel and Harris, Norton and Nobles, Tom Kelly, Joanne Middleton, Kalupama.

BUFF (Ralph Gilman, mgr.; agent, U. B. O.).—Pictures.



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The undersigned, J. HARTLEY MANNERS, gives notice that he has taken an appeal to the United States Circuit Court of Appeals, from the decision in his suit against Oliver Morosco, respecting the motion picture rights to "PEG O' MY HEART," and he is advised by his counsel that the appeal will be heard within two months.

He also gives notice that under his contract with Oliver Morosco, no alteration, elimination or addition can be made in the play without the approval of the author, and Mr. Manners has not consented to any alteration, elimination or addition to his play pending the appeal.

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BOWDOIN (Al Somerboe, mgr.; agent, U. B. O.).—Pictures and vaudeville.
ORPHEUM (Victor J. Morris, mgr.; agent, Lowell).—Conroy's diving act, full week.
HALL and O'Brien, Sam Hearn, Marshall and Weston, Billie Wolgast and girls, Walter and Archie Jones.
PARK (Thomas D. Soriero, mgr.).—Pictorial.
GORDON'S OLYMPIA (Frank Hookath, mgr.).—“Two-Gun Duet,” film. Vaudeville. Hazel Morris, Fremont and Lewis, Jolly Black Tar, Edwards Brothers.
SCOLLAY OLYMPIA (Ralph Ripley, mgr.).—“The She Devil,” film. Vaudeville. Steiner Duo, Lillian Calvert, Chinese Musicians, David Turney, Zarcho's dogs.
ST. JAMES (J. R. Soman, mgr.; agent, Quigley).—Pictures and vaudeville.
GLOBE (Frank Meagher, mgr.; agent, Loew).—Pictures.
COLUMBIA (Joseph Brennan, mgr.; agent, Loew).—Pictures.
SHUBERT (E. D. Smith, mgr.).—“The Passing Show of 1918,” doing whole of a business. Two weeks more.
PLYMOUTH (E. D. Smith, mgr.).—Final.

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week of “Cappy Ricks.” Has done good business, but must move to make room for another show.
WILBUR (E. D. Smith, mgr.).—Finishing week for “Business Before Pleasure” after a run of several weeks.
MAJESTIC (E. D. Smith, mgr.).—Only new show in town. “Leave It to Jane.” Went over big opening night, and looks like a hit here.
VERMONT (Charles J. Rich, mgr.).—“Fiddlers Three” doing big. Tavie Balgo and Louise Groody have scored personal hits.
FAIR SQUARE (Fred E. Wright, mgr.).—“Up in Mabel's Room” still going strong, with house records for attendance threatened at every performance. Will stay for a while.
HOLLIS (Charles J. Rich, mgr.).—Dark this week. Engagement of Ethel Barrymore, a most profitable one, ended Saturday, and Henry Miller and Ruth Chatterton booked in next Monday in “A Marriage of Convenience.”
COLONIAL (Charles J. Rich, mgr.).—Final week of the long engagement of “Going Up,” which has turned them away.
CASTLE SQUARE (George Clark, mgr.).—Real melodrama, “For the Man She Loved” (stock), filling the house.
GAYETY (Thomas Henry, mgr.).—Watson's “Big Show.”
CASINO (Charles Waldron, mgr.).—“Hello America.”
HOWARD (George E. Lothrop, mgr.).—“Record Breakers.” Vaudeville, Ben Hebert,

Copper and Lacey, Morton, McGrath Brothers, Martin Sisters.

Five new shows scheduled to come in next week. Four will open Monday night and the other Christmas Eve. As far as can be seen at this time none of the local houses will be dark that week, as has been the case in the past. The Hollis is dark this week due to booking conditions.

Harry Lander at the Boston Opera House next week. This house has been dark for many weeks, and no attempt has been made by the Hubert interests to do anything worth while with the theatre.

Alexander Carr was out of the cast of “Business Before Pleasure” for several days last week suffering from rheumatism, but was able to resume at the end of the week.

BUFFALO, N. Y.

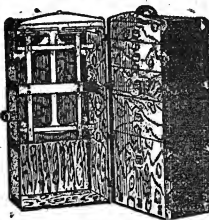
SHUBERT-TECK (John E. Oebel, mgr.).—“The Man Who Stayed at Home.”
MAJESTIC (Peter C. Cornell, mgr.).—“Hearts of the World,” film.
SHRA'S (Henry Carr, mgr.).—Ruth St. Dennis, Joan Adair and Co., Foley Sisters, Clifford and Willis, Burley and Burley, Marty and Florence.

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Indianapolis theatres are experiencing phenomenal "come back" in patronage. Practically every house in the city is doing a "laid-off" business. When the standing room only sign is hauled down in the lobbies of the legions of houses the crowds flock to the picture houses where they will stand in line anywhere awaiting seats. The attendance is heavily padded with men in uniform discharged, and with real money in their pockets.

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was really nothing taken away from Emma Hale and Lou Lockett, who had the headline position or Valerie Berners, who returned here to Philadelphia to consider the possibility of hitch-hitting her formerly-used vehicle, "Little Cherry Blossom," but the Duncan Sisters, who were inconspicuously featured on the bill, certainly did do their share in the campaign. They made some of the others battle to advance against... The girls possess voices of only ordinary quality, but they have been very wise in their choice of songs. They have sung a lot of their own ideas as to how they should be sung. That's all there is to it and it landed these girls in soft with a capacity house Monday afternoon. The only regret is a small number, but it is being done by the Wilton Sisters and the Duncan girls should take it out of their repertoire, even if they have used it often and do like the better.

Little Cherry Blossom, Hale, Berners, Philadelphia

JOSIE HEATHER

WEEK OF
DEC. 8TH, 1918

HOUSTON "CHRONICLE"

At the Majestic—Josie Heather, winsome English comedienne, is about the brightest ray of feminine sunshine that has filtered into a Majestic program in a long, long time. It's a joy and enticement just to have her around. How many hearts this bewitching young woman has captured it would be difficult, perhaps even dangerous, to say. But we must admit in all frankness that she had ours the minute she appeared on the stage. And we're married, too. Now, isn't that the most scandalous thing? But we are not alone. There are a lot of others who would "talk out in meeting" if they dared. As it is, they go a second time, and a third, and maybe a fourth and fifth if they are good at framing excuses and can get away with it. They go to feast their eyes and their ears, and to bask in the sunshine, and all that stuff, and go away with the sense of having imbibed something very nearly approaching that of good old wine. For Miss Josie is exhilarating or she isn't anything.

—This clever, captivating, effervescent little queen is doing a series of smart songs and impersonations credited to William B. Friedlander, the distinguished playwright-composer of musical tabloid. The regular furnishes good reason to be grateful to Mr. Friedlander, for the best or the worst song that was ever written could not fail of success with an art and a personality like Miss Josie's to start it on its way.

The comedienne—that doesn't classify her by half—opens her program in khaki, which is about the trimmest, niftiest modern costume for a woman that ever engaged our critical eye. From this on she displays many smart frocks and stunningly original gown creations which provoke from milady in the audience exclamations of wonder and delight.

To review the act of this charming English enchantress in detail would occupy far more than this allotted space. It should be added, however, that William Casey, Jr., at the piano contributes much in his capacity as an accompanist, and that Bobby Heather, Miss Josie's "little sister," is far too dear and cunning to be reckoned as anything but delightfully essential to the success of the piece.

Six other acts of unusual merit add weight to this excellent bill.

Representative
M. S. BENTHAM

girl who made her debut at the William Penn before she had graduated from a local dancing school a few years ago, has a very good dancing act with Lou Lockard, a stammering lad whose asphoristic sleeping put over a big hit for the coming night. The coming night is in her dancing and if she continues will be giving all the other headliners a race for honors. Her work is snappy, full of pep and varied, which is a whole lot to say of a dancing act these days. They were very well received. Down in the next to closing position Harry Hines, a breezy chap kept them laughing with the "nut" stuff for almost 20 minutes. Hines is not particular what he says or whose stuff he uses, but he gets it over. He gets very close to Al Herman's style of talking about the other actors being jealous of the applause he gets. From what he answered here Hines does not need to use material belonging to others, or to talk about things the audience does not understand. He can get the laughs for he is a clever fellow and has the knack of delivering his stuff so it will score. Miss Bergamo was warmly greeted on her appearance with an old sketch. She has lost none of her stage magnetism, makes her comedy lines count for every point and registered solidly. Herbert Warren, as usual gave her excellent support, but the pair working together are not up to her usual standard of support. Ann Grey appealed to the music lovers with her harp and vocal selections. She also made a dainty appearance and was given enough recognition to earn an extra song number. The "Copper Store" got its laughs on one big comedy bit. Eddie Miller and Tom Ford got along fine with their singing. The boys have great voices and a good selection of songs. The Pickfords opened the show in the shape with a very good routine of juggling and balancing and Derkin's Animals led the closing position in satisfactory shape. The Red Cross show showing scenes in Italy were better than usual.

NIXON'S GRAND OPERA HOUSE (W. D. Wagonfarth, mgr.).—Hong Kong Mystery; Olsen and Johnson; Quinn and Caverly; Mary Dore; Stewart and Mercer and motion pictures. GLOBE (Rabjohn and McGee, mgrs.).—"Yuccatan," musical tabloid; Raymond Bond and Co. in "Long Trail"; Boyer; Truesdell; Phina and Pinks; Ward and Cullen; Jimmie Lyons; Frank LeDent and Co.; Cliff Clark; Farnum; Albert A. Rogers.

CROSS KEYS (Charles Thomson, mgr.).—First half: "The Inquisition," musical comedy Eight Dances; Coulter and Quinn; Cook and Lorenz; Marshall and Valdemar Fernandes and Ray and the film feature, "The Iron Test." Last: "Here They Come," a musical comedy and four other acts and pictures.

WILLIAM PENN (G. W. Mezel, mgr.).—First half: "Pretty Baby," musical comedy with Vincent and Co.; Dara Roth; Pickard Bros.; film feature: Lady Teen Mel in "For the Freedom of the East." Last half: "The Sounder of Old Broadway," and four other acts and pictures.

BROADWAY (Chas. Shuler, mgr.).—First half: "What's the Use," a musical comedy; Walter James; Canvass Duo; film feature: "Sporting Life." Last half: Collin's Variety Dancers and four other acts, and the film feature, "The World's Greatest." NIXON (H. A. Smith, mgr.).—First half: Macart and Bradford; Edith Clifford; Cook and Saxe; Three Weber Girls; International Trio and the film feature, "The Dawn of Undersoon." Last half: Five vaudeville acts and pictures.

KEYSTONE (M. W. Taylor, mgr.).—Miss Tommy Allen and Co. in "A Dame of Chance"; Welton Sisters; Dorothy Hayes and Co. in "Why Men Work"; Emmet and Letty; Rottler Bros.; the film feature, "Hand Up."

ALLGHEM (Joseph Cohen, mgr.).—"American Minors Girls," Wilburn Family; Emily Howard and Verne Sadler; Julie Ring and Co. in "Divorced"; Rawson and Chare; film feature, Harold Lockwood, in "Fals First."

PITTSBURGH.

By CHAS. A. COOK.
LOEW'S LYCEUM (C. R. Wilson, mgr.).—If Marcus Loew continues to maintain the standard of acts shown Monday there is no doubt that this new theatre will be a success, judging by the applause the present bill received from a well-filled house during the first evening performance. Following a feature film and coin showing the surrender of the German navy, George and Lily Gordon, xriophontists, did well in University, with some old songs and new, went big; Billy Kelly and Warren Boyd in "The Red Guy" (tab) were only fair. James Donovan and Marie Lee, screen; Hubert Dyer and Co., roman rings, closed very strong.

DAVIS (Eugene Connelly, mgr.; agent, U. S. O.).—Good bill. Following war films, Toots opened, bit; Nixson, mimic, liked; Harry Holman and Co. in "My Daughter's Husband," applause; Tom Swift and Mary Kelly, good; Capt. Gruber and Miss Adeline, good animal act; Kliner and Renshaw, very good; "Meady Gawn," musical, excellent; James Cullen, fair; "Art" closed and took honors.

HARRIS (C. H. Preston, mgr.; agent, U. S. O.).—Larimer, Hudson and Co., headlined; George Wolf, Dan Dwyer and Co., Thornton and Curran, Myrtle Doland, Casser, Two Jespers, Saxton, Farrell and Co.; extra, "Shoulder Arms."

SHERIDAN SQUARE (J. A. Hooley, mgr.; agent, U. S. O.).—The Dark, the Dark, the Dark, Connelly and Francis, Hagler and Malla, The Vivians, Lopolin, Red Cross films. Last half, Pearl Abbott and Co. in "Silver Throats," headlined; Warren and Templeton, Bush Bros., Fumham and Edwards, Brust and Aubrey, Houdini's film.

KENYON (T. T. Kenyon, mgr.; agent, McLaughlin).—Nettie Booth Players, Tallord and Desio, Bob and Jeanie, Jules and Annetta Garrihon, Haley and Mayo, films.

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ALVIN (J. B. Reynolds, mgr.).—"Take It from Me." 26, "Oh, Look."
NIXON (Harry Brown, mgr.).—"Polly With a Past." 28, "Ois Skinner."
BUQUENNE (Bob Evans, mgr.).—"Lipses Lessee" (24 week). 28, "I'm So Happy."
GAYETT (Harry Kirtland, mgr.).—"Dave Marles."
VICTORIA (J. Jones, mgr.).—"Paris by Night."
GRAND (W. Mason, mgr.).—"Flims."

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ATTENTION—

LOU and ALICE MILLER and ALICE BRADFORD

At Poli's, Hartford, last week, followed SOPHIE TUCKER who held the stage for 32 minutes with songs

3 Notices from the three leading Hartford papers—Read—

Hartford "Times"

SOPHIE TUCKER
WARMLY GREETED

Former Hartford Girl in Vaudeville
Plays at Poli's

Miller and Bradford do Song and Dance

Miller and Bradford follow with a song and dance act which they put over pretty well under the circumstances. Everybody knows what a surprise hit is put upon those who shine in a reflected light.

Hartford "Post"

Miller and Bradford, dancers also, but quite different than the preceding act. Their singing of the Little French song with which they ended their act was real art and left the audience chuckling with delight.

Hartford "Courant"

Miller and Bradford had a charming little song and a more charming little dance. She of the blonde hair had an agile body and he of the thick appearance had a mellow voice.

MILLER and BRADFORD

Presenting

"ALL FOR A SONG"

Followed with their repertoire of wonderful songs
and more than made good.

Direction ROSE & CURTIS

The Pershing Theatre (formerly Empire), under the management of Dennis Harris, will open next week with stock. Two companies will alternate for the first week. For the first half "Cheating Cheaters" will be shown, to be followed by "It Pays to Advertise" the latter half. Prices are 25 and 50 cents.

Charley Kramer and wife (Marguerite Bryant), formerly of the Bryant Players, are in vaudeville with a sketch.

PORTLAND, ORE.

By JOSEPH ORANT KELLEY, JR.
ORPHEUM (Frank McKeethan, mgr.)—8, fair bill, no acts receiving much applause. Grace LaRue, headlined, won much admiration from the women with her beautiful costumes. "Efficiency" bit of bill. Page Mack and Mack, good. Ibrahim and Pox, appreciated. DeWolf Glis, graceful and competent, failed to improve. The Mysterious Magician, scored average.

PANTAGES (J. A. Johnson, mgr.)—10, one of the season's best shows. "The Owl," musical comedy, headlined and held closing position, scoring distinctly. Taylor and Corvi, amused. Manning, Fenney and Knoll, stopped show. Tom Edwards, good. The Youncers, played slowly. Joe Reeves and Gaynor Glis, pleased. Capacity.

HIPODROME (Bill Ely, mgr.)—8, first half, good bill but of the mediocre type. New songs and songs lacking, and no novelties. May Belle Trio, Harry R. Hill, Kate Trio, Rogers and Jones, Marion and Willard, Marie Strauss. "The Man of Bronze," featuring Lewis B. Stone, picture.

STRAND (William Armstrong, mgr.)—Pop vaudeville and pictures.

HEILIG (W. Pange, mgr.)—Friday and Saturday nights, home-foreign minstrel show, with employees of the showyards. Proceeds for the Salvation Army.

BAKER (Milton Seamon, mgr.)—Baker Players in "Blind Youth."

ALCAZAR (C. V. Everett, mgr.)—Alcazar Players in "The Unhappily Married."

LYRIC (Larry Keating, mgr.)—Musical comedy stock.

With the epidemic casualty list increasing in leaps and bounds, it is simple that last week's sick and death toll was the greatest thus far, the bill will not again be piled on theatres—at least that is the decision for the present. Certain regulations will, however, be enforced.

Frank J. Winkler, Pacific coast hypnotist and magician, who has been hypnotized Mr. Emma S. Smith into bequeathing her property to him, is the star center of a sensationalist will contest now being heard here.

The scarcity of first run picture theatres announcing new bills—

Walter Siegfried and Katherine Graham have left the Baker stock and sample the Little Theatre stock of Boise, Idaho. Cliff Lancaster, Portland, is in the same line of recreation. Lancaster and Graham are playing leads, and Siegfried will probably direct.

Walter Corry has succeeded Walter Siegfried as stage manager at the Baker.

The Little Theatre is open. A number of

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amateur theatricals and a series of musical programs have been arranged for.

F. A. Bernardo, northwest representative of the World Film, is in town ahead of the Government war picture, "Under Four Flags." He showed the picture to a number of exhibitors at the Majestic Theatre Monday night, and is completing arrangements for its northwest presentation. Mr. Bernardo says he has also made arrangements with Sam Harris, whereas all the pictures produced by the World will be shown at the Ackerman-Harris houses of the southwest circuit.

PROVIDENCE.

By KATH L. KLANE.
STUBERT MAJESTIC (Col. Felix R. Wendelhafer, mgr.)—House dark for first time in some months.

OPERA HOUSE (Col. Felix R. Wendelhafer, mgr.)—Mme. Dina Feltman and Co., 10-11, presenting "Madame X" and "Blind Jealousy," respectively. House dark remainder of week. Low Fields in "Friendly Enemies," next.

KEITH'S (Charles Lovenberg, mgr.)—Kevin and Connelly, Al and Fanny Steadman, Maud Reid and Co., Al Sharkey, Kerslake's Figs, Ralph Smither, Rice and Werner, Kien Brothers, The Flemings.

EMERY (Martin R. Tooley, mgr.)—"The Irish Christmas Bells." Juvenile, with 35 of Providence's little folks trained by Mlle. Carita, former stage star, now of this city, heads bill for entire week. Local offering, of course, drawing big and bringing added patronage.

COLONIAL (First half, Art Henry and Madeline King Moore, Sig. Frana, deserves especial mention, going big; Nada Peters, Clayton and Clayton.

FAYS (Edward M. Fay, mgr.)—Rose and Pernikoff's "New York Winter Garden Ballet." Mr. and Mrs. Jack O'Donnell, Leitz Taylor, Casabene and Soles, Charles Sommer, Dornin and Coffey.

COLONIAL (Robert J. MacDonald, mgr.)—"Best Show in Town" may be termed at least very cheaply burlesque offering. No one as good as some of other burlesques seems reared earlier in the season.

Vaudeville houses here are waging war against "managers" who have laid the theatre recently, causing much annoyance to women patrons. During the past week two such "managers" were arrested. In one house the charge in each case was assault and the fines were \$25 and costs each. One of the

cases was the rankest ever heard of in theatrical circles here.

John Tooley, assistant manager of the Emery and brother of Manager Martin J. Tooley, has received an honorable discharge from the Navy and has resumed his duties at the Emery, where this week he was greeting many of his old friends.

The fight to break the will of the late Col. R. A. Harrington, owner of Rocky Point, a big Rhode Island summer amusement park down the bay, and associated with theatricals here for years, was started in the Probate Court at Apponaug this week. Daughter of the former showman started the contest. It is claimed Col. Harrington trusted his book-keeper more in business matters than his wife. A letter was offered on the opening day showing that the woman bookkeeper named had sent love and kisses to the colonel. The trial promises to be a lively one. An estate of about \$20,000 is involved.

Keith's has placed on sale the Christmas tickets of Keith tickets which have proved so popular in past years with patrons of this playhouse. The tickets may be used during both the stock and vaudeville seasons and at the present house or the new one soon to be opened. The purchase of these as gifts for returning soldiers is being urged.

The Auburn theatre, Auburn, just outside of this city, has been reopened under a continuous performance plan, 6:30 to 10:30 p. m. S. Feigel has assumed the management of this picture house, which is likely to prove very successful on account of increase in trolley fares, which makes it expensive for patrons to come into the city for a movie show.

Patients in the various wards of the Rhode Island Hospital were given a treat one morning last week when Lyons and Yacco, at Keith's last week, entertained. These Italian street singers and musicians both had serious illnesses several years ago and now take this method of showing their appreciation of what was done for them.

An endorsement by the State Police of the new Empire at Fall River, owned by A. A. Spitz of this city, has been used during the past week as an advertisement for that playhouse. The State Police in a letter to the owners and the theatre in the letter to the police of the safest and best ventilated theatre in southern Massachusetts.

David Novogrod, proprietor of the Central Theatre in Westerly, and Samuel V. Grand, manager of the Bliven Opera House in the same city, are the plaintiffs in a suit filed in court. Novogrod has brought an action of covenant against the Bliven Opera House Co. and a writ of attachment was served last week. He has also brought an action of trespass and ejectment against Bliven Grand. The damage in the latter case is placed at \$500.

ROCHESTER, N. Y.

By L. B. SKREFFINGTON.
LYCEUM (M. E. Wolf, mgr.)—"Going Up," 10-21.

TEMPLE (John H. Finn, mgr.)—Stamper Riders, Midnight Rollers, Sylvia Clark, Ed. Morton, Embe and Alton, Sidney and Townley, O'Donnell and Elmer, Aerial Mitchell.

FAYS (Fred J. Sarr, mgr.)—Five Speedsters, Freeman and Laidley, Bardeen Players, Octavia, Al Foster, Williams Sisters.

FAMILY (John H. H. Feunysse, mgr.)—Fred Webster and Co. in musical repertoire. GAYETY (Charles H. Yale, mgr.)—"Milton Dollar Dilemma."

Dr. Raymond B. Lawrence, house physician for the Victoria, is at Camp Siver, N. C., a lieutenant in the medical corps.

The Pictureplay News has removed its editorial and business offices from the Livingston Building to a suite on the first floor of the Exchange Place Building. Edwin J. W. Huber, managing editor, states the large increase of business and the urgent necessity of more commodious quarters have compelled the change.

David Hochstein, the violinist, whose home is in Rochester, has not been heard from in many weeks, and all efforts to secure information concerning him have failed. He is a first lieutenant with the American forces. His mother is Mrs. Joseph Hochstein, of 421 Joseph avenue. His brother, Hyman L. Hochstein, lives at 74 Elliott street.

SYRACUSE, N. Y.

By CHESTER B. BAHN.
EMPIRE (Francis P. Martin, rep.; M. E. Wolf, mgr.)—Monday-Thursday, dark; Friday-Saturday, "The Sign of the Cross." "The Old Chance," Dec. 25-26, Patricia Collinge in "Tillie."

BASTABLE (James Barnes, mgr.)—Dark. BASTABLE (Stephen Bastable, mgr.)—First half, The Sprague Brothers, second half, reaches its zenith with the presentation of the "Behman Show" at the Bastable, by Jack Singer.

It is doubtful if a higher-class attraction has been seen in the Bastable in years. For the program of the show is a clever combination of burlesque, musical comedy, vaudeville and revue.

Sometimes, the Singer offering is the most pretentious that has hit the Bastable this year. There are no less than 15 scenes, and there are but two or three duplicates. For these a magnificent plush curtain is used. No house acts are sandwiched in between the scenes, as has been customary in the past when an extraordinary number of scenes has been shown.

But the two big differences between the new "Behman Show," which, by the way, was the last look by the late Jamie McCree, and the ordinary run of burlesque are the fact that the Behman show has a plot.

Both acts of the "Behman Show" have "war" closing numbers, and it is believed that the one they have lost nothing through the end of the conflict. The first act concludes with ex-Kaiser

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but being artistically kicked off the world. A massive spectacle, adapted from the Christy Fourth Liberty Loan poster, brings the production to an end.

Two choristers of the "Bushman Show" were taken ill upon the company's arrival here and are receiving treatment in local hospitals.

Manager Albert A. Van Aken, of the Temple, ill for some time, is reported improving. Manager William Brown, of the Crescent, is handling the Temple's administration.

If last week was a sad affair theatrically here, this week is worse. With the Wisting dark, the Empire dark until Friday, and the Buxtable without a booking for the last half, Syracuse was left to the mercy of the burlesque first half at the Buxtable, the two vaudeville houses and the pictures. From the reports, those places that are open will run up a record for box office receipts during the pre-Christmas week. The Wisting does not reopen until Christmas day, when the "Kiss Burglar" will inaugurate a six-performance engagement.

The Victory Minstrels, staged at the Lyceum, Elmira, by professional and amateur talent, for the benefit of the Federation Farm for Poor Children, netted over \$2,000.

James Raymond Saxmish, former member of the City Opera House orchestra at Watertown, now trombonist in the United States Marine Corps band at Paris Island, S. C., was hurt while at bayonet practice, his injuries requiring an operation, according to word received at Watertown. The operation was successful.

Resolutions opposing the showing in Auburn of the "Birth of a Nation," on the ground that the play is a breeder of strife, have been signed with Mayor Mark L. Koon by the A. A. B. Zion Church and the colored population of Auburn.

Failure of the managers of local vaudeville houses to schedule changes in the program of acts offered and the shifting of acts from one house to the other, is causing local reviewers not a little trouble and bringing out a few complaints from the acts themselves. Instead of announcing substitutions by card, the Temple and Crescent managers, through oversight or carelessness, permit the printed programs to stand, and the folks down in front are left in the dark as to just who is entering the theater.

It was a direct request from President Wilson at a personal interview with William Randolph Hearst that brought about certain racial changes in the film play "Patria," made in Lithuania in 1916 by Wharton, Inc., motion picture producers for the Hearst film interests, in which Mrs. Irene Castle was the

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star. This revelation came to light during the Senate Committee's investigation of German propaganda activities. "Patria" was cited as one of the films bearing earmarks of enemy propaganda. The picture was one of the biggest successes produced by the Litha corporation, but the Whartons had no connection with it except as directors.

The Stage Woman's War Relief Organization has addressed a letter of thanks to Mr. Frank S. Matthews, chairman of the Binghamton Red Cross committee engaged in refugee work. The Binghamton committee will continue its work at the request of the war relief organization.

The Paris Symphony orchestra, now touring America, will give its last performance in this country in Syracuse Jan. 5. It is announced.

One hundred well known Syracuse businessmen are appearing in a "Who's Who in Syracuse" film at the Strand this week, but it's far from a conventional appearance. The back views of the 100 are dashed and the audience is asked to identify them, with \$100 in W. S. S. offered to the lucky guesser.

so to California when her condition became critical. Internment was made here Wednesday.

Pvt. Harold L. Willard, medical detachment, Madison Barracks, known professionally as "Willard, the Man Who Grows" will be the headliner of a variety show which the Sackett Harbor post soldiers will produce at the City Opera House, Watertown, in the near future. The show will tour Northern New York towns after the initial presentation at Watertown. The proceeds will be given over to a fund for the benefit of the entire post, including the shell shock victims now under treatment there. Willard was transferred to Madison Barracks from Camp Dix, where he was a sergeant in the 312th Ammunition Train.

A complete record in pictures of the part taken by the men of Syracuse and Oneida County in the great war is now projected by Logan Films, Inc., of this city. With many reels already on hand, the corporation is making elaborate plans to "shoot" the return of local soldiers.

Lieut. William Carlisle Parker, a former member of the house staff of the Empire, Syracuse, N. Y., returned on Dec. 10 from Camp Grant, at Rockford, Ill., where he was discharged. After being commissioned at Plattsburg Barracks N. Y., Camp Grant was assigned as his first station. Lieut. Parker was assigned to the 101st Depot Brigade and later transferred to the Infantry Replacement Camp, where he remained until the date of his discharge. While he intends to remain in the reserve army he returns to civilian life will probably carry with it the renewal of his former connections.

Proprietors of picture theatres in Watertown, N. Y., are circulating a score of petitions to determine public sentiment regarding Sunday movies in Watertown. The petition is phrased as follows:

"To the Honorable Mayor and Common Council:

"We, the undersigned residents of the City of Watertown, N. Y., respectfully petition you that the moving picture shows of our city be permitted to open for business on Sundays after 2 P. M.

The peculiar conditions now existing as a result of the influx of labor occasioned by the establishment of war factories brought the matter to the attention of the theatre owners, and the result of the vote hereinafter indicates that the average citizen wants Sunday entertainment.

TORONTO.

ROYAL ALEXANDRA (L. Selma, mgr.)—CORSET, musical comedy; "Oh Look," 25, "Farmer, Bedroom and Bath," 30, "The Wanderer."

George S. Gillette, N. A. Harris and George R. Raymond "put over" the stunt here for Manager Edgar C. Weil.

"The Rocky Road to Dublin," with Barney Gilmore, played a one-night stand at the Richardson, Oswego, Monday. It was followed by the William Farnum film, "Hough and Ready," 17-18. "The Trail Hitters" come from Watertown for one day (19).

According to a report circulating on the local Radio Monday, William F. Raftery of this city, owner of the Grand Opera House, has leased the property to a New York firm for 20 years. It is understood that the new lessee will open the theatre as soon as necessary improvements are completed, probably with stock. According to the report, the theatre door will be lowered to the street level and a grand arcade built which will open the theatre from both Genesee and E. Fayette streets.

Mrs. Violet Westcott Morawetz, daughter of the late Edward Noyes Westcott, author of "David Harum," died Dec. 15 in her country home at Grosse Point, L. I. She had been in poor health for some time, and was planning to

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"THE TALE OF AN OVERCOAT"

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FRANK DONNELLY

PRINCESS (A. R. London, mgr.).—Current, "Orpheus," by Senor Carbone and local talent. 25, "Half-Past Eight," now closed; booked to be substituted for. 30, "The Better One," Toronto only etc. It plays in Canada.

GRAND (A. J. Small, mgr.).—"The Daughter of Mother Machree," with Florence Carpenter and Alfred Cross. 23, English pantomime, "Cinderella," by Stuart White Coy. Company is not expected to play out of Canada. 30, "Turn to the Right."

SHEAS (J. Shea, mgr.; U. B. O.).—George White and Girls, booked; did not appear: White injured his foot; Ida Mae Chadwick; Jack Wyatt; Bob Hall; Walker and Texas; Lynn Cowan; Ed and Miss Ernie.

LOEWS (J. Bernstein, mgr.).—Rockwell and Fox; Knorr and Bella; Three Walters; Fiske and Finkle; Alexandria; Orben and Dixie; Elm.

Douglas Fairbanks in "His Picture in the Paper." Film; 19-21, Pauline Frederick in "A Daughter of the Old South."

Owing to Mincha Levitski, pianist, not being well known locally only a small audience heard his recital Dec. 12 at Massey Hall. But he more than lived up to the reputation given him by New York papers.

Loew's Yonge St. and Winter Garden are to be equipped with three manual pipe organs.

It is understood the Strand is to be enlarged at the conclusion of the present season. The balcony is to be changed so that the pillars can be removed. Property adjoining the house has been secured. A new syndicate has acquired the theatre, but it will continue in the charge of Clarence Robson, manager.

10 Navarraz Girls, excellent headline act; Chung Hua Four; Joe Whitehead; Leon Stanton and Co.; Dorothy Lewis; Collin's Circus.

COLUMBIA (F. McQueen, mgr.).—A. & H. 8, first half; Viola Napp and Co.; June Salmer; Doc Marvel; Edmunds and Lavelle; Nat and Flo Albert; The Keeleys.

REX (W. P. DeWee, mgr.).—"Shoulder Arms."

DOMINION (J. Muir, mgr.).—"Shoulder Arms" and Enid Bennett in "The Marriage Ring."

COLONIAL (H. Quagliotti, mgr.).—"The Missing Link." Last half, Harold Lookwood in "Lead Me Your Name."

GLOBE (W. F. Nichols, mgr.).—Kathlyn Williams in "We Can't Have Everything." RAFTS LEAP (W. F. Nichols, mgr.).—Harry Morey and Gladys Leslie in "His Own People."

BROADWAY (H. Gow, mgr.).—Sir Johnston

WASHINGTON, D. C.

By HARDIE MEAKIN.

KRITH'S (Roland S. Robbins, mgr.).—Louise Cavanagh, first; Clifton Crawford, excellent; Andrew Mack, liked; Al Lydell and Carleton Macy, excellent; Gardiner Trio, dancers, good; The Gladstone, remarkable; Ethel Hopkins, liked; Claire Vincent and Co., good.

NATIONAL (William Fowler, mgr.).—William Gillette in his new Barrie comedy, "Dear Brutus," enthusiastically received.

SHUBERT-BELASCO (L. Stoddard Taylor, mgr.).—Guy Bates Post in "The Masquerader." Sunday night opening to an excellent house.

Great practically the same as on previous visit. POLIS (C. J. Harris, mgr.).—Thurston, The Great Magician, opened the week Sunday night and indications point to big business.

GAIETY (Harry Jacobson, mgr.).—Jack Conway in "The Liberty Girls."

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SHEAS HIPPODROME (W. Thomas, mgr.; U. B. O.).—Arthur and Leah Bell; Fern and Howell; Harris and Lyman; Carroll, Keating and Faye; Whitehead Sisters; Flying Mayes; Elm.

MASSEY HALL (N. Withrow, mgr.).—Dec. 19-21, Sportman's Patriotic Association Xmas Tree for the wives, widows and children of men overseas. Besides local talent, professionals from the shows in the city this week. Seven entertainments will be given. Between 40,000 and 50,000 presents are to be distributed.

GAIETY (F. Bussey, mgr.).—Twin's "Majestics" (Florence Bonnett is a Toronto girl).

STAR (D. Pierce, mgr.).—Monte Carlo Girls.

ALLEN (J. B. Cronk, mgr.).—M. P. Enrico Caruso in "My Cousin," film.

REGENT—"Inside the Lines," film.

STRAND (C. Robson, mgr.).—M. P. 18-19.

VANCOUVER, B. C.

EMPRESS (Geo. B. Howard, mgr.).—Seventy-five weeks ago the Empress Stock Company opened at this theatre. Current, "The House Next Door," with George B. Howard featured, and Edythe Elliott leading among the women. Well staged and excellent house.

MYSTERIOUS; 19-21, "General Post."

ROYAL (Chas. E. Royal, mgr.).—Dr. Sell Hunt and Nellie Burke all week. Three shows daily; Telepathy. The A. B. Hanco Musical Comedy Co. closed last week.

ORFHEUM (Jas. Filling, mgr.).—Song Review; Swer and Avey, hit; Paul Decker and Co. well received; Wallace Gavin, good; Kirby Kiddies, popular; The Littleclowns, very good.

PANTAGES (Geo. B. Pantages, mgr.).—9.

Forbes Robertson in "The Passing of the Third Floor Back."

The Dominion and Rex, under the same management, both showed the Chaplin film last week.

Carter, at the Avenue this week, is conducting a column of answers to questions in the Daily Star while Dr. Hunt at the Royal, is running a similar column in the Daily World.

The epidemic is not yet entirely stamped out. In Victoria the schools have been closed again and will not reopen until after the holidays.

Harold Nelson is directing the forthcoming production of "Out There," to be given at the Avenue Theatre New Year's week in aid of the returned soldiers.

LYCEUM (F. Thomasbesky, mgr.).—"The Tempters."

COSMOS (B. Brylawski, mgr.).—Pop vaudeville and pictures.

LOEWS PALACE (Lawrence Beatus, mgr.).—Griffin's "The Greatest Thing in Life" for the entire week.

LOEWS COLUMBIA (Fred Kien, mgr.).—"The Bill Alarm," first half; Dorothy Glash in "The Hope Chest," second half.

GRANDALL'S METROPOLITAN (John Robb, mgr.).—Film.

MOORE'S RIALTO (Robert Long, mgr.).—Film.

Burton Holmes with his Travelogues at the National Sunday nights is doing excellent business.

The new Shubert house (former Casino) opens Christmas night.

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SINGERS AND DANCERS

A BOUQUET OF LOVELINESS—CLEVERNESS—DAINTINESS

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JOS. GILBERT

Gaiety Theatre Bldg., N. Y. City

NEWS OF THE FILM WORLD

Jack Ford is directing Harry Carey in "Riders of Vengeance." It will be released Dec. 20.

"Smiles," featuring the Lee children, will be released Jan. 12.

Marguerite Clark will be seen next in "Little Miss Hoover," a Paramount release for Dec. 20.

Ralph O. Proctor is the new Pacific Coast division manager for Pathe.

Kitty Gordon's third picture this season will be called "Fingert Love."

Dorothy Gibson's next Paramount will be called "The Hope Chest." It will be released Dec. 20.

Will Rogers will shortly start work on his second Goldwyn picture.

William Fox has renewed his contract with William Farnum.

Will T. Gentz has connected with Vitagraph as assistant advertising manager.

Henry Lehrman has added a fourth company to his producing Sunbeam Comedies at Hollywood, Cal.

All talk of any of the companies getting out a daily film release of current news seems never to have past the talk stage.

Mae Murray has severed connections with the Universal and is in New York on a vacation.

David M. Henderson has returned to McCue's as general publicity representative and advertising director.

W. Lawson Butt, the English actor, is to debut in pictures. He will appear in support of Kitty Gordon.

Frank V. Bruner has resigned as publicity director for the Norma Talmadge Co. to become manager of Serial Publicity for Pathe.

Fred C. Quimby, general sales manager of Pathe, left last week for Old Point Comfort on a vacation.

The Colonial, Haverhill, Mass., is now under the management of William Murphy. He is assisted by George J. Christie.

J. S. Johnston of Minneapolis has replaced P. L. Whitelie as assistant director of publicity with Universal.

World Pictures has completed arrangements to enter the field of animated pictures. The first issue will be published about Jan. 15.

Louis Burton left for the Coast last Friday to supervise the completion of his "The Silent Mystery" serial.

Bob Jennings, of the booking department of the Fox Film Corporation, has recovered from an attack of influenza and is back at his desk.

In "Faith," in which Bert Lytell will shortly be seen, Edythe Chapman will have the leading female role.

Select has acquired the Thomas H. Ince production, "The Midnight Patrol," to be released early next year.

Elsie Ferguson is working on her next Famous Players production, "For Sale," with Emile Chautard directing.

Fox announces all its former employees, now in the service, will get the New York press the Fox office, when they are mustered out.

Edith Clayton has started work on "Private Pettigrew's Girl," her next Paramount production. George Melford directing.

S. Jay Kaufman, encouraged by his success of his first film comedy, "Wanted for Murder," is writing another.

Mae Murray is still in New York and has not yet announced her plans for the coming year.

Mayme Kelso, long a popular character woman of the dramatic stage, is playing an extensive picture engagement with Metro.

News weekly papers are now permitted with the proper credentials to catch pictures of the incoming tropical boats.

Kitty Gordon and Florence Reed are completing their second pictures with United Picture Theatre Corporation.

The Rivoli management has arranged for a return there within the near future of "A Romance of the Air."

Dec. 22 has been set as the New York premiere date of the newly completed Allan Houlihan feature, "The Heart of Humanity."

Glenn Swanson has the leading role in Cecil DeMille's rare dramatic picture "Don't Change Your Husband" which will be an early Jan. release.

Report Julia is directing the Mary McLaron subjects, her latest being "Dearie," which title may be changed, however, before a release date has been announced.

The Associated Advertisers' organization held a dinner and meeting after the holidays.

The Princess, a new picture house at Augusta, Ga., was opened recently. It is controlled by S. A. Lynch. It is the largest in the city.

Gardner Hunting, assistant to Director Frank E. Wood at the Famous Players Hollywood studio, has been appointed scenario editor of the Famous Players studio in New York.

Harry Grossman, in charge of distribution of the A. R. Rollin Corp., is out of the concern and Rollin is now looking after both the producing and distribution.

Captain Charles Edward Kimball is reported as releasing a production company that will place its films with the Film Clearing House.

Marcelle Roussillon, a French woman, and last year with Ethel Barrymore in "The Off Chance," has entered pictures with the United forces.

Preliminary arrangements are being made to film the works of Gabriele D'Annunzio, the Italian poet and novelist. Dolores Costello is to be the star.

The Arthur Schomer feature, "Building Fables," has been taken over by the Select for release. The picture will be placed on the market during January.

The International Film has signed a contract, with Pearl Shepard to exploit as a "star" the story her present work in the latest Ivan Abramson subject.

The first of the Antin Stewart pictures, "Virtuous Wives" from a novel by Owen Johnson and directed by George Loane Tucker, will be produced at the Strand, New York, next week.

"The False Faces" taken from Louis Joseph Vance's story in the Saturday Evening Post, in which Henry B. Walthall is starred, will be released by Famous Players Jan. 12.

The first set of prints, numbering 25, showing the surrender of the German fleet, were received last week by Universal. The film is about 800 feet. It was immediately released.

John Bowers has been selected as Madge Kennedy's leading man for her next Goldwyn, released early in January. The title has not yet been announced.

Pauline Frederick, of Goldwyn, will make her new picture in New York. She will start work this week at the Vitagraph studios on 15th street.

The Casino, Portland, Me., reopened Dec. 10 with pictures of United Picture Theatre. George Pannas is the new manager with Charles Proctor house manager.

David Belasco has received an offer for the picture rights of "Tiger Tiger" and also has been asked to release the screen rights to the "Tiger Rose." The offers have been refused.

"Made in America," the new eight-episode patriotic series, illustrating the training of the soldiers here and abroad, will be released each week by the W. W. Hodkinson Corp.

The Virginia Pearson Photo Play Co. has been incorporated. Jack O'Brien is working on a scenario for Miss Pearson, picture of which will begin work Jan. 20.

"The Challenge Accepted," the scenes for which were taken at Camp Dix, N. J., will be released through Wm. Fox. Dec. 22. Zena Keefe is the star and Edwin L. Hollywood directed.

Dustin Farnum's "A Man in the Open" will be released by Wm. Fox, for 24 of their houses. "Adele" is the title of the next production in which Kitty Gordon appears for the United.

Pat Kearney, editor of "Progress-Advance," leaves shortly for the coast to assist Adam Shirk in P. L. West coast publicity. Mr. Shirk is taking the place of Kenneth McKeeney, who has left.

Sylvia Dresser, who last appeared as the co-star with Herbert Rawlinson in "The Common Cause," will be free twice although she had several offers for picture work on the Coast.

William Cahill is to remain as assistant to Ralph Ince in the further manufacture of "The Sign of the Cross." He is also under contract to the Lincoln company for the ensuing year.

SECRET ABOUT KERRY.

Norman Kerry, formerly Mary Pickford's leading man, who won a first lieutenant's commission in the tanks corps three days after the armistice was signed, has obtained his discharge from the army and is about to start back to California to make his re-appearance before the camera. His new engagement, in support of a famous woman star, is being made much of a secret, but it is said Mr. Kerry will be seen in a stellar role, co-starring with one of the most famous of the screen beauties.

Kerry's real name is Kayser—which he dropped immediately after the United States entered the war. As Norman Kayser he appeared as "Rose of Barriacole's" leading man in "Beside a Paradise."

MIX REISSUES.

Selig is announcing a series of Tom Mix reissues, planning to release about 16 two-reel serials during the year. The first of these is due to hit the screen Jan. 1, the subject entitled "Twisted Trails." The entire series will comprise western subjects.

Building in Ottawa.

Toronto, Dec. 18. A picture theatre seating 2,500 is contemplated by Jules and Jay A. Leno, who have secured a corporation controlling a large number of Canadian film houses.

Lila Lee, now in New York, who has made four pictures for the Famous Players-Lasky Company, will return to the Coast after Christmas when she is to resume her film contract.

Lieut. Al-Kaufman, formerly in pictures, now with the A. E. F. in France, has been assigned to take charge of the picturization of the Peace Conference, in Paris, for the Army.

Mr. and Mrs. Sidney Drew have started work on the filming of their fourth production to be released by Famous Players-Lasky. It will be entitled "Harold, the Last of the Saxons."

"Scarlet Altars," which Theda Bara is making, will not reach the screen until some time in March, the work being done in the Triangle studio. Her February release is "The Siren's Song."

In furtherance of publicity work for the Navy, Lieut. Wells Hawk, who has been in the United States for several months, taking scenes intended to boom recruiting, has gone abroad with President Wilson's party.

The first of the new Universal news issues will be released Dec. 24, the 11 also announcing release of the Hearst Weekly (Hearst and Pathe no longer combining the weekly subjects after this month).

The first of the six pictures which Florence Reed is under contract to make for United Picture Theatres has been completed. The film has not yet been announced. It was directed by John M. Stahl.

R. S. Averill has been appointed general manager of the Owl, Lowell, and the Marlborough theatres. Max John Day will be installed as resident manager of the former house.

Douglas Fairbanks has not given up his proposed trip to France to make a big picture. He has said that he will not go unless he would abandon his plans, but word from the coast said that the trip was still in Fairbanks' mind.

While William G. Hart is winding up a new picture, yet unnamed, he has been helping with the finishing touches to his recently completed picture, "Branding Broadway," released Dec. 15. In it will be scenes of Hart in the coat on the last Liberty Loan trip.

Albert Wells is negotiating with the Shubert and the A. E. F. for one of their houses, to exhibit "The Tidal Wave," by William Stoner, produced by the author. It is a nine-reel affair including an all-star cast with Lillian Walker. The film is a war venture.

Goldwyn announces a change in the title of Madge Kennedy's next production. Instead of "Princess" the title selected by the author of the story, Come Hamilton, it will be called "My Darling" and will be produced by Clarence O. Badger.

George Walsh has hired Jake Webber to keep him in physical trim. Webber has trained a number of great athletes. Every afternoon Webber allows Walsh to run around the gymnasium, and then gives him a massage.

I WANT TO FORGET.

Varda Deering..... Evelyn Nesbit
Chautauque..... Russell Thaw
Laud. John..... Henry
August von Grossman..... Alphonse Ritt
Helm..... William H. Dunn
Gordella Deering.....
"I want to forget," in which Evelyn Nesbit is starring, is a picture of a woman who gives up a useless life and finds a new one by serving her country. It is doubtful if it is one of her other pictures. Miss Nesbit seemed so well. She gives a performance sustained throughout and a beauty to the end.

Varda Deering is a butterfly without conscience or soul who is worshipped by the very men she flouts. One man only remains her. His name is John Love. But the two eventually fall in love and gradually Varda develops something akin to the missing soul. When the war comes Long goes away in the service of his country while Varda enters the Secret Service. The picture deals with the manoeuvres to obtain some valuable documents from one of her admirers. Von Grossman is the man who is a naturalized German. The papers are finally secured through the protection of Varda's part of all her old wiles. Long returns and the two are united. There is much gun play after the way of melodrama, but the picture is well put together and a popular program feature.

Miss Nesbit's work in the picture is ably supplemented by that of her support. The photography is extremely good and a factor in the success.

HOARDED ASSETS.

Jerry Rufus..... Harry Roy
Clara Dwyer..... Betty
James Ryan..... George Mervin
Patricia Ryan..... Robert Gail
Putney.....
Vitagraph has an unusual picture, in which Harry Rufus is the star. It is a five-reel picture, exhibited at a trade showing. The story was written by Raymond B. Spears, Paul Scarfon director.

Jerry Rufus ("Harry Rufus") is a river pirate, his man never expects. He is in love with Clara Dwyer, who is attached to him, but she has a number of admirers, moneyed men, and he makes the mistake of thinking she is playing for big money. All this time Clara is being watched by James Ryan, a detective (Robert Gail) who suspects him of a theft of gold bars—so has suspected him many other thefts, but he has never been able to get the goods on him.

The detective meets the man Clara turned down and she secretly works on him through his wife. They tell her he stole the gold and silver bars, but she decides to put his honesty to the test.

There are a number of unusual twists to the yarn and consequently it holds one's attention from the start. Betty Dwyer as the heroine puts a great deal of suspense into her work. As a general comedy actress with many moods and then domesticated housewife living in a small cottage on the coast, she has two distinct roles to play and she does both well. George Mervin (James Ryan) is the detective, lover and friend of Clara. He could have had more to do with what little action there is in the picture, showing considerable talent.

The photography was surprisingly clear and the number of close-ups and heroines added interest to the story.

ALMA RUBENS FIRST.

It's all set for the first of the new Alma Rubens pictures to be a screen version of the Elaine Stern novel, "Diana of the Green Van." Miss Rubens making her debut in this subject as a star with her own company formed in the Brunton studios on the Coast by Charles Greenberg and Franklin Hatton.

It's to be ready shortly after the first of the year and will be handled by the Robertson-Cole Co., with the Rubens subjects distributed through the Exhibitors' Mutual.

CUTE INVITE.

The following invitation, written in long hand, to attend a private showing of a feature film was sent out Wednesday in New York:

"Won't you please come over to my little party the evening of Monday, December 23, at 11:15 and see the initial showing of my latest production, 'The Heart of Humanity'?"

I have just brought this picture from the coast and am very anxious to learn what you think of it.

Yours sincerely,

Dorothy Phillips.

The new Paramount-James Montgomery Flinn comedy, "Perfectly Flawless Flanagan," starring William H. Dunn, will be released Dec. 22 with Mr. Flinn in the stellar role.

MOVIE PICTURES

THE SILENT RIDER.

Triangle's westerns love story written by C. M. Clark. Cliff Smith directed and Steve Brouck. Stewart thrills the average man and woman with his clever portrayal of a puncher, rough rider and sure shot. He doesn't get much of a chance to make love, but he gets there gradually by bowling over a few bad eggs and then pulling the reins just as the photographer and director call it a day.

Aside from Stewart's clever acting, the feature of the picture is the photography work of Rounds. Some of the scenes taken in the western country are delightful to the eye, what with the long range of mountains, everyday life of the inhabitants, and the forests through which some of the best horseback riding ever seen is done.

Carson owns a ten-mile ranch. Driven desperate by cattle rustlers he appeals to the Texas rangers for aid. In the guise of a rancher, Gordon obtains employment. Dave Merrill, Carson's foreman, who is in love with the young mistress of the ranch, Jean, hates Merrill. He had reason to be, for he suspected right off that Jean had been enamored of the good-looking Gordon.

Gordon discovers Merrill heading a mob and starts his sure shot on the heels of the villain. Merrill's face, but he finds the latter's hat with the initials "D. M." in it. Gordon returns Merrill's hat, Gordon obtains employment. Dave Merrill, Carson's foreman, who is in love with the young mistress of the ranch, Jean, hates Merrill. He had reason to be, for he suspected right off that Jean had been enamored of the good-looking Gordon.

Gordon locates the cabin, punches Merrill's right hand into insignificance, throws down the door and kills Merrill with the first shot.

THE WILDCAT OF PARIS.

Universal has turned out a rather impressive and interesting picture for its story in "The Wildcat of Paris," story and scenario by Harvey Gates, directed by Joseph DeFrenze and starring the Frickelli. Dean, one of the higher grade comedies had handled the story and the picture, a production it might have attracted unusual attention.

The idea for the story was probably inspired by "The Big Chance" and "The Crowded Hour." It is a comedy, but the idea, that of derelicts being spiritually reconstructed by the war. In this photoplay the story is told in a rather light, amusing, and giving opportunity for most effective, satirical, and farcical comedy.

Colette (Miss Dean) is the sweetheart of the leader of the band and in the opening scenes overacts the "tough girl" with a short, curly wig that seems to have a hand out of the sky. A wealthy artist visits the underworld to sketch. While doing so Colette's lover steals the artist's watch, however, contains no money. But one of the letters makes an offer of \$20,000 francs for a statue.

After the artist is discovered, a force fight ensues, the artist is killed, the leader of the band escapes in his car, and the artist's lover escapes in his car. Eventually the artist's lover escapes in his car, and the artist's lover escapes in his car.

The gang leader Colette must die for failure to return and select her discarded lover to be her executioner. At the same time she thinks of Joan of Arc as the gang leader drops his vis the stylized hair. The history of Joan of Arc was a simple person and not a "girl of the streets."

The thrilling apache fights and the numerous suspenseful melodramatic scenes, reinforced by the reconstruction of the apaches inspired by Colette, make for a good picture, her popular priced program house. Jolo.

In the fall the Kaiser's horses knock at the gates of Paris in the guise of a truck on a sword. He leads a raid on the apaches due to wipe them out as they are preying on the citizens. The artist heads the gang leader in Colette's room and upbraids him and his kind for not adding France to the dire extremity.

Then ensues Colette's spiritual reconstruction. She saves the artist's life and goes to the village to minister to the soldier. The village is captured by the Germans and to save a young girl who turns the artist's life to her room and garrottes him. She returns to the apache den and in a stirring scene precedes the gang to the army. At this juncture the gangmen again break in, again headed by her artist, and she tells them they are all ready to fight for France. Once more a girl of the streets roused the French, at least so a multi-millionaire who the history of Joan of Arc was a simple person and not a "girl of the streets."

The thrilling apache fights and the numerous suspenseful melodramatic scenes, reinforced by the reconstruction of the apaches inspired by Colette, make for a good picture, her popular priced program house. Jolo.

MIRANDY SMILES.

Mirandy Judkins.....Vivian Martin
Teddy Lawrence.....McLain
Jack Kennedy.....Lewis Willoughby
Rose White.....Joan Gennung
The Bowdler.....William Brown
Mrs. Judkins.....Meyn Kaul
Milly Hildebrand.....Milly Hildebrand
Annie May.....Frances Beech

Mirandy is the youthful scrubwoman at the rectory, and she meets the musical director, who is also the organist at St. Mark's Church. He invites her to service, where she meets the actor, whom she calls "Mr. St. Marks." Mirandy is one of a very large family, a pious Jane untutored, with a heart of gold, an indomitable spirit and a gift for industry. In other words she has all the natural gifts but no schooling. As she succinctly and ingeniously puts it: "I ain't got no talent—I ain't even beautiful, 'cept when I'm dressed up."

Just how she ends everything in solving life's problems in a small country village and incidentally earns for herself an "education" and a prospective husband, is told in comedy subtlety and visualized by Vivian Martin as the star, ably assisted by a company of types. Paramount has given it an adequate setting. The audience at the Strand Monday night seemed to enjoy it. Jolo.

FAIR ENOUGH.

Ann Dickson.....Margaret Fisher
Mrs. Ellen Dickson.....Eugenie Forde
Jas. Dickson.....Hollis
Madame Ohnet.....Alice Kewland
Cory Phelan.....Harry McCoy
Cory Phelan.....Harry McCoy
Phyllis Flanagan.....Bill Montana
Chief of Police McGowan.....Bill Montana

The story shows the efforts of a parvenu family to climb into society via the branches of family tree without ever twig one twig. The story shows the efforts of a parvenu family to climb into society via the branches of family tree without ever twig one twig.

It is purely an imaginative yarn and only as much possessed of the comic spirit as the situations are impossible, yet they are amusing and afford no end of genuine laughs. Miss Fisher as Ann Dickson, the only daughter of a dotting father, gives away money lavishly. Her donations to her father's charity, in fact she partly ruins her parents with her generosity. Harry McCoy (Frederick Pierce) takes the part of a girl friend more about town who is after Anna's supposed fortune, in a laughable way.

"Bill" Montana, the old prizefighter, as "Happy" Flanagan, a "hard" cop with a soft heart, is caught by the police. He is a police force at her beck and call, and finally, when she is arrested, he is a police force at her beck and call, and finally, when she is arrested, he is a police force at her beck and call.

Edward Stone directed the picture. There are a number of rich interiors and the settings are in keeping with the story. Jolo.

Mower makes a nasty here, and the other characters are adequately taken care of.

ALL OF A SUDDEN NORMA.

Hamilton Brisbane.....Joseph Dowling
Norma Brisbane.....Bessie Barriscale
Othbert Van Zell.....Albert Cole
Oliver Garrett.....H. Henry
Duke of Duell.....Frank Leigh
Emerson Trent.....Melbourne McDowell

Bessie Barriscale is as attractive as ever in "All of a Sudden Norma," a Robertson-Cole feature, but the picture itself is both improbable and uninteresting and drags in the telling.

Norma Brisbane (Miss Barriscale) finds herself a pauper and immediately pretends she is married to Othbert Van Zell, who has been disbarred by his father. This is done for purposes of making money, although it is not clear how she is to make it.

At a house party she goes to great pains to get the admiration of some fellow who is one of the guests, and testing them she gets the admiration of some fellow who is one of the guests, and testing them she gets the admiration of some fellow who is one of the guests.

Norma turns out to be the one who had been instrumental in ruining Norma's father, and it is also the side of the young man whom she cares for. Admiring her nerve this man promises to make restitution for some of the lost money.

Miss Barriscale's charm may make the picture popular with her admirers and other who are not very critical may like it, but it is both silly and uninteresting. It is a company of capable actors and it is lavishly produced.

THE SEA WAIF.

Nancy Potter.....Louise Huff
Harry Coton.....John Bowers
Phil Warren.....John Bowers
Colonel Jett.....Henry Warwick
Bill Potter.....Robert Broderick
Sally Jones.....Florence Malone
Mrs. Chester.....Florence Malone
Japanese servant.....T. Tamamoto
Town Marshal.....Charles Dewey
Cheaperone.....Robert Hatten

A World five-reel feature, starring Louise Huff. The story was written by Lieut. How-

ard Irving Youngs, A. E. F., and directed by Frank Holden.

It is an interesting theme and has been put together in rather an unusual manner. Miss Huff is supported by a notable company, and the production is presented in a finished style. A lot of new scenes have been used and the scenery and locations are particularly interesting.

What makes the picture and makes many of the supposed dramatic scenes appear ludicrous are the errors in direction. Minor details, yet so obvious that they caused letters among the reviewers at the private showing. One of these was a wife in the drawing room, which had been built into the wall. All the Breti family jewels, several bundles of money and some hairpins were kept there, and yet this strong box had no combination lock, and there was no other fastening of any kind. Burglars later in the story helped themselves to the contents of the "safe."

Miss Huff, as Nancy Potter, made a pleasing appearance, in fact too pleasing. Washed actors when she was about a year old and until she was eighteen or nineteen living in the poorest of circumstances, it is a fisherman's hut, on the coast of Maine, yet these surroundings had not left an imprint upon the young woman, and she always looked like "girl" dressed up in rags. Miss Huff failed to make the most of her surroundings.

She acted well and always carried out a sympathy with her, yet there was something lacking.

Photography by Lucien Tanquy was excellent.

DOLLY'S VACATION.

Dolly McKensie.....Baby Marie Osborne
John McKensie.....Baby Marie Osborne
Howard McKensie.....Baby Marie Osborne
Chief of Police McGowan.....Bill Montana
Chief of Police McGowan.....Bill Montana

Baby Marie Osborne is featured in this five-reel feature. The story has been built around Miss Osborne and the picture contains some laughable scenes. Of course Sambo and the fun. Sambo is a scream and quite an accomplished little pickaninny. The location is the "Pineapple Arrow" farm, which on the arrival of the children is turned into a bedlam.

The animals seemed to have trained to aid in the mischief-making, and the whole barnyard takes a delight in making life miserable for Sambo. "The fun" with whom Dolly McKensie has been sent to spend a few days.

There is a mild sort of love story running through, but it is merely a side issue, the children being the chief attraction. William Bertram directed the story and made a wonderful job of it. It is a pleasing picture and

will be amusing lots to grown-ups and the youngsters.

There are lots of picturesque scenery and the locations have been carefully chosen.

ARIZONA.

Lieut. Denton.....Douglas Fairbanks
Canby.....Theodore Roberts
Mrs. Canby.....Katie Price
Col. Denton.....Frederick Burton
Capt. Hodgson.....Harry Northrup
Kellar.....Frank Campano
Sawyer.....Charles Kirkham
Boiler.....Margerie Day
Lena.....Marguerite de la Motte
Toxy.....Raymond Hatton
Doctor.....Robert Boulder
Lieut. Hatten.....Albert McQuarrie

Augustus Thomas' play readily lends itself to the athletic attainments of Douglas Fairbanks. It has been pictured by Arrcraft into a five-reel feature, shown at the Rivoli.

In the hands of some other actor Arizona might have been built to order, with the sole object of giving him opportunities to perform extraordinary stunts. As it is he has been subjected to a number of startling feats into the picture, which at times had the spectators almost gasping.

The picture breeze along at a great rate besides his usual home-play Fairbanks has much real comedy for situations which might otherwise have been dull. Majorie Daw plays the heroine and she is almost as proficient as Fairbanks in daring stunts.

The photography is excellent and all the minor parts are well taken care of.

NEW INCORPORATIONS.

Edelman & Edelman, Inc., Manhattan, electrical business, \$15,000; D. A. Glover, L. and E. E. Edelman, L. 150 Metropolitan Ave., Brooklyn.

Timely Films, Inc., Manhattan, \$25,000; H. B. Freedman, L. A. E. Siegel, 565 West 159th Street, New York.

The Grace Hawthorne Producing Corp., Manhattan, theatrical business, \$100,000; J. W. McCallister, 6 Nassau St., New York.

Here's an Assurance of Consistently Fine Quality Pictures

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—January Fifth—

BESSIE BARRISCALE

In

"ALL OF A SUDDEN NORMA"

—January Twelfth—

WILLIAM DESMOND

In

"LIFE'S A FUNNY PROPOSITION"

—January Nineteenth—

SESSUE HAYAKAWA

In

"BONDS OF HONOR"

Now Playing—"Martin Johnson's Cannibals of the South Seas," Billie Rhodes in "The Girl of My Dreams," and Henry B. Walthall in "And a Still Small Voice."

Robertson-Cole Company
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COAST PICTURE NEWS

Donald Crisp, the director, is playing an important role in a Griffith production. They all go back to the master for a post-graduate course.

The Garrick is now being operated by Claude Halseell, H. P. Caulfield retiring from the leasehold in order to handle his personal picture affairs. Halseell formerly controlled the Victory.

Work on the new Metro studios will be completed by Jan. 1. The stages now being constructed will accommodate ten companies. Ralph C. Godfrey is superintendent of construction.

"Lonsaco Super-Plays" Company has been organized here with J. W. Early as director general. Members of the company are Lillian Hackett, Cresta Carton, Gloria Rare and Clyde McCoy.

First scenes for Mary Pickford's first picture "on her own," were "shot" at the Sunset-Griffith studios in Hollywood recently. The story is "Daddy Long Legs" and is from the stage play of the same name.

J. Wharton Jones, local, has returned from Camp Kearney, where he spent six months as entertainer and nurse. Upon his departure the soldiers presented him with a letter of thanks—not for leaving, but for what he had done for them while there.

PICTURE DEATHS.

J. H. Wright died at his home, Benson, Minn., Dec. 8, of pneumonia. For the last two years the deceased was manager of a picture house in that city.

Los Angeles, Dec. 18.
C. Harold Percival has died of the influenza. He was art director at the Ince studio. A widow survives.

William Wolbert, director in pictures, died of pneumonia following an attack of influenza while with Universal.

Cincinnati, Dec. 18.
Rex Weber, aged 29, picture player (in private life, Frederick Webber), died of influenza in Chicago, where he was a manager of a motion picture concern. He was formerly with the Universal, and more recently managed the ill-fated Five A Studio, a Cincinnati school for teaching students of the silent drama. Interment was at Ludlow, Ky., his old home. A widow, also in pictures, survives.

FORTUNE TELLING SIGN.

The picture wise Broadway crowd got a laugh on one of the rainy nights last week when the sign in front of Loew's New York theatre which announces "See Pearl Shepard in Break the News to Mother, Director Julius Steger—Coming Soon," met with a mishap. The dampness caused some sort of a short circuit and the sign read: "See Pearl Shepard Break Director Julius Steger Soon."

On one occasion previously the sign had a break blowout which caused the lettering announcing "Symphony Orchestra" to read Phony Orchestra.

Sheridan in Detective Serial.

Frank Sheridan, now playing the Scotland Yard detective in "Three Faces East," is considering an offer to create the principal role in a new picture serial which a coterie of downtown business men are about to finance.

In the new serial, based on the life story of a master criminal now doing a long sentence in Sing Sing, Sheridan will play the part of a detective sergeant attached to the Central Office who actually brought about the capture of the real criminal.

Negotiations now pending will be closed as soon as publication rights to the story have been sold.

"Better Ole" Film in January.

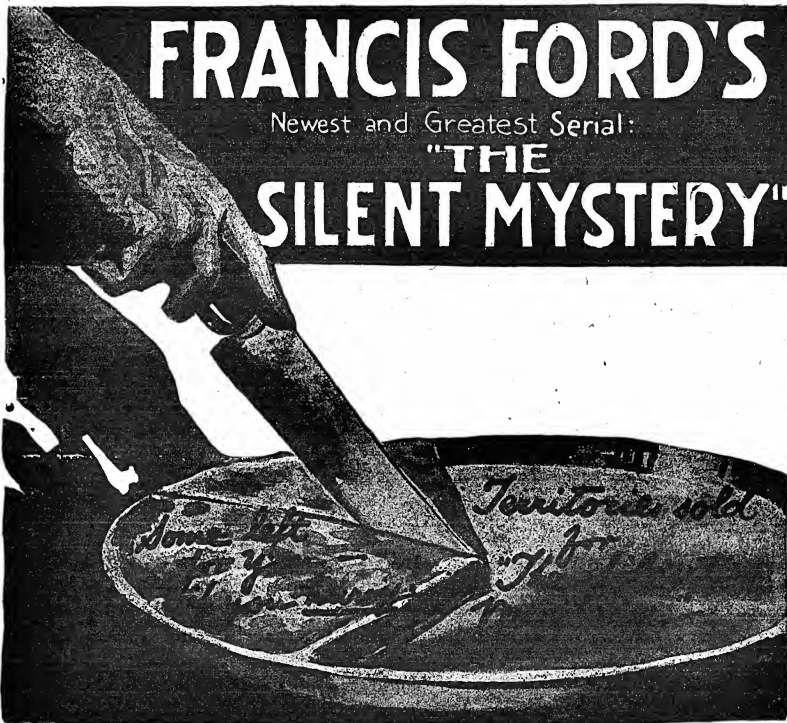
The American screen premiere of the "Bairnsfather" story, "Better Ole," handled by the Inter Ocean, but placed with the World for local distribution, will not be made until some time in January.

Get in on this!

FRANCIS FORD'S

Newest and Greatest Serial:

"THE SILENT MYSTERY"



TERRITORIES SOLD AND PURCHASERS

GREATER NEW YORK, NORTHERN NEW JERSEY—Merit Film Corporation, 126 W. 46th Street, New York.

EASTERN PENNSYLVANIA, SOUTHERN NEW JERSEY—Arrow Film Corporation, 1235 Vine Street, Philadelphia, Pa.

WESTERN CANADA, EASTERN CANADA—Exhibitors Distributing Corp., 221 Yonge Street, Toronto, Canada.

MARYLAND, DELAWARE, DISTRICT OF COLUMBIA, VIRGINIA, NORTH CAROLINA—Super-Film Attractions, Inc., 1209 E Street, N. W., Washington, D. C.

WESTERN PENNSYLVANIA, WEST VIRGINIA—Penn Film Service, Matthew Teplitz, Pres., 938 Penn Avenue, Pittsburgh, Pa.

GEORGIA, FLORIDA, ALABAMA, MISSISSIPPI, LOUISIANA—First National Exhibitors' Circuit, Atlanta, Ga.

TENNESSEE, SOUTH CAROLINA—R. Dean Craver, Charlotte, N. C.

ILLINOIS (Northern), INDIANA, WISCONSIN—R. C. Cropper, Bee Hive Exchange, 207 S. Wabash Avenue, Chicago, Ill.

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42d and Broadway, New York

AMONG THE WOMEN

By PATSY SMITH

Four charmingly gowned women sing and dance at the Palace this week and three portray clever "types" in an unusually good Red Cross propaganda sketch. There are also four lispng men on the bill.

Blanche Ring's blue and silver outfit (hat, wrap and gown) is quite the most delightful of its type seen this season. Her slender, ungirded, litheness must be the envy of many sister artists and will start hordes of them on lim diets and exhausting exercises again.

Lillian Berse, the lovable little flirt of "Sweetie" was attired when last reviewed, and Miss Weston (Kerr and Weston), now with Annette Kellerman, flashed one new frock of cherry silk and silver cloth made similar to her black and white. The top flounce was seemingly unnecessary, giving a bulky look. A dainty silver hat was trimmed with chery.

The versatile diving Venus has added a male impersonator when last reviewed since last season. In her "sunbeam dance" costume she looks like some rare bird. The flare skirt of its shaded rose and white osprey and a huge bustle effect at the back, which meets the ends of the trailing white osprey of the head decoration, carry out the gorgeous bird effect. As usual her diving received the applause demonstration of the act.

Blanche Bates in oyster white floating diaphanous draperies and silver band about head and neck was a glorious "Mother of the World." Cathleen Nesbitt had a good character bit in "The Woman," the gaudy attire of the type portrayed with a red cape, white for scarf and blue dress, answering a double purpose. Suzanne Cobey, was all that was required as "The Girl."

From a woman's viewpoint, the program at the Riverside this week is surely a treat. It might, despite that three male singles score the hits of the bill, be styled "What Women Can Do," were it not infringing on one of the acts, "What Girls Can Do."

A master hand has of a certainty been employed to transform this act since last reviewed. The prolog and tiresome opening have been cut and new lyrics substituted. Miss Warren still registers with her breezy comedy, and Ardelle Cleaves is brilliant and happy throughout. Her new costume is blue and rose velvet brocade with a gold lace cape falling from shoulders down the back, somewhat in the style of the jet cape on her previous outfit. A high gold ornament adorned in her auburn tresses during her violin specialty. The Warren Girls were pretty new dresses of gold lace and turquoise satin. The Morin Sisters were individual hits in the same style, but wore the black dresses for their double. Queenie Dunedin featured "pup and pretty clothes."

Mrs. Gene Hughes, always delightfully natural, filled "When He Comes Back" with little thrills of pathos and comedy. The sketch lives through the personality of the clever actress. In a glorioza blaze, a wide band of dark fur finishing the short, norgette over-skirt and the soft draperies of the waist part untrimmied, she was quite au fait as the young grandmother. Later she was attractively dignified in black velvet, the extreme décolletage outlined with a showy banding of opals and brilliants. The clever little "French type" wore an idealistic creation. The dress was garnished with beaded and seal and lined with silver cloth. The gown, geranium satin crepe, had side draperies of silver lace running perpendicularly from shoulders to bottom of Turkish style, with a sash of the crepe draped the hips, below the narrow pleated finish of the short

bodice, and inch-wide silver ribbon wound around the body in a negligent fashion tying at side of back. A wide silver bandeau gave the charming little party height. The "mother," a tall blonde, was gracefully enveloped in gray chiffon—a touch of our round neck and elbows of sleeves and a steel gray satin girdle. In her emotional efforts, however, one could not tell whether she was trying to laugh or cry. It does not seem quite kind just now, to throw out the impression that French women are vampires—at least all of them—and a party in a box took strong exception to it. Tuesday night, hissing the speech of the "mother" on the avalee velvet trimmed with bands of opalesques around décolleté, finishing in a bow knot at waist line. The most finished and easy working woman I have ever seen in a gymnastic act is the woman with Chas. Magaods and Co. She works in riding breeches, leotards, leggings, leotards, leotards and is forgoing looking like the men.

Winifred Gilgrain and Girls offered a speedy dancing act, similar to many. The costumes are fresh and pretty as are the girls. The Jewick Girls put over good impression with gorgeous metallic cloth and gold brocade gowns. A gold and white strip had a broad gold girdle and gold lace top and another, shimmering, couton had a heavy gold tunic that looked more like bugle beads than spangles.

The woman in the "Bullwags' Birthday" sketch was in a simple black and white lawn house dress and the one in the Walthour Troupe, was a flash in orange silk-draped body, jersey trunks over tights and many ribbons floating from body dress finish. She should do a better cart wheel or cut it out.

More free advertising for Houdini, in "A Perfect 36." When Mabel Normand attempts to get in the small hammock over her berth in a sleeping car, the title sheet writer rings in, "I'll bet Houdini started in one of these hammocks!" The picture commences hopefully with Miss Normand's piquant beauty enhanced by her former youthfulness and the third scene is a variation of a comedy wall papering scene. Such business as putting paper on the wall crosswise of another strip, is far fetched comedy, however, and idiotic extremes spoiled every chance of a regular laugh. Miss Normand, who is given a dress by a prosperous friend, is allowed to wear a good-looking checkered princess affair, quite suitable to the friend (Flora Zabelle), who wears it later, but far too mature for her, with no chance of comedy in it. The sleeping car mixup and the bathing and diving scenes were the only ones that offered an excuse for the picture being released. A real comedy director should be able to do wonders with Mabel Normand—even with an ordinary scenario.

Seena Owen as Mary Lee, the owner of a Beany and Flap-jack Boulangerie, registers prettily in the latest Wm. S. Hart production, "Branding Broadway," but there is little in the picture to satisfy the many admirers of the popular star himself. It gives Mr. Hart an opportunity to wear good looking evening clothes—which must satisfy the curiosity of many fans, who have only seen him in stereotyped western regalia. Also Mr. Hart smiles, laughs and shows hilarious tendencies throughout; rather a novelty, and somehow not as enjoyable as his ferociously angry or pensive moods.

Of all the silly mushy feature pictures I have seen, "Under the Greenwood Tree" is the worst. The picture is a production such artists as Elsie Ferguson and Eugene O'Brien in a production like this. The only probable so-

hanced the dress, white and green georgette. An elaborate costume of tinted opalesques was worn at the finale.

Flo Davis is backed up in most of her numbers with the six dancers, but nevertheless is the hardest, most sincere worker in the show. She also shows the best looking clothes.

Arthur and Anna Cody opened the American bill the first half with some good stepping. Miss Cody's change from neat white, box plaited skirt and rose sport coat and hat faced with blue, to her orange and royal blue outfit was something of a shock. It was entirely too short and only her refined manner repressed the tittering that greeted it. The woman of Barry and Waiman posed at the piano in avalee velvet trimmed with bands of opalesques around décolleté, finishing in a bow knot at waist line. The most finished and easy working woman I have ever seen in a gymnastic act is the woman with Chas. Magaods and Co. She works in riding breeches, leotards, leggings, leotards, leotards and is forgoing looking like the men.

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OHIO FIGHTING "KILJOYS."

Cincinnati, Dec. 18.

True to prediction, the prohibitionists, having voted Ohio "dry" by 25,000 during the absence of 200,000 soldiers, are now seeking to enforce the Sunday closing law against theatres and baseball exhibitions. The Associated Film Exchanges of the Cincinnati Chamber of Commerce are preparing to wage war against the "Kiljoys." They have sent notices to all members to attend a series of meetings, at which plans for defense will be made. The baseball interests will also arrange to combat the movement, although no steps in that direction have been taken.

Under the direction of the Ohio State Screen League, organized in Cleveland, meetings are being called in all parts of the State. Exhibitors and film producers are back of a plan to organize for the anti-Sunday-closing fight. The first step will be an effort to have a bill passed to counteract the Sunday-closing law now on the statute books.

The Anti-Saloon League is said to be back of another crusade just launched in Ohio, to prohibit the use of tobacco. Since prohibition legislation is now before the legislatures of many states, As the Anti-Saloon League officials will lose a large source of revenue when national prohibition goes into effect next July 1, they must turn to other fields of legislation to keep the "pork barrel" filled. Thus far the tobacco men have failed to realize their danger. The aim of the anti-tobacco forces is to prohibit the growing of the weed, which is the most effective means of doing away with its use.

LOSES SUIT AGAINST RIALTO.

The suit brought by Beatrice Cleveland against the Rialto Theatre Corporation for the recovery of damages for personal injuries sustained by the plaintiff, in the Rialto Theatre, Jan. 28, 1917, was dismissed with costs to Mrs. Cleveland, amounting to \$91.45 last week.

The plaintiff alleged that the crowded condition of the theatre, due to negligence on the part of the employees, caused her precipitation down the first balcony, with the resulting injuries to her arms. The defense held that the evidence adduced by the plaintiff failed to show her freedom from contributory negligence.

In their acting the way they do is that the director dropped a love tablet in their coffee each day before the scenes were pulled. There was giggling and even laughing in various parts of the house, while the hypnotic love at sight acting was in progress. The only details I can remember are Miss Ferguson's pretty hair, an elaborate peignoir, a fancy dress and a defense held that the plaintiff being bound, gagged and tied to a tree for possession of her tawdry jewels. Hero of her Dreams was not even allowed to save her—she had to be released to go and save him. If he had been a ribbon clerk instead of the wealthy owner of the adjoining estate, it might have turned out more naturally.

IRVING BROOKS
"FLINT"HOUDINI SERIAL
Direction, BURTON KING

JACK CUNNINGHAM

Staff Writer Robert Branton Studios,
Los AngelesRecent Releases for Herculac, Koonan,
Glaum and Kerrigan

MOVING PICTURES

VITA'S RETRENCHMENT

Vitagraph is due for a shakeup around the first of the year, so the rumors have it. Since the recent withdrawal of Walter Irwin and the proposed trip of Albert Smith to Europe, many of the present attaches are wondering if their heads are to be lopped off.

The banking interests responsible for Vita's continuance are going over the books, with a retrenchment policy almost sure to be installed New Year's.

AARONSON ON GOLDWYN STAFF.

Goldwyn Distributing Corp. has secured A. S. Aaronson, general manager of Regal Films, Ltd., of Canada, who resigns to become resident executive head of one of Goldwyn's most important divisions, consisting of four offices.

For the past three years Mr. Aaronson has been associated with N. L. Nathanson in the theatre owning and distribution enterprises of the Regal organization, with home offices in Toronto and branches in six cities of the United States. Prior to going to Canada Aaronson was associated with World Film in New York.

TICKET TAKER ACCUSED.

Patrick Hilson, ticket taker for the Majestic at St. Nicholas avenue and 185th street, was arrested and held in \$300 bail for trial in Special Sessions. Hilson is accused of taking tickets valued at \$3.23, which he is supposed to have returned to the treasurer of the theatre, who resold them.

The management of the theatre claims that the practice has been going on for more than a year and that upwards of \$900 in tickets have been handled this way.

Hilson was bailed out.

EXHIBITORS' CLUB.

At a recent meeting of the New York Exhibitors' League a plan was formulated for the building of a clubhouse. The Exhibitors' Club, the proposed title, is to be for purely social purposes.

Over a dozen members offered to subscribe \$100 each. It was decided \$5000 must be promised by the end of this month.

Morris Needle was appointed treasurer of the fund with Lee A. Ochs, John Manheimer, Max Oestricher, Ike Hartstall, Chas. O'Reilly, Chas. Haring, Louis Bleumenthal, Al. Harts, Chas. Steiner, Sam Rohnheimer, Sol Coleman, Wm. Hilkemeir and Morris Needle subscribing as charter members.

KLEINE'S SPECIAL PLANS.

George Kleine is going to devote all of his future activity to the production of "specials" entirely. He has a few five-reelers on hand at present that will be released through the General after Jan. 1, but the five-reel feature will be incidental rather than the rule with the Kleine product in the future.

Miles F. Gibbons is now the sole New York representative of the Kleine System and making his offices in the General's exchange suite in the Godfrey building.

ROLAND WEST'S PICTURE PLANS.

To fill in between his future legitimate productions, Roland West is arranging to direct four photoplays a year. Negotiations are pending for their distribution through one of the larger releasing organizations.

It is understood West has Jewel Carmen under contract as star of his film productions and will also feature her in the legitimate theatre.

Select will probably distribute the West pictures.

MUTUAL-AFFILIATED NOW 100%.

C. C. Pettijohn, returned from Salt Lake City last week, has closed the details of the formation of the Exhibitor Unit which will give the company 100 per cent. representation in the United States and Canada. Mr. Pettijohn is the general counsel for the company and a general meeting will be called of all of the directors now that he has returned to New York.

ZUKOR GOES TO COAST.

Adolph Zukor left for the west on the 20th Century Wednesday. After spending Christmas with relatives in Chicago, he will continue on to the coast, remaining away about one month.

While west Mr. Zukor will consult with Messrs. Griffith, Ince, De Mille, Sennett and other Paramount directors as to plans for the coming year's productions.

TALMADGE REISSUES POPULAR.

Triangle's reissue of Norma Talmadge pictures are reported to be doing an enormous business. Most of them were never shown in the popular priced houses and are therefore as good as first runs in those places.

In "The Red Lantern," Nazimova's forthcoming feature, the setting will be Chinese, in contrast to her last picture, in which she appeared as a Bedouin girl.

**When a Mack Sennett
Is On the Screen**

"DON'T laugh in my ear." "That Cross-eyed boy will get out of that kitchen if he knows anything."

"Look out! The pipe—the water pipe."

"That's the girl—going to dry him on the stove." "Well, what do you think of that?" "Wonder they don't break their necks." "Look who's here!" "The life of the party. I didn't know Coney Island was open. Some bathing suits." "Good stuff. A laugh a minute."

"Guess that Paramount-Mack Sennett name means something when it comes to giving you laughs."

"You bet! Wonder how soon they'll show another?"

Let 'em rave, Mr. Exhibitor, let 'em rave! What do you care HOW much noise the folks make as long as Paramount-Mack Sennett Comedies continue to play to capacity business.

FAMOUS PLAYERS-LASKY CORPORATION
INCORPORATED IN NEW YORK
NEW YORK

Meeker Succeeds Feist with World.

PROPOSED PICTURE PROJECT TO ALLY LEGITS TO TRADE

Scheme of Famous Players-Lasky Co. to Draw Legitimate Producers Into Combine Covering Film Rights on Important Plays—Theatrical Men to Share In Profits—Plan Has Far-Reaching Effect.

Whether by way of reprisal against the First National Exhibitors' Circuit or merely as a move to extend its activities, the Famous Players-Lasky Co. has made overtures to practically all the legitimate producing managers, feeling them out on a proposition to guarantee the producers against loss and in return receive one-third the profits and also get for nothing the film rights to the various plays.

In other words the legitimate managers, by such an arrangement, would be guaranteed against loss and be assured of two-thirds of any profits that might accrue.

This would necessarily give Famous Players-Lasky the call on all film rights to important plays. A. H. Woods was also made an offer of \$300,000, as advance on prospective film productions of Wood's plays. Famous to have such rights for a period of five years. Woods refused, saying it was worth \$500,000. Other firms approached are Cohan & Harris, Oliver Morosco, Arthur Hopkins, the Shuberts and William A. Brady.

BRENON'S IDEAS CHANGED.

Herbert Brenon is back in New York with his ideas on humanity completely changed about. The reversal came, says Mr. Brenon, through his experiences at the French front. He was at the front as one of the one hundred civilians only given that permission by the English government. Nothing counts at the front, says Mr. Brenon, but the man.

Mr. Brenon went abroad nearly a year ago to make a big feature propaganda film for the British Government. Several accidents, reported when occurring, retarded the final completion. It was but recently, after finishing it, that the director could leave for his home in New York.

So many changes have taken place in the American film industry, says Mr. Brenon, he is somewhat perplexed to understand it all. Several proposals were received by him almost immediately after landing, but he has reached no conclusion as to the future. America as a field for English made pictures is not so bright as to the American idea over there and perhaps with an American starred in them, is occupying his thoughts just at present.

ABRAMS TELLS WHY.

Hiram Abrams, vice-president of Famous Players-Lasky, and B. P. Schulberg, vice-managing director, have resigned to form their own organization.

When requested by a VARIETY representative for an outline of his immediate plans, Abrams said: "After many years of association with Paramount and Famous Players-Lasky, filling the highest offices within their bestowal, I found I had rendered the corporation the greatest service within my power and that I had reached the ultimate of usefulness to a company which was limited in its further opportunities for individual effort because of its long established policies and the restrictions that naturally follow the safeguarding of a big investment."

"My personal aspirations and possi-

bilities of individual effort require a new and unhampered outlet. I have always contended, within my former company's councils, that it was imperative to weld a stronger link between producer and exhibitor, and it is my purpose to direct myself immediately to this important sphere of activity. From this point I cannot say where these efforts will terminate, but I am confident that many radically important developments will ensue. I am leaving for California immediately and will postpone any detailed announcement until my return."

Famous Players-Lasky this week announced a number of changes in its sales force. S. R. Kent, formerly associated with Mr. Abrams in the Administrative Bureau at the home office and recently branch manager at Kansas City, has been appointed special representative to exchanges; also Fred C. Cresswell in a similar post, formerly sales manager at the Chicago office. The Cresswell promotion also moves up W. R. Scates, who now assumes full charge of the Chicago office.

UNITED LINING UP RELEASES.

At the United Pictures offices this week arrangements were made for the bringing to New York of the second of the Dustin Farnum subjects, "A Man in the Open," which reaches the public screen in February. Farnum's "The Light of Western Stars" is to be distributed in January at the same time the United turns loose the Kitty Gordon picture, "Adele." Miss Gordon has made headway on her second United subject, which, while untitled, is adapted from a scenario by William Anthony McGuire.

Florence Reed's United feature, completed, may be released under the title of "The Call of the Heart," although there were indications Tuesday that this might be changed before final release. Miss Reed is now reading script relative to picking the second United subject.

At the United offices this week was Lee Ochs, who has been away three weeks quite ill. His condition is now regarded as normal again. Mr. Ochs recently returned from an extended trip to the western coast and overtaxed his strength.

HALL'S 10-20-30 RELEASES.

The Frank Hall interests (Independent Distributors' Corporation and Film Clearing House) this week tackled another feature on to their list, the Lieke-Bert Hall subject, "A Romance of the Air."

The Hall offices are fast lining up the series of features that will play the "ten-twenty-thirty" plan of distribution. The subjects thus assigned are booked for either \$10, \$20 or \$30, according to the classification of the theatres and towns.

The first is "Her Mistake," the Evelyn Nesbit picture; the second is the Stuart Blackton picture, "Life's Greatest Problem," the renamed "Safe for Democracy" subject, while the third as now set will be the Bacon-Baculis feature, "A Woman's Experience." All of the publicity for the Hall pictures is being handled by Hopp Hadley.

BRADY JUDGMENT REVERSED.

When the judgment for \$1,000 by the K. & R. Film Co. against William A. Brady was reversed last Friday, in the Appellate Division of the Supreme Court, it granted the film company the right to appeal.

The action is a result of the alleged cancellation of the booking of the plaintiff's film, "The Masque of Life," two years ago. The picture had been contracted for exhibition at Brady's Playhouse in Wilmington, Del., on a 50-50 basis. The K. & R. was to furnish the operator and the print, Brady's manager to do the rest.

Upon the operator's arrival at Wilmington the first day the manager of the Playhouse informed him "The Cohan Revue" was booked there for the week.

The picture concerned sued for \$1,000, alleging it had been damaged to that extent owing to the enforced idleness of the film for that week. The case was tried in the Municipal Court, at that time O'Brien, Malevinsky & Driscoll acting for the plaintiff. The K. & R. Film Company was awarded a judgment for \$1,000.

A peculiar point of law was involved since it is well known that profits are not recoverable because they can seldom be proven. The court decided in favor of the plaintiff.

Brady appealed and the case was argued before Judges Finch, Pendleton and Lehman last May. Decision was reserved until October of this year, with the result that the judgment was reversed. Justice Finch, who was the only one to affirm the judgment, advised a method whereby the jury decided the judgment amount. The decisions of the other two judges defeated his proposition.

The Court granted the plaintiff the right of appeal.

CAPITAL'S POLICY DARK.

Just what the policy of the Capital Theatre, now nearing completion at 51st street and Broadway, is to be is being kept a secret at present. The general intimation in the past has been that the house would play a picture policy along the lines in vogue at the Rialto, Rivoli and the Strand, but during the last week there have been a number of rumors that that policy will not be followed at the house after all.

Several people more or less in the "know" regarding the future of the Capital state that when the announcement of the policy is made it will come as a distinct surprise to a number of people.

It is quite possible that the house may develop into a very strong opposition for the Winter Garden across the street from it. There has been some talk that a number of important elements that will be something of a cross between the Winter Garden's, that at the Hippodrome, and the spectacular things that Morris Geat has been doing in the way of "The Chin Chow" may be ultimately presented at the Capital.

During the week there was a rumor that Arthur Voegtlin was to be associated with the theatre when it is opened, but this was denied by Mr. Voegtlin, he stating he had not been approached regarding the project.

JACK WILSON RETURNING.

Los Angeles, Dec. 18. Jack Wilson, the vaudeville comedian, is understood to be on his way to this city, to again assume the personal representation for Kitty Gordon in pictures.

Mr. Wilson, while representing Miss Gordon here, sided with the director when he objected to a gown worn by Miss Gordon in a studio scene. Miss Gordon resented Mr. Wilson's opinion and the latter left immediately for the east, with the intention of returning to vaudeville.

N. A. M. P. I.'S PRESIDENT.

At the main offices of the National Association of the Motion Picture Industry this week it was stated by attaches that there was no official knowledge there that William A. Brady had resigned from the presidency. Information as to his withdrawal and the action to be taken regarding a successor the N. A. M. P. I., through the executive committee, stated the matter was covered by the by-laws, which provided that the executive committee, of which Walter Irwin was chairman, would fill any vacancy occurring in the official ranks.

Brady is on public record as having resigned, with the general business of the association conducted by Executive Manager Frederick H. Elliott.

According to a member of the association this week there isn't the slightest chance of the N. A. M. P. I. being dissolved, and that with any change in the presidency that a reorganization might come, but that would be all.

The last regular executive session of the association was held in November, with the next one scheduled for February 14, when Brady's successor will be named.

SELIG SELLS LIBRARY.

A purchase was consummated this week which has Selig turning over to the Robertson-Cole Co. 400 books, plays and stories, a collection which has taken Selig years to make.

SUNDAY SHOW TEST.

Binghamton, N. Y., Dec. 18. The attorneys for the Symphony Theatre Co., Inc., of Binghamton, are seeking to make a test case of an injunction issued Aug. 26, 1914, by Supreme Court Justice McCann at Binghamton, in the suit brought against William R. Ely individually and as mayor of the city of Binghamton, Mason Lowell individually and as commissioner of police of the city of Binghamton and against the police department, and was served Sunday upon Chief of Police Cronin.

The Star and Symphony, picture theatres, opened Sunday afternoon and evening to the public. Since the injunction secured from Justice McCann, Judge Lyon issued an opinion in Albany County, as member of the Appellate Division, which was concurred in by a majority of the other members of the Division, which held motion pictures shown on Sunday to be illegal. Last year a similar case arose at Schenectady when an appeal to the Appellate Division brought forth the same ruling. An appeal to the Court of Appeals was abandoned by the appellants before a decision was reached.

It was stated by a representative of the public, that since the injunction of which are owned by Symphony Theatre Co., that this action, which is taken as a test case, is not brought on the advice of any Binghamton attorney, but on the advice of the New York City attorney for the New York State Motion Exhibitors' League.

Ithaca, N. Y., Dec. 18.

Petitions to be presented to the Common Council asking that the theatres of this city be allowed to give picture shows on Sunday are now in circulation. Hundreds of signatures have been affixed and the papers will probably go to the aldermen at the next council session.

Judgment Against Lillian Walker Corp. Baumann & Co., furniture dealers, secured judgment for \$166.62 against the Lillian Walker Picture Corporation and Lester Park, president, for money due on rental. The defendants' counsel failed to appear and the judgment was entered by default. L. J. Gold appeared for the plaintiff.

40,000,000 FILM BOOSTERS UNDER GOVERNMENT'S PLAN

**Department of Interior Plans 100 Per Cent. Americanization
Via Screen. Will Boost General Releases Helping
Propaganda. President Wilson's History
May Form Part of Scheme.**

The Government is going to press agent pictures. That is, good pictures that are furthering a certain form of propaganda the Government officials wish promulgated at this time. The campaign for the 100 per cent. Americanization of the population is to be conducted largely through the medium of films. Those working out the details of the course to be followed will pay especial attention to productions of general releases that may assist in the mission that they have in mind.

Herbert Kaufman, director of Publicity of the Department of the Interior, is now a permanent fixture in Washington. He has developed a plan whereby, with the co-operation of the Bureau of Education, 2,000,000 school teachers of the country will be informed of what is desirable propaganda in film form and they in turn will recommend pictures to their pupils. It is estimated that the 2,000,000 teachers will transmit the message to at least 40,000,000 scholars, who will in turn carry the message to their parents.

The pictures that will particularly be taken notice of will be those that depict the rise of the average immigrant after his entry in this country. The Government officials are not looking for straight out educational material, but state that they prefer the romantic film tale and it will carry the message with greater force to the foreign mind.

The Department of the Interior hopes with the aid of pictures of this sort to wipe out the "Little Italys," the "Ghetos" and the various other colonies into which the immigrant to this country naturally drifts the very moment of his arrival on American shores. A special drive will be made for foreign titles for use in certain sections of the country so that the propaganda may be driven home in the native tongue.

There will also be a special drive at the same time to standardize the text books in the schools. Heretofore the text books for state schools were purchased by the various state educational boards and through this means a sectionalism has been driven home in the study of history. This it is hoped may be eliminated through the medium of one approved form of history of the United States of America.

Some time ago there was a project to

film President Wilson's "History of the American People" which was to have been used for educational purposes, after having first been distributed as a two reel serial over a period of about 18 months. It seems to have fallen through, but it is possible the Department of the Interior may take steps to revive the plan and adopt the picture to its own usage providing the President will give the necessary permission in connection with the publication rights which he disposed of to a large firm in New York. The Wilson history covers a period up to 1908 and it is quite possible that the President might write the events of the last 10 years, beginning his work up to date, including the war.

COAL SAVING CAMPAIGN.

At the request of the United States Fuel Administration, a coal saving campaign is announced by the Conservation Committee of the N. A. M. P. I., which will cover the northeastern section of the country.

Trailers are to be used to help boom the fuel saving policy. The channels will be the news weeklies, Universal, Pathe and Gaumont.

The committee comprises Marcus Loew, chairman; P. A. Powers, Ben S. Moss, Samuel Rothapfel, William Brandt, Sydney Cohan, Albert Lowe, Gariel Hess, Harry Crandall.

HARRY GARSON'S STATEMENT.

Harry Garson has stated to VARIETY's Los Angeles representative he is not negotiating with First National for Clara Kimball Young, but claims Miss Young's contract with Select has been broken. This Select denies emphatically.

FLU REVIVAL HARD BLOW.

The revival of the epidemic in certain sections of the United States has hit most of the film concerns pretty hard, as it came just as they were "getting their wind" after the blow struck them by the enforced shutdown.

It is reported many are now sacrificing their foreign rights for 50 per cent. of their value in order to secure cash.

SPECIAL WRITER FOR STAR.

Quietly and without any public announcement, William Fox in the past week has put into actual operation a scheme which promises to revolutionize existing methods in the scenario end of the picture business. Under the terms of a contract Fox has made with George V. Hobart, the playwright is to deliver 12 original stories for adaptation to the screen within as many months. Each story is to be a suitable vehicle for William Farnum, for whom Hobart will write exclusively.

As far as the records show this is the first instance, since the early days of the picture business, of an established author's writing original stories for the screen, the present procedure being to buy the picture rights to published stories or produced plays.

The price Hobart is said to receive for each of these stories is in five figures, the total for the twelve being an independent fortune. In addition to the cash price, it is said, Hobart will receive further sums in the form of royalties based on the earnings of the picture. Under these conditions it is possible for the successful photoplaywright to make almost as much out of a successful picture as accrues to the author of a successful play.

According to a persistent rumor in film circles Hobart is only one of several known playwrights whom Fox is planning to do business with along similar lines. The first of the Hobart stories has been completed and has met with the approval of both Fox and Farnum.

SMITH GOING ABROAD.

Albert E. Smith, president of the Vitagraph, has practically completed plans for a hurried trip to Europe. Mr. Smith is an Englishman. He intends to show French and English producers the kind of pictures that will make the people line up at the box office.

Mr. Smith will be gone about four or five months.

Hale Hamilton Narrowly Escapes.

Hale Hamilton has arrived at the Metro studio in Hollywood after passing through a train wreck near Aberdeen, S. D.

The victims of the wreck were in their sleeping berths. Hamilton was playing cards when the crash came. He was thrown to the floor and only slightly bruised.

STUDIO IN NEW HAVEN.

Harold J. Binney has located his studios at New Haven, Conn., having been invited to do so by the officials and citizens of that city, in an endeavor to boom the town.

The studio—a remodeled building in the heart of the city—is a larger indoor area, measuring 57 by 132 feet, and 30 feet high.

FAIRBANKS NOT SIGNED.

Los Angeles, Dec. 18.
Douglas Fairbanks has entered into no agreement with any person or corporation, relative to his appearance in pictures, following the expiration of Fairbanks' present agreement with Aircraft. This statement was authoritatively made on behalf of Fairbanks yesterday.

It was in answer to reports circulating in New York Fairbanks had closed or was about to close a contract with another film maker, with the First National mentioned.

Dennis F. O'Brien, the New York attorney, who is counsel for Mr. Fairbanks and a number of other prominent film stars, has been in the city conferring with Fairbanks.

\$10,000 FOR "NAUGHTY WIFE."

Famous Players-Lasky has bought from Edgar Selwyn the film rights to "The Naughty Wife," paying \$10,000. It will be utilized for Marguerite Clarke. They have also paid Selwyn \$5,000 for an idea for a scenario and are paying his expenses for a trip to California.

GOOD "WEEK BEFORE CHRISTMAS"

Exhibitors in Greater New York report a larger pre-Christmas business than ever in their history.

BOGUS CHAPLIN FILM.

The Federal Trade Commission is examining the complaint of Charles Chaplin against Hugo Frank, also known as Hugo Maienthan, for handling and vending a spurious Chaplin film, issued by Frank under the title "Present Arms," an alleged counterfeit of the latest Chaplin "Shoulder Arms." Nathan Burkan is counsel for the plaintiff.

WALTER IRWIN OUT OF VITA.

Walter Irwin is out of the Vitagraph offices, his duties have been assumed by Joseph Quinn.

The report is that Irwin was drawing around \$30,000 a year. With Albert E. Smith's stipend of larger proportions, these two salary items alone cost Vitagraph around \$100,000 a year.

GENERAL AND RED CROSS FILMS.

Frank Tichenor, general manager of the General Film, in commenting on the plans of the organization for the new year, stated that General would maintain its present pace of distribution.

Referring to the distribution of the Red Cross pictures, Mr. Tichenor stated that General would continue to handle them, but that it was not the purpose of the Red Cross to make any money out of them, but rather to show the people of the United States in what manner the millions subscribed by them were being expended.


THE CANDY KIDS OF VAUDEVILLE



Parish and Peru
THE ACME OF VAUDEVILLE

Rome, Italy, Oct. 20, 1918.
In the Bercho Vecchio, Rome, are some of the most voracious-bonhommes to be found in the world, and in St. Peter's and the Vatican, two blocks distant, are to be found vast wealth in gold, silver and precious stones. Such is life.

EDWARD MARSHALL
CHALKOLOGIST
CAPITAINE ARISTOCRATE
Direction, GEN. DIAZ



We're singing on the Christmas stage
So Santa Claus may hear
And bring you all the good things
We've stored for you this year.

MAE AUBREY and ESTELLE RICHE
Songs and Dances
New and Exclusive
Direction: FRANK DONNELLY
Has. L. C. Bldg., Philadelphia

The first American newspaper was published in 1696. What a wonderful institution the American press has become.

THE GABBERTS
America's Ingenious Athletes
have made comparative advances in the realm of up-to-the-minute vaudeville.

When I'm in New York City I always have the grandest time. I hide the noodle soup at Wenig's in 45th Street, get all of my cigars at Sam and Abe's Palace Cigar Store right next to Wenig's. I give them a quarter and always get a dollar's worth of smokes. I live at the Palace Hotel and work at the Keith theatres. What could be sweeter?

My daughter Rita wrote the above; it don't sound good to me, but I am an indulgent father so let 'er go.

STAN STANLEY
the Audience Plant who grew into such a pretty flower.
MORRIS & FEIL, Gardeners

The Creator of




SCOTT MOORE
in "WHERE THINGS HAPPEN"
Orpheum Circuit
JIM

Opening on the Orpheum Circuit
Jan. 5th.

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

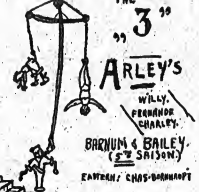
FRED DUPREZ



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Americans
SAM BAERWITZ
1430 Broadway,
New York.
Europeans:
JULIAN WYLLIE
8, Little St.,
London, W. C. 2.

DOLLY
GREY
and
BERT BYRON

THE "3"
ARLEY'S
WILLY, FREDDIE, CHARLEY
BRUNUM & BAILEY
(27 STRIPES)
ENTERTAINERS / CHAS-BARNETT



JIM and MARIAN HARKINS
This Week (Dec. 16):
Orpheum, Minneapolis
Next Week (Dec. 23):
Orpheum, Winnipeg
DIRECTION
NORMAN JEFFERIES

ROXY LA ROCCA
Wizard of the Harp
Care of Daw's, 17 Green St.,
Charing Cross Rd., London, W.C.

LISTEN! The Moment I hoped
OFF THE "CHOO CHOO"
It started to Rain.
Then the RAGGAGE got lost!
REHEARSAL—"All Wet!"
Assigned
"Next-to-Opening" spot
did a
"Standing, Sitting, Standing"
the first show but at night
"Gleaned 'Em"
JIMMY LYONS
Moss Tour
Seventh Week
Direction, MARK LEVY

What Kind
of an Agent, did you
send me to—
Brings me East, and for 3 weeks
he's been practicing
MONOLOGUES ON ME
If things keep improving, will
Have to close with "Liberty Bell!"
"Pony Boy" for Bows
LES MERCHANTS
Loew Circuit Direction, MARK LEVY

BILLY DALE
AND
BUNNY BURCH
BOOKED SOLID
ORPHEUM CIRCUIT

MR. FLO
BRENDEL AND BERT
in
"Waiting for Her"
Direction, R. BART MANUQUE



'Twas Christmas day in the blue house, and the dog all belated "DOGS" of the stage.
"OSWALD"
F. B.—Follies and Wicks write: they have a cute "little lady dog" and if it wasn't such a "pam," they would "marry" it. They are also like that canine staff. You can't tell about "women."
OSWALD

APPLE SAUCE
Arrange and Season to Suit Taste
Certs.—"We do begin our meal!"
Bob.—"So they won't catch the 'Fits'!"
Chris.—"Could you suggest a good name for an actor?"
Bob.—"Yes, 'Percy Verano.' They quarantined the name master for 30 days."
Chris.—"What seemed to be the ailment?"
Bob.—"Consumed ails."
Chris.—"The manager says we're a couple of real brutes."
Bob.—"Sure, we are, in the 'old' 'half' the audience till they don't 'hear' it, then come out above par."
MERRY XMAS
IT'S THE BUNK
XMAS WEEK:
CHESTER, PA., and HAGERSTOWN, MD.
KNAPP and CORNALLA

ETHEL VAUGHN
Somewhere in Australia
Playing in
"SAMPLES"
The Big London Revue
TIVOLI CIRCUIT
After one year's continued success, will leave soon for South Africa.

"A Mite of Mirth"
Little Jerry
The Biggest Little Singer
2nd Vanderbilt Direction, C. W. Nelson



GEORGE HARADA
WORLD FAMOUS
CYCLIST
1710 Claybourn Ave.
Chicago, Ill.



Pauline Saxon
SI PERKINS'
KID

THE FAYNES
Fuller Tour, Australia

Personal Direction,
HENRY SHAPIRO

FRANK BROWNE
—AND HIS XYLOPHONE—

Touring
ORPHEUM CIRCUIT

VARIETY

JOHNNY BURKE

"THE RAGTIME SOLDIER"

PROVED TO BE

**The GREATEST COMEDY SINGLE
IN VAUDEVILLE**

**HELD OVER for a SECOND WEEK at
KEITH'S PALACE, NEW YORK**

**THIS WEEK
(Dec. 16)**

**NEXT WEEK
(Dec. 23)**

VARIETY

VOL. LIII, No. 5

NEW YORK CITY, FRIDAY, DECEMBER 27, 1918

PRICE 25 CENTS

~ GREETINGS FROM ~

ELSIE JANIS

in "HULLO AMERICA"



UNDER THE
DIRECTION
of
SIR ALFRED BUTT

~ PALACE ~
THEATRE ~
LONDON

GREETINGS OF THE SEASON

H. B. MARINELLI ATTRACTIONS

THE FOLLOWING WISH THEIR FRIENDS MANY HAPPY RETURNS

LANGDON McCORMACK'S
"THE FOREST FIRE"

MLLE. NITA-JO
"LA GIGOLETTE PARISIENNE"

NADJI
"THAT GIRL"

WILLARD
"THE MAN WHO GROWS"

MARTYN AND FLORENZ
"AT THE TENNIS COURT"

PAGE, HACK AND MACK
"WAIT FOR THE FINISH"

OLYMPIA DESVALL
THE MOST PRETENTIOUS TRAINED ANIMAL ACT
IN VAUDEVILLE

THE VAN CELLOS
"FOOT FEATS"

LANGDON McCORMACK'S
"ON THE HIGH SEA"

DIANE AND RUBINI
"THE FRENCH CHANTEUSE AND THE SWEDISH
VIOLIN VIRTUOSO"

HELEN JACKLEY
"THE SENSATIONAL GIRL"

THE BRADS
"FUNNY CAPERS"

KITNER AND REANEY
"AN OCEAN EPISODE"

PALLEN'S WONDER BEARS
THE ACME OF PERFECTION IN ANIMAL
TRAINING

THE LITTLEJOHNS
THE WORLD'S ORIGINAL AND ONLY DIAMOND
JUGGLERS

CHAS. R. SWEET
"THE MUSICAL BURGLAR"

VARIETY

Vol. LIII, No. 5

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NEW YORK CITY, DECEMBER 27, 1918

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BLANCHE BATES' RED CROSS PLAYLET LEFT WITH DEFICIT

**Last Week's Charity Engagement at Palace, New York,
Resulted in Net Loss for Operation—Miss Bates Talks
of Benefits and Other Things—Mentions Y. M.
C. A. Attitude Toward Stage Women's
War Relief.**

Blanche Bates completed a week last Sunday in vaudeville at the Palace theatre, New York, in aid of the Red Cross Drive. The object of her appearances was to deliver a message of the Red Cross to approximately 25,000 people during last week at the Palace. Her vehicle was a sketch entitled "The World Mother," written by John Murray Anderson and Anna W. O'Ryan.

Sunday, at the end of her engagement, Miss Bates was in a mood to discuss charity in general, and the stage and the actor in particular as a part of the American victor in the world war. Perhaps there is nothing more forceful than a recapitulation of the figures of the production of "The World Mother" to graphically portray just how far charity goes. The authors were the only people connected with the production that waived their royalties when they were tendered on Sunday night.

When Miss Bates decided to act as a herald for the Red Cross cause, she went to Martin Beck on Tuesday prior to her premiere at the Palace and delivered a manuscript of the playlet she proposed presenting. Otherwise Miss Bates had nothing except her determination to do the task completely and effectively. It was agreed between she and Mr. Beck that he would pay \$1,500 for the sketch for one week at the Palace. Then Miss Bates started to engage a company. Those who would have been willing to assist her in the playing without remuneration were not available and she was obliged to engage a company under salary for the week. All of the members of the cast did not insist on pay, but as long as two members (who were English) stipulated they would have to be paid, Miss Bates concluded it would be unfair to the Americans in the organization not to pay them and as long as the various union stage employees, which were necessary to the act were securing payment for their labor, she would pay all people concerned in the production.

There was in her mind a hope that out of the salary received something might be left over to go to the Red Cross cause. Just how she was in error is shown in the tabulation of the expenses.

The \$4366 loss will come out of Miss Bates' own pocket, in addition to the two weeks' time she devoted to the production of the playlet. Also she gave the use of her car for all the needs of the production. The salary

"The theatre was one of the most potent contributing factors to American victory in the world war."

PRESIDENT WILSON.

(Statement by the President to Miss Blanche Bates.)

was \$1,600, gross and gross disbursements, \$1,643.66. All of this must not be construed as a wall on the part of the star against the Palace management not paying her enough. When she accepted the contract for the Palace, Miss Bates believed the plea of charity would make it possible for her to produce the offering without any cost whatsoever; she thought there were others quite as unselfish as she, and ready to give for the Red Cross, which has undoubtedly given to the boys over there who were giving their all. Subsequent events established Miss Bates figured wrongly.

The rental of the set at \$150 is not exorbitant, but when one considers she was charged \$35 for a siren effect and \$65 for an aeroplane effect under a rental for one week, it seems only right and proper that there should be checking up.

All of which leads to the conclusion the player gets pretty much the worst of it when it comes to benefits and charity.

Now that the war is over, Miss Bates has decided views on the benefit performances which are the result of her observations of the war work done

(Continued on page 155.)

SENDING CIRCUS ACROSS.

For the first time in almost a decade, Europe will be invaded next year by a big circus, according to the present plans of John Ringling.

The idea is to present over there the combined Ringling Brothers and Barnum and Bailey show, with the opening date in London at the Olympia Dec. 26 (Boxing Day), 1919. The date laid out for the London showing is six weeks and that is to be followed by a similar date in Paris. No statement has been made as to whether the combined shows, as they are to be presented here next season will be taken across intact.

It is to arrange details for the circus that Charles Bornhaupt is going abroad. There is some delay over passports, and the fact that John Ringling vouched for Mr. Bornhaupt, apparently substantiates the reported foreign booking of the combined shows. The Ringlings shows have never ventured abroad, but the Barnum and

A. E. A. AGAINST "SUNDAYS."

The Actors' Equity Association goes on record as being in accord with the Church Federation of Indianapolis, which is battling managers and city officials for prohibition of legitimate attractions in Indianapolis on Sunday.

The A. E. A. states that it takes no sides from a religious point of view, but that it is irrevocably against Sunday shows from a hygienic attitude, claiming that artists should have one full day's rest during the week.

ASKING \$36,000 FOR PITT.

Pittsburgh, Dec. 23. The Fort Pitt is on the market with the asking price \$36,000 annual rental. Neither of the big circuits is bidding for the house, which has been conducted by William Moore Patch for several seasons. The Shuberts have been booking the attractions into the theatre. They, however, do not want the house because of their leasehold on the Alvin. The Nixon is the Klaw & Erlanger house.

A bid of \$25,000 a year for the house has been turned down.

REMARKABLE ELOCUTIONIST AT 80

London, Dec. 23. The actors' fund matinee at His Majesty's resulted \$11,500. The King, Queens Mary and Alexandra, the Princess and a distinguished audience were present.

The wonderful elocution of Sir Squire Lady Bancroft although nearly 80 years old, was a powerful object lesson to modern artists.

"BUY" FOR "LISTEN LESTER."

The hotels bought for "Listen Lester" before that show opened at the Knickerbocker this week. The buy was made last week. The first rows nightly for four weeks.

GRIFFITH'S STAGE PRODUCTION!

Los Angeles, Dec. 23. It is understood D. W. Griffith contemplates a big production for the legitimate stage.

Pabst, Milwaukee, Turned Over.

The Pabst Theatre, Milwaukee, which for a time was jointly operated under the management of Joseph Conoly and Billy V. Van, has been turned over to local parties there, the house now playing a stock policy. Conoly is devoting his time to several road projects.

Van is with "The Rainbow Girl."

The joy-riding addler. CHAS. ALTHOFF.

Bailey outfit played London around 1900, before the Ringlings secured it.

STARS GOING ABROAD.

Henry Miller and Ruth Chatterton are to go abroad in the spring. The co-stars are planning a season in London during which they will be seen in a number of plays. One of these will be "The Rainbow." A. H. Woods has lately acquired the English rights to this piece from the author, Augustus Thomas. There is a possibility Woods and Miller may reach an arrangement regarding the London presentation.

THEATRICAL HOSPITAL FOR N. Y.

Dr. William H. Goldberg, physician to the National Vaudeville Association leaves for Chicago this week for a conference with Dr. Max Thorek of the American Hospital, and to make a study of the manner in which that institution is conducted.

The plan is to open a similar hospital in New York for the members of the theatrical profession exclusively. Associated with Dr. Goldberg will be one of the best known surgeons in New York.

YANKS "JAZZING UP" LONDON

By SIR ALFRED BUTT

London, Dec. 10. It is an unwise theatre manager indeed who assumes the role of a prophet. There is probably no business which fluctuates to such a worrying extent as does the theatrical industry—no commercial enterprise so subject to so many disappointments upon the controller. I have hesitated, therefore, to respond to your kind request that I should prognosticate for *Variety* readers the future prospects in English theatreland.

One thing, however, I can foretell with certainty of achievement—without the aid of a crystal gazer, and without juggling with a bunch of wet tea-leaves at the bottom of a cup at 4 o'clock in the afternoon. The next year, from now onwards, is going to be a real "Jazz" period for American plays and players. By the way, the adoption of the word "Jazz" in London is largely the fault of Mrs. Janis. My own vocabulary became considerably enlarged and illuminated as a result of negotiating with her for Elsie's appearance at the Palace theatre. A country that has contributed so largely to the glorious victory we are now celebrating has the right to anticipate a prosperous time ahead. In this I am perfectly sure Americans will liberally participate. The bond of friendship that has been growing year after year between New York and London has been definitely sealed by the world war. At the Palace theatre, the English home of so many stage celebrities who have adventured from the United States to test their talent in London, over 2,000 American soldiers have been entertained every Sunday for months past. Of the quality of the program presented each week by my brother managers, Sammy will tell you when he returns.

The main managerial trouble will be to obtain theatres at which to present the numerous attractions now in preparation. The productions at the various theatres under my control have been and will be American. One for many months. They include "Hullo, America!" at the Palace; "Going Up" at the Gaity; "The Boy" at the Adelphi; "The Lilac Domino" at the Empire; and "Fair and Warner" at the Prince of Wales. At the Savoy, in which I am interested with Mr. Gilbert Miller, a fourth American play, "Nothing but the Truth," continues to exhibit the "House Full" boards. The Globe theatre I have let to Miss Marie Lohr.

At the Queen's theatre in the New Year I shall inaugurate a new actor-management, my associate being Mr. Owen Nares, who is at the moment appearing with Miss Elsie Janis in "Hullo, America!" You will remember she supported Miss Doris Keane for the greater part of the long run of "Romance."

Two of the first plays to be produced by him will be American. One "The Cinderella Man," the other "The Governor's Lady" by Miss Alice Bradley.

The revue, which was showing a tendency to decline in popular favor, the war, I think, has given a fresh lease of life. The altered conditions consequent upon the arrival of Peace should afford unlimited opportunities for satirists and lyric writers.

Judging by present experience, I am of opinion that musical comedy patrons will expect a coherent story with musical interruptions instead of the melange of song and dance which so far has served to lighten the burden of an impetuous Lordling who wins an impossible sum at a Casino we would all like to know, and marries the Princess of an equally impossible

country. Joseph Coyne tells me that his part in "Going Up" is the happiest he has ever had. "I don't need to gag, because the play is there," he says. Of course it is—it was founded on "The Aviator," likewise with "The Boy," in which Mr. W. H. Berry has made such an enormous success. It is actually a musical version of Sir Arthur Pinero's famous farce, "The Magistrate." Its remarkable appeal to the public has, I am glad to say, induced Sir Arthur to collaborate with Mr. Fred Thompson upon the transformation for the lyric stage of another of his classics—"In Chancery." The music for this will be supplied by Messrs. Ivor Novello and Howard Talbot.

For England and America there is now open another vast field for theatrical activity—Paris. English-speaking artists are being elevated to the rank of idols on sight. In February I hope to open the Palace theatre, in the Rue Mogador, a magnificent establishment, boasting all the latest appliances in the way of perfection and comfort. Here I shall present the type of Revue which has been so successful at the Palace theatre, London.

If American artists continue to write farces of the delightful quality of Avery Hopwood's "Fair and Warner," France, hitherto the premier factory for this class of entertainment, will have to look to her laurels. It is now nearing its 300th performance at the Prince of Wales' theatre, and gives every indication of doubling that figure.

I think there will now be real need to use the word "invasion" in describing the traffic of artists from New York to London. The best American "acts" will share with British pride of place on our vaudeville programs. I have been fortunate at the moment ample evidence of this in the advance date books of the Victoria Palace—the finest "jumping off" hall in the world—the Alhambra, Glasgow, and nearly a score of provincial houses operated by the Variety Controlling Company, of which I am managing director.

An important item in my list of plans for the New Year will be the rebuilding of the Empire theatre, Leicester Square. The Empire Company has bought the greater portion of the property surrounding this historic house, and upon the site will be erected a vast and beautiful vaudeville resort.

To this, as with all my other concerns, American artists will be invited and encouraged. As Miss Elsie Janis phrased it in her poem "The Yank Speaks," with which she hypnotized the audience at "Hullo, America!" on the first night, "You used to call us cousins, but we're brothers now to you."

COLIN VINCE DEAD.

London, Dec. 23. Colin Vince, Lancashire comedian, has died of pneumonia.

Mogador Palace Opening in March.

Paris, Dec. 23. Ray Kay, with Betty Bush, are reported booked by Sir Alfred Butt for the Mogador Palace. It is now anticipated the house will open in March.

London, Dec. 23. Ray Kay and Betty Bush are at the London Shoreditch in their variety act.

"Oh Joy" Waiting for West End House.

London, Dec. 23. "Oh Joy," successfully produced in Manchester, will come to the West End, London, when a theatre can be secured.

AMERICAN PLAYERS ARRIVE.

Paris, Dec. 23. The Overseas Theatre League group, accompanying James Forbes, chairman, has arrived, comprising Mary Boland, Minnie Dupree, Sidney Shields, Mary Hampton, Walter Young, Bratton Kennedy, John Raymond, Homer Miles, Albert Perry and Lee Curley.

They are producing Christmas week at the Theatre Champs Elysees, for the entertainment of troops, Willard Mack's "Kick In," under the auspices of the Y. M. C. A., afterwards touring with "A Pair of Sixes," "The Travelling Salesman" and some short plays.

LONG SURRENDER FILM.

London, Dec. 23. 4,000 feet of film depicting the surrender of the German navy, it being presented twice daily at Queen's Hall, making an impressive series of pictures.

An additional attraction is a film showing the American fleet meeting President Wilson in mid-ocean.

LONDON'S HEAVY ADVANCE SALE.

London, Dec. 23. Theatrical business is bigger than ever. Many theatres are sold out for weeks in advance.

PHIL RAY DEAD.

London, Dec. 23. Phil Ray, the popular variety comedian, died Dec. 8 of pneumonia, aged 46. He leaves two sons, both in the Royal Air Force, one daughter and a widow, Nellie Wigley.

"Buzz Buzz" Revue Produced.

London, Dec. 23. Andre Charlot's revue was produced at the Vaudeville Dec. 20, renamed "Buzz Buzz," by Ronald Jeans and Arthur Wimperis, music by Max Darewski. It looks like a regular hit.

Nelson Keys, appearing in many characters, surpassed himself. Walter Williams, Caleb Porter, Margaret Bernerman, are excellent.

The management has made a big deal with the libraries for a block of seats for all performances.

"Peter Pan" in Holiday Revival.

London, Dec. 23. "Peter Pan" had its annual holiday revival at the New theatre Dec. 19. Faith Cell makes a capital Peter and Isobel Elsom a delightful Wendy. Other scorers are Julian Royce, George Anson and Hugh Wright.

Second "Tails Up" Delayed.

London, Dec. 23. The second edition of Andre Charlot's "Tails Up" at the Comedy has been delayed owing to the illness with influenza of Allan Aynesworth.



Helene Ware

London, Dec. 23. "America's Greatest Emotional Actress," the supreme novelty playlet of the season, Miss Ware, the star of many legitimate success, has been appearing in vaudeville the past season under the direction of J. H. Hart.

PANTOS TWICE DAILY.

London, Dec. 23. Pantomimes are being presented twice daily at Drury Lane, Lyceum, Kennington, Borough, Stratford, Dulton, Lyric, Hammersmith, Grand Croydon, Lewisham Hippodrome, Woolwich, Hippodrome, Fenge Empire, Kilburn Empire.

PARIS TILTS PRICES.

Paris, Dec. 23. Prices have been raised for all amusement resorts for Christmas eve festivities and capacity bookings are reported everywhere.

Early closing restrictions for restaurants are still operative.

LIFE OF NELSON ON FILM.

London, Dec. 23. The Lord Nelson film, produced by Maurice Elvey, scenario by Elliott Stannard, shown at the Alhambra, presents scenes of Nelson's career from midshipman to his death in the cockpit of the Victory, making an instructive, fascinating and thrilling story.

JUDGE FOR HUSBAND.

London, Dec. 23. Madeline Seymour petitioned for a judicial separation from her husband, Major Alan Reid Kellet, on a charge of cruelty. The judge declined to grant the petition after hearing both sides.

Children's Season in Chelsea.

London, Dec. 23. Margaret Morris started a children's short season at her theatre in Chelsea, Dec. 21, presenting a Cinderella ballet; also "The Princess and the Swineherd," "The Jew" and "Among the Thorns."

Lillah McCarthy Wants Kingsway.

London, Dec. 23. Lillah McCarthy is negotiating for a lease of the Kingsway theatre.

Singing "Ten Dirty Little Fingers."

London, Dec. 23. At Chelsea Palace, a sketch entitled "Lift, Sir" was presented by Marguerite Sciatel and Co. and is a good variety vehicle.

The best turn on the program was ex-runner Alfred Emerson, whose singing of "Ten Dirty Little Fingers" is excellent.

"Ten Dirty Little Fingers" is an old American popular song.

Last Palace Sunday Concert.

London, Dec. 23. Grossmith & Laurillard presented yesterday's concert at the Palace yesterday (Dec. 22), for the benefit of the American soldiers and sailors. These Sunday program concerts will discontinue after Dec. 29.

"Outside the Lines" War Sketch.

London, Dec. 23. At the Rotherhithe Hippodrome, Claude Allingham, Frank Kingsley and Gora Hammersley scored in a new war sketch, "Outside the Lines," by Manager Charles Kean.

Terry Going Along with Films.

London, Dec. 23. Pending alterations, Terry's Theatre continues as a picture house.

Playing "Maid" in Manchester.

London, Dec. 23. Jose Collins will leave "The Maid of the Mountains" at Daly's for four weeks to play the name part in the Manchester company, which does the piece for the holidays. Dorothy Shale replaces her.

Holborn Stadium Becoming Theatre.

London, Dec. 23. Charles B. Cochran has secured the Holborn Stadium, formerly used for boxing, and intends to convert it into a theatre.

THE ACTORS' FUND

And DANIEL FROHMAN!

ALTRUISM: Benevolence to others in subordination of self interest. The theory that the chief good and supreme end of conduct are to be found in pure devotion to the interest of others.

Rarely is there a movement having for its objective the well being of theatricals or the welfare of professionals but the name of Daniel Frohman is either at the head or in the vanguard. Throughout the development of modern American theatricals his name is indelibly etched, and this highly honorable and unique position came without hint or personal solicitation.

Many movements have found the ready but unobtrusive support of Daniel Frohman. It was, however, only right that his greatest, most faithful and longest devotion went to the upbuilding and sustaining of the Actors' Fund and the Actors' Fund Home. The Actors' Fund is the finest most far reaching theatrical charity in the world—thanks to the unending effort of Daniel Frohman and the support his shining personality has attracted from some of America's greatest and wealthiest citizens.

Daniel Frohman for 37 years has labored and carried upward the Actors' Fund. Appointed, as a boy, treasurer, he has for 37 years held yearly benefits, only interrupted when America entered the war.

This unblemished record is one reason why America's wealthiest is virtually sure of contributing \$1,000,000 fund which is to be gathered within the coming year and which is to be kept in trust in perpetuity, the interest to go towards maintaining the Actors' Fund and Home. Such a sum in trust, however, will not ensure carrying the Fund without other support. Soon the annual benefits will again be resumed, of necessity.

The annual benefits do not raise enough to support the Fund, since it entails a yearly expenditure of \$75,000, while the benefits return a maximum of \$25,000. The Actors' Fund fails, held every four years, have largely, though not sufficiently, supplied the deficiency. The last fair netted \$80,000, and it was of great help.

Without detail, just what the Actors' Fund does may be briefly set down, since its charities rarely reach print. On six hours' notice it helps professionals in any part of the country who are disabled by illness. Such beneficiaries run from 100 to 200 every week, many of the applicants being treated in hospitals.

In the Home on Staten Island there are at present 33 retired aged veterans. The cost of maintenance of the Home runs from \$16,000 to \$17,000 yearly. From a total annual disbursement of \$75,000 the greatest percentage of expenditure goes to helping the active professionals, temporarily ill or disabled.

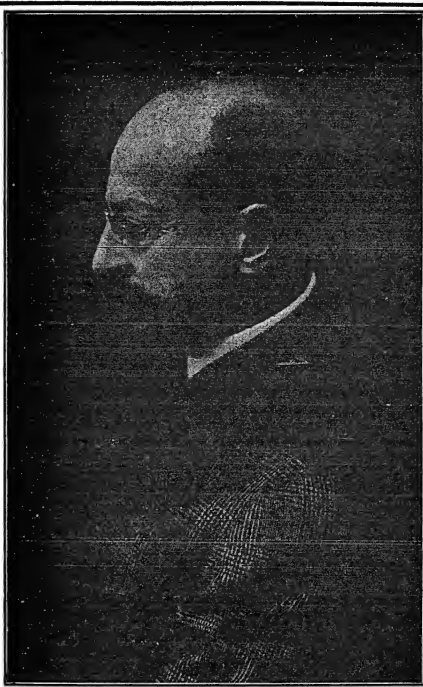
The Actors' Fund is one of the most liberal charities in the world, and it costs less to administer than almost any other, for no salaries are paid, save for office clerks.

The John W. Hoge bequest gave the Actors' Fund the Irene Building at 518 Fifth avenue. That will eventually become valuable to the Fund to the extent of \$1,000,000, which will later bring in from 4% to 5 per cent. interest. But it is a remote asset, for the building does not revert to the Fund for 10 years. The Fund paid \$40,000 in Federal inheritance tax on the bequest of the Hoge bequest, about which the decedent was unaware, and there is still owing \$25,000 for legal aid in fighting the claim of the Hoge relatives against the bequest, a struggle that was won after six months' litigation. The Fund does receive \$20,000 rental from the building, but that has been anticipated

for the next three years through the inheritance taxes and attorney's fees. Rental of \$20,000 for the balance of the ten years' period will accrue, though it is not regarded as an actual asset and will not be until the building actually reverts to the Fund.

The war stopped the Fund's endowments. It refused to go out against the drives. But it is ready now to go ahead in the hope of raising the needed sum—that to be obtained, as in the past, without resort to public appeal but through benefits. The Fund is preparing because of an extra effort, from the drafts certain to come upon it through the reconstructive period that will follow the return of the men from overseas.

That is why the coming year will see



DANIEL FROHMAN

the Fund's big effort. May success be with it—Daniel Frohman.

The Actors' Fund has been in existence 38 years. It was organized by Lester Wallach, Joseph Jefferson and A. M. Palmer.

Rock and White's Reopening.

Chicago, Dec. 23.

With Frances White recovering from an operation for appendicitis at the Michael Reese hospital here, and with Jack Gardner laid up as a result of a recent slugging by a burglar, William Rock, the eternal optimist, nevertheless has let it become known that the Rock-White revue, with Frances, William, Jack, the original Cleft club and the works, will reopen in Kansas City Jan. 6.

OVER THERE LEAGUE CONTINUES.

America's Over There Theatre League is to continue on and its activities are again to be speeded. There was some question as to the need for its continuance in view of the great numbers of returning men. But it having been decided to maintain an American army of occupation numbering in excess of a million and a half, the order has gone forth that the League not only continue on, but that it attain an operating pace that will maintain a steady stream of entertainers for overseas.

The same applies to the "Y" branch of overseas entertainment, which sent across during the last week six additional entertainers, Florence Beckwith, Annie Louise Carter, Maybelle Carter, Gladys W. Corey, Geraldine Edgar and Camella Plassehaert.

Another "Y" entertainer has returned, Samuel W. Pierce. Vera Barstow and Helen Goff also arrived home from the League's overseas units.

RUF STUFF IN BOSTON.

Boston, Dec. 24.

This staid center of culture has been the scene of a "strong" advertising campaign on behalf of one of the attractions now playing here. The show is "Up in Mable's Room," at the Park Square, and is pulling capacity business. The outlook is that it will stay for some time. It is quite possible the lurid advertising carried on in the dailies and with "small stuff" is responsible for this condition.

The Sunday ads for the attraction are particularly "peppy." One of them depicted a girl's room with the girl reclining on a bed. The catch-line for this was "10,000 Visitors Weekly" with the name of the show following. The others, each as gingersy, are "All the boys go!", "Bring Your Queen!", "Such a Funny Feeling" and "More Fun than a Box of Monkeys" and each is followed with the "Up in Mable's Room" title which adds the zip.

Last Sunday the ad of the "Oh Mommer" show ("The Victory Girl" renamed) containing parts of "Girl o' Mine" and "Over the Top" with both Frank Fay and Justine Johnston in the piece, there was an ad drawn by one of the artists on the "Herald" who does the work for the theatre and his suggestion to offset the "Up in Mable's Room" stuff was a stern view of an undraped female figure with the title "Oh Mommer" lettered across the buttocks.

Incidentally Ned Kereel who was over here a few short weeks ago ahead of "Fiddlers Three," at the Tremont, pulled a couple of niftys for the chorus of that show. One was "Not a Spankie Missing." The others were not so "peppy" but they included "Class A Beauty Battalion" and "The Rainbow Division of Musical Comedy." These do not come up to the wallop she delivered with one of the Winter Garden shows which played here some years ago, the line being "The Bridge of Thighs."

The town is now waiting for Jay Barnes to buy it up for the "Lombardi Ltd." show which has enough hot stuff in it to make the quotations of lines sufficient. Boston is expecting something about "The Girl That Wanted to Be Kinned" which is the role Grace Valentine plays in the piece.

WILLIE SOLAR EXPLAINS.

Willie Solar just insists upon explaining all the details of his agreement with Harry J. Fitzgerald, the agent, and why he would not transfer his big time bookings to another big time agent. According to Willie it's a simple reason—he does not intend to pay two agents commission and does not intend to go to court with the contract Fitzgerald alleges to hold with him for five years.

Mr. Solar has a telegram from the Vaudeville Managers' Protective Association advising him the United Booking Offices ruled some time ago that an act could change representatives. The wire also informed Solar that the matter of the contract between Fitzgerald and himself would have to be settled between them.

The argument between Solar and Fitzgerald dates back some time. The agent claims an agreement with Solar for five years. Solar has taken an oath he will not permit Fitzgerald to do any booking for him, but isn't certain whether the contract is for any length of time. Nor does he seem to care, saying he will play outside the big time until the five years Fitzgerald claims have passed, when he will return there, with another agent, paying commission to him without having any other else using him for another commission.

That explains, says Willie, why he has taken Pantages time to open Jan. 3. The day after he reached Boston last week Mr. Solar was engaged to appear at Wallick's for 11 days, pending his departure for the West.

For quality and quantity. CHAS. ALTHOFF.

COLONIAL'S BUSINESS DRIVE.

The Colonial, New York, is making a heavy drive for business beginning with the current week's bill. The entire residential portion of the city surrounding the house is being worked with circulars announcing a change of policy and stating that all acts immediately after their Palace appearance will be seen at the Colonial at a reduced admission scale.

The matinee scale of from 10 to 35 cents is strongly played up and the night prices are held at 15 to 75 cents. The comparison between the Palace and the Colonial in shows and prices is referred to five times. In one place the theatres are linked with the caption, "B. F. Keith's Twin Vaudeville Theatres—Colonial and Palace."

[illegible]

NEWS OF THE DAILIES.

Bruce Walter's Portmanteau season in New York will open the third week in January.

"Home Again!" may reopen in Chicago in January.

Barney Gerard has disposed of his interest in the Edward Clark play, "Bruised Wings," to John .

The "Marquis de Priola," by Henri Lavedan, announced as Les Diaboliques' new vehicle.

Rose Stath's new play is "Is Money Everythin'" presented by Augustus Pitus, without exception.

- Leo Ornstein, the Russian pianist, is engaged to wed Pauline O. Malet-Pereiot, also a pianiste.

The annual Xmas entertainment of the Stages Club's Fund will take place at the Comedy Club, Dec. 20.

Mark Swann's farce, "Keep It to Yourself," will have its New York premiere at the 30th Street Box, Dec. 20.

The Musicians' Club of New York will have a concert recital on Christmas night at the Ritz-Carlton, Dec. 20, for the French musicians, Andre Messager and Alfred Cortot.

A campaign is planned to improve the appearance of Broadway. The Broadway Association is taking an active part in efforts to make the city's main street presentable.

Youthful players of the Stages Children's Fund have a concert on Christmas night for the soldiers in the hospital in the Greenbush Building, New York.

Mrs. Annette Thullen Bishop, former actress, brother-in-law, Charles (18th week), Dec. 20, again her husband, Kirk O. Bishop, a prominent banker and man, for \$500,000, Dec. 20, says she made him a deal from a deal in which she helped her husband out of a financial tangle.

SHOWS IN NEW YORK.

"Actin' Boy," Lexington (1st week).

"All Cats Have Nails," Cortis (6th week).

"Back to Earth," Henry Miller (1st wk.).

"Brooklyn Shutter," (7th week).

"Big Winner," (1st week).

"The Big Show," (1st week).

"Century Midnight Salvers" (3d week).

"Circus of the Stars," (1st week).

"Crowded Hour," Walrus (3d week).

"Daddies," Lyceum (1st week).

"The Dictator," (15th week).

"East Is West," Astor (1st week).

"Eggs," (1st week).

"Forever After," Playhouse (15th week).

"Frequently Asked Questions," Hudson (13d week).

"Girl and the Beast," (1st week).

"Girls and Boys," (15th week).

"Good Wife," Vanderbilt (1st week).

"Glorianan," Liberty (8th week).

"Listen, Lester," Knickerbocker (1st week).

"Ladies First," Broadhurst (10th week).

"Let's Get Outta Here," (15th week).

"Place in the Sun," Comedy (5th week).

"Little Brandy," Belmont (8th week).

"Little Snatchery," 4th St. (8th week).

"Long Face," (1st week).

"Milk and Honey," (1st week).

"Money Frolic," Amsterdam Road (3d week).

"Nothing But Men," Longacre (12th week).

"Oo, My Dear," Princess (5th week).

"On the Beach," (1st week).

"Place in the Sun," Comedy (5th week).

"Redemption," Plymouth (5th week).

"Riders," (1st week).

"Riddle Woman," Fulton (10th week).

"Rocky Mountain," (1st week).

"Somebody's Sweetheart," Central (1st week).

"Winter Garden (17th week).

"Sometimes," Casino (15th week).

"The Show," (1st week).

"For So Elliott," (15th week).

"The Better Ole," Cort (1st week).

"The Best of Everything," (1st week).

"Three Faces East," Cohan & Harris (1st week).

"Three Faces East," Criterion (3th wk.).

"Under Orders," Eltinge (15th week).

"When Purple," Lyric (16th week).

"Voice of McConnell," Manhattan O. H. (1st week).

NEW ACTS.

Harry Bax, who got the present Harry Arthur James playlet "Ugoal," William Sacton and Harry Koler (from burlesque), two act.

Eddie Kane and Jay Herman, two-act.

The Aborns (Milton and Sargent) are to open the vaudeville version of "Very Good Eddie" Christmas week.

Fourteen players are now in rehearsal. Holly Hollis heads the company.

Alec Hanlon is now an agent with a Loew office franchise. He was lately released from service in the army.

Samuel Baerwitz, in the office of Samuel Baerwitz,

menn act opening at the Majestic, Chicago, next Monday. No one has as yet replaced Dingle with the Clayton

rt Walker's Portmanteau season in New

yet replaced Dingle with the Clayton
act.

Breen out of Grand, Philadel-

route with his single act. Tom Dingle left the Bessie Clayton act in Washington Saturday and started re-

arion is going to present

act.

THE N. V. A.

By HENRY CHESTERFIELD

(Secretary of the National Vaudeville Artists)

THE V. M. P. A.

By PAT CASEY

(General Representative of the Vaudeville Managers' Protective Association)

Since the inception of the National Vaudeville Artists, the purpose in mind was to create a spirit of harmony between the artist and manager, to insure justice to both and to assist the artist in every way. The past year has clearly demonstrated that these aims have been established.

Of the many hundreds of disputes that have arisen during the past season, the majority have been settled amicably, and in favor of the artist. Each case is placed in the hands of the Joint Complaint Bureau, which comprises a representation of the Vaudeville Managers' Protective Assn. and the National Vaudeville Artists, who thoroughly go over all complaints, getting as many details from both sides as possible; then judgment is rendered on the evidence submitted.

Probably for the first time in the history of the show business, the actor and manager have a tribunal to go to air their complaints, and they can feel assured that the same will have immediate hearing with a just decision.

In cases involving a monetary consideration, and the artist's claim is found to be a just one, the artist receives payment in full. If, on the other hand, it is proven that the artist is at fault, an equitable adjustment is always assured so that satisfactory compensation would result in either case.

In enforcing these decisions, the National Vaudeville Artists and the Vaudeville Managers' Protective Assn. work hand in hand. This gives them absolute power over all disputes.

That the installation of a Protected Material Department has solved many differences goes without saying. Material in detail have been submitted to this department in sealed envelopes for protection. At some future date, should one act in violation of a complaint against another, and believes his material to be stolen; material which he claims to be the originator and has prior rights to its use, the matter is investigated and the envelope immediately opened. As priority governs ownership, every protection is accorded the complainant and the party infringing is requested to eliminate the material in question from his routine.

While these are some of the important services rendered members of the association, during the last year, many new plans have been formulated, whereby the organization will have a still larger scope of endeavor in the way of practical service.

The care of the destitute, disabled and dead has been one of the things which the association has always given its undivided attention. Unfortunately, the past year has called many of our members to their last resting place, due principally to the ravages of the epidemic. Whenever the executive would receive word of a case of destitution or death of one of its members, the machinery of the association would immediately be put in motion and prompt care given to each individual case. Many of our dead have been transported to different parts of the country at the request of relatives or friends, in order that they may be buried in a family plot or in some consecrated ground held dear to those left behind.

Whenever the organization is in receipt of appeals from any of our members, it always stands ready and willing to render whatever assistance it can with the least delay possible. There have been many cases of non-members who have enjoyed the benevolence of this organization, and whom we feel sure may be always considered our mutual friends.

The Bureau of Advice, which has been recently established is going to fill a long felt want. Hardly a day goes by when some artist seeks an audi-

ence with the secretary, asking why he does not get work; why it is that his act having been a standard one for years, he should find booking scarce. In nearly every case, after the artist is questioned, there is a condition found that the complainant has failed to keep his or her act up to the standard. They have been standing still, as it were, while the artist with the modern ideas, modern methods keeps going farther and farther ahead.

Now, the services of the Advice Bureau are then sought. They are asked to consult with the act; tell them how and where it can be improved and in some cases, it is necessary for them to be brutally frank and advise an entire new act to meet the present demand for new and entertaining material.

When we are established in our new home, there will be every facility for the Advice Bureau to give much more help to a greater number of members than they have in the past few months. This is due to the fact that there will be a small stage at the disposal of the Bureau, whereby they can give practical advice and demonstrations to the act asking for same.

Speaking of the new club, the entire profession is agog with anticipation as to what the club house really is. I believe that the best way to sum it up would be to say that it will be the most complete, the most luxurious furnished club house in the world. By describing it in detail would be in a measure robbing the members of a surprise that is in store for them. I know that our entire organization feels with me that spirit of contentment which permeates the atmosphere relative to the vaudeville branch of the profession, and that feeling of security could never have existed had it not been for the remarkable co-operation of the managers throughout the country. They have given us every possible aid and are still further pledging their assistance by giving their personal attention to the completion of our new home.

(Continued on page 163.)

The Vaudeville Managers' Protective Association means more than its name signifies. Organized as a society for the protection and promotion of the variety division of theatricals, it has grown to be the arbiter, the calm deliberator and the just adjudicator between managers and artists.

In these matters our association and the National Vaudeville Artists work together. There is a Joint Complaint Bureau of the two organizations. It accepts complaints from members of either society, as against one of the other, and sifts them out. No charge of any kind is made for this service. Artists and managers are often saved much time and perhaps money because of the bureau.

Complaints of artists against railroads, for instance, go to the bureau. In the transportation difficulty, settlement was secured of many claims made against railroads by artists.

This abstract adjustment of matters has brought managers and artists more closely together through the feeling that whatever the difficulty the V. M. P. A., the N. V. A., or both, through the Joint Bureau will iron it out. When something arises that takes along with it a difference of opinion, both agree it shall go to the societies for settlement, and the matter, whatever it is, ends there, as between the disputants.

During our period of activity in the war, the V. M. P. A. was often called upon to step in, like the fuel condition, movement of baggage, restriction on lights, the epidemic and kindred things, to act not for one manager or artist, but for all.

We found during these times that when a committee of one calling upon an official as the V. M. P. A. representative and informing him who and what was represented by his visit, that the official invariably welcomed him, because he had but one person and one committee to deal with for one business.

Concessions were secured, and the V. M. P. A. given substantial recognition in all towns and cities where the

V. M. P. A. was called upon to intervene, whether it was in Washington, D. C., or a hamlet.

The members of this organization and the artists playing for them did their full bit in the wartime, and that they did so has been such an apparent fact it remains to say only that no one shirks.

Likewise the V. M. P. A. and its affiliations bore their burden of the epidemic without a whimper.

Calls made by the Government upon the theatres or the people connected with them received first preference from our managers and artists. They stopped at nothing to give the theatre the full measure of work required.

The V. M. P. A. has become a variety institution. It's the mediator of all it represents; it represents all regular vaudeville and burlesque.

The complaints that have reached it during the year ran into the hundreds. Every one was looked into and disposed of, without discrimination. The big theatre stands with the little theatre, as the big artist stands with the little artist in this organization, all on one level, all the same.

The V. M. P. A. is for all, for the best and for the future of the manager, artist and the profession.

N. V. A. COMPLAINTS.

H. S. La Rue has written to the complaint department of the National Vaudeville Artists that he sent his laundry out of the theatre and attached to it was a bag in which he usually carried his money. When the laundry was returned to him the bag was missing. In the communication he neglected to state what theatre he was appearing at when he sent the laundry out or if he had suffered any financial loss. He is a member of the "Chin Chin" act.

Robert Wolf, of the U. S. N., aboard the U. S. S. Arctiga at Dock 31, Brooklyn, appeared at the club rooms, stating he had been informed of the letter recently written by Miss Elmina to the organization, complaining of her treatment in South America. Mr. Wolf said he had recently been in Buenos Aires and in Montevideo and claims that he can certify to the conditions as described by Miss Elmina. Mr. Wolf said he would welcome the chance to appear before the officers of the organization and tell them of the many hardships and troubles women are subjected to in South America. He will be in town for several weeks.

HAST'S "SCANDAL."

Walter Hast has secured the legitimate rights to Cosmo Hamilton's play "Scandal," which Constance Talmadge has already made into a film feature.

Hast has cabled an offer to London for the American rights to Louis N. Parker's play, "Joan of Arc," not yet produced on the other side.

James C. Jannis Arrested in Florida.

Lowell Mass., Dec. 23.—James C. Jannis, of Fitchburg, who was a member of the Lands stock at Whalon Park last summer, is under arrest in Tampa, Fla., charged with passing worthless checks in Fitchburg, Mass., and Providence, R. I. He will be returned to Fitchburg.

Weber & Fields' English Management.

There is a likelihood that Weber and Fields will appear in London next spring under the management of Grossmith & Laurrillard instead of for Sir Alfred Butt.

Mark Levy is removing his agency offices to another suite in the Putnam Building.

Jer gotta laff at CHAS. (RUBE) ALTHOFF.



THOS. F. SWIFT and MARY H. KELLEY

It might be of interest to know, Thos. F. Swift and Mary H. Kelley are going to do a new act after the holidays; and why not? Please send our tokens in care of THOS. J. FITZPATRICK. New Year's greetings.

SHOW HISTORY OF CANTONMENTS

(Being the brilliant record of the Military Entertainment Committee of the Commission on Training Camp Activities.)

Reducing a deficit on cantonment theatre maintenance of \$113,000 by 60 per cent. within the first five months of its existence, is the brilliant record of the Military Entertainment Committee, the Liberty Theatre executive branch of the Commission on Training Camp Activities.

That is but one accomplishment of that Committee, the history of which it is a pleasure to record. Statistics are not to be a vital part of the story, but in telling of how America's great cantonments were toned and tuned up through theatricals by a group of men who were outside the amusement field in the accepted sense, it would be unjust not to set down some of the comparative figures, which so conclusively prove the excellent and expert management by the Committee.

Within 30 days after the first of 1919, the remaining deficit will have been wiped out, and whatever surplus from maintenance will be made, will go towards making the shows to the men in the camps better than ever.

About one year ago the Commission on Training Camp Activities opened New York offices. Marc Klaw was then the Commission's representative and he appointed the late Hollis Cooley as booking manager. The first four months saw many handicaps to be overcome but which through no actual fault of the first regime, led amusements in the camps to drift from bad to worse. It was not until the present Entertainment Committee was formed and late in the spring of 1918 took charge with an entirely different plan of operation that the Liberty Theatre movement became one of the big things in American military life. It made for the establishment of a morale among the men, without which, army heads have repeatedly stated, no astonishing manipulation of American troops in time to put out the Hunnish firebrand never could have been accomplished.

In the beginning the War Department set aside \$1,600,000 for the construction of Liberty theatres, but there was no fund for maintenance, and the actual management was left for civilian accomplishment. At the time of the armistice there was \$300,000 of that original fund left. Some smaller camp theatres projected were stopped, but four large theatres were ordered to completion and six houses were reconstructed. In several ways the theatricals quickly became a unique thing in military life, the outstanding factor being that the Morale Division recognized amusements as a concrete part of the Army.

Amusements were unique, as the army invariably accustomed to look for precedent had none as far as the theatricals were concerned. Some officers took a conservative view, others looked on theatre in the camps as a means of feeling their job was to train men, not to make them laugh. When the theatres in the cantonments were ready, there was much difference of opinion, overshadowed finally, however, by the recognition that amusements counted heavily in the making of fighters.

The War Department is an institution that operates on the lost side of the ledger—everything goes out and nothing comes in. Thus the theatres in that they were supposed to turn a profit, were again unique in the general structure. Various kinds of entertainment were asked from the camps. Some wanted vaudeville, but at first the conservatives had their way, calling for chautauqua and lyceum shows—which never paid. "Smileage" was conceived, but has never been popular. It was discontinued, and until recently that section of the Commission faced a deficit of \$104,000,

which it is said will be absorbed, however. The printing of 100,000 booklets alone cost \$54,000. Smileage coupons were not alone accepted in the Liberty theatres but in the concession houses, of which there were about 15 in the various cantonments.

Criticism of the first shows sent out by the Commission started to pile up in the spring of 1918, and it was then that Raymond B. Fosdick, chairman of the Commission, gathered together the Entertainment Committee, headed by Malcolm L. McBride, the former Yale football star, with J. Howard Reber, the New York booking representative. Others were Daniel Frohman, Kate Ogelsby, Franklin H. Ser-

Cooley. Mr. Stubbs made good on the jump, his geniality and expert knowledge of theatricals proving invaluable in the booking attraction. A former actor who starred on his own, as well as a manager and producer, Mr. Stubbs needed no instruction. His general knowledge and cleverness, aside from his personality, allowed Mr. Reber to pass over to him many of the duties as Committee head, and Mr. Stubbs soon became established as an ideal Commission executive. James Hill was assigned booker for the smaller houses, working under Mr. Stubbs.

De Hull N. Travers, appointed by Mr. Reber to handle the publicity, also came through in splendid fashion. Mr. Travers, too, is a former professional and a former manager in the central west. He was chairman of the Board of Pardons for Michigan, but originally an attorney, and best known in the city of Flint, Mich., where he represented some of the best known show-

Klaw stepped out. The new executive went on the basis that theatrical experience of the highest did not avail, without studying actual conditions—discovering just what the men in the camps wanted. Mr. Reber knew of the criticism, considerable of which was unfounded. He knew too that there were all kinds of shows playing the camps, and that some were of the wrong kind. He likewise knew one of the defects was that some managers were "putting it over" on the Commission.

The first thing towards tuning up the situation was to look at all of the shows that had been, so much panned. It was found many criticisms were unjust, coming from "high-brows," but that two or three attractions were "out of order." They were forthwith canceled. The problem was to secure shows which were clean and which the men would go to see. That was not so easy, for it is to be remem-



EXECUTIVES OF THE ENTERTAINMENT COMMITTEE

Pictured above is the executive staff in the New York offices of the Entertainment Committee of the Commission on Training Camp Activities. Mr. Reber (in the center of the group) is the Commission's representative, in charge. Mr. Stubbs (to the left) is the booking manager. Mr. Travers (right) is the publicity director of the Liberty Theatre Division. Mr. Hyman (beneath) is director of the Moving Picture Division.

gent and Augustus Thomas. The basic principle of the Committee was that the men in actual charge should not be affiliated with any theatrical organization, for it was felt that with an absolutely fair and unbiased man in charge, managers everywhere would "come through" to the limit, and that proved true.

Mr. Reber filled the bill of executive head of the Committee in brilliant fashion. He was, and is, on the days he can get away from his cantonment duties, an accomplished and busy Philadelphia attorney. Mr. Reber's only claim to knowledge of the profession is that he was at one time president of the National Drama League and also the Philadelphia branch of it. During his Committee management he radically changed his views on the drama, and frankly "told it" to the "Drama League in the national meeting early this month.

For the actual routing Mr. Reber appointed Harry O. Stubbs, a Plattsburgh candidate, who succeeded Mr.

men in that district. Mr. Travers, like his chief, is a courteous man.

Mr. McBride organized his Committee and its executives like a highly trained football team—everybody worked together and no one pulled the opposite way. It can be said for Mr. McBride and the Commission members that they are the finest body drawn to its aid. The actual Committee itself (which does not even get that nominal salary) has been equally efficient and loyal. Witness to the daily conference and advice of Daniel Frohman, who subordinated many private and other interests to help put the cantonment entertainment on its high scale. The work, too, of Mr. Sergeant as head of the dramatic directors, who have been instructing the soldiers in the presentation of their own shows, has been vast. Augustus Thomas is head of the manuscript division and Austin Strong is the librarian.

When Mr. Reber stepped in Mr.

bered that thousands of men called into service had come from districts where theatricals are a rarity.

But quickly it was recognized that the men wanted girls on the stage; lots of "hokum" and color. And casts had to be good, the men not standing for mediocre players.

At the time Mr. Reber stepped into office there was a movement for the Government to send out its own shows. "Here Comes the Bride" and "Turn to the Right" had already started out under Government control. Between them they lost \$12,000, without counting production cost. The reasons for the loss are three. The last named show was oddly found to be too intimate. Secondly, as the shows only played the large camps, the railroad jumps ate up more than the profits. And thirdly, when a show got to the farthest big cantonment, that was found to be depleted by the flow of troops to France. A third show was sent out, this time a vaudeville show.

(Continued on page 156.)

VARIETY

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Happy New Year!

1919 will be happier, happier than any year since 1918, no matter what 1919 brings forth for anyone, for it won't bring war. Warfare between nations is through, as far as any of us who now live will ever know to the contrary. As we realize more and more the peace that is at last upon the earth after the dread terror of those four years, and with the final listing of our casualties in France, happiness will suffuse the country more and more, not so vociferously as in the first days after the signing of the armistice, but through the conviction that since the future can not be as the past was, there remains good reason for us to be happy, for we have nothing but life after all. How we use it, how we spend it, how we reap it, is ever personal, to be traced back in one way or another to the cause.

That feeling of ease, away from the terror of the killed and maimed, will eventually completely release the American people from morbidity and once again they will go to the theatre to see the show, and not to seek release from anxiety.

So the theatre is going to flourish, whether inland or at a sea, gulf or lake port. With the box office plentifully nourished, those engaged or concerned in theatres will correspondingly be pleased, and everyone of the stage or screen should be happy at the prospect.

The epidemic is the dark spot just at present; that terrible epidemic that cost many more lives at home than were lost abroad. It brought with it actual distress to the people of the theatre—death, illness and bankruptcy. If the bankruptcy were not actual, it amounted in hundreds of cases to virtually the same thing.

The revival of the epidemic, lately occurring and still omnipresent; found the theatre in the same condition of unpreparedness to combat the efforts of authorities to again light upon the theatre for another closing, as the first outbreak had done. When the orders to close for the second time were issued, the only resistance that could be put forth was necessarily through local managers. They received no assistance and had to stand alone. A layman understanding the epidemic conditions throughout the country as they affected the theatre would never imagine but that every theatre manager had only himself to rely upon—that there are no producers who must have theatres to place their attractions in; that the big hits of the theatrical world may travel in the wilds for two years after leaving the home of their success.

The producing managers and the circuit directors did nothing following the first outbreak to present a united front in the event of another threatened theatrical calamity, probably through thinking the second one wouldn't arrive. But it did, immediately, and the show people in it were once more left standing still.

Theatrical managers are wont to express their opinion of actors as

persons who have no thought of the morrow, but what greater thought of the future of their business have they themselves? The \$2 showman seems a thoughtless, careless sort of a theatre man, with everyone for himself, ever satisfied to go with the breaks, hoping they will be for him—in fact he seems the most individual speculator and promoter of any single industry that could be mentioned, not excepting mining. The legitimate producer has the idea his theatre is now on a commercial basis. Perhaps it is, but if so it is only the office system. "Big Money" will show day interest itself in the \$2 show business, and direct it. Then it will go along under strict commercial standards, that even the independent producer who can put out a "hit" overnight, as quickly if not so well nor as often as the established producing manager, will find himself confined within and limited by the organization in control.

Vaudeville is operated upon much better lines than the legitimate. There is solidity to vaudeville. It gains and retains its attraction. Any vaudeville circuit by December probably forecast within ten per cent. just how the season will end for it, good or bad. Vaudeville, despite the prevailing opinion for many long seasons, that once the field was cleared salaries of artists would drop, is paying now more for acts than it ever did, on the big time. The small time would have to pay more if it needed acts as badly as those small time circuits dependent altogether upon acts for patronage are likewise paying more, also doing more business. The small timers with the combination variety, pop, vaudeville and pictures, balance their bills as to gross cost for entertainment, between the acts and the films. While patronage holds up with them along this line as it has been doing they will not change. The big time has been doing big business with big shows. The bills are growing bigger all the time. Vaudeville is developing class very rapidly, and these class acts are a help for. That is what improves the attendance, mainly. Big and small time are competitors in many of the cities, but there are many big time acts the small time can not engage either through the salary demanded or the high grade of the turn. Small time does not want to educate its audiences if that may be avoided. It would grow too expensive for the admission charged. There are acts that do not universally please. Some are preferred far more in certain sections. And that "tough New York" doesn't go any more. It's commencing to look as though a New York vaudeville audience, big or small time, is the "easiest" anywhere.

In pictures there is constant turmoil. Manufacturing proceeds, features are released and exhibitors profit more or less, but the market (and they are not made by the star's own studio) or the distributors are making any important money, no one seems to know of it. Between fighting for the position of stars and the distributor paying fabulous amounts to secure them, the distributor's place in filmdom just now is far from pleasant. The stars in pictures know their own value or have a good idea of it. They want to participate in their profits, not by salary, as that is understood in the general way, but through compensation that is a division of profit. That is either to be paid by what is called salary, but really is a partnership with a guaranteed income, or on the pay-for-negative as it is delivered. The latter course is growing the most popular, as it is the star-producer stated amount when the completed negative of a film is turned over to the distributor. The million-dollar salary of Charlie Chaplin's a reality, and it is worth more than that now, according to the way they calculate in pictures, if the latest Chaplin, "Shoulder Arms," is to be a guide for

the future Chaplin pictures. "Shoulder Arms" will play to a gross of between \$700,000 and \$1,000,000 in rentals. It is an enormous sum for an ordinary comedy release among films, though that picture itself is not ordinary by any manner of means. It rented for \$62.50 daily. The highest gross regular release of one of film's best known stars that cost the exhibitor from \$100 to \$150 daily on first-run brought \$357,000 in total rentals. The same star's smallest gross on a feature within the past two years was \$242,000, with an average of nearly \$300,000 on every feature of this star's released. The star is the drawing card in pictures. A poor picture will drop off in receipts through lighter demand and a good one will correspondingly increase the gross, but it needs more than one had picture to seriously hurt the prestige of a film name. That is why the distributors are fighting over stars and names until they have reached a point where they see very little left for themselves if they keep going the way it has started. And the big stars are realizing that instead of surfeiting the market with their films, eight or more a year, three, four or five will be profitable, and so are they and the picture business. In connection with the star and name matter are other matters; of weekly service, rentals, selection and so on, that only those conversant with film could know of. While the number of picture houses has decreased, the new theatres devoted to that entertainment may make more than good the loss by the greatest receiving capacities. High rentals and competition have forced many a picture house to close. Large capacities have cleaned up on the small picture houses in the community neighborhoods. The picture business is far from settled. No one, even those most vitally concerned, know aught of the executive future of it.

Burlesque is the gleaming beacon of all theatricals in consistent plugging toward an objective, finally reached. With the same direction by those who know what they want and must have, burlesque as an entertainment and business, has now reached a point that was never even given a thought ten years ago. There is not likely a \$2 legitimate manager in this country who would accept the statement that a burlesque theatre, playing regular wheel attractions at \$1 top, did \$10,000 gross on the week. Or that a town formerly thought to be "good" because the gross was \$3200, thinks nothing now of getting \$8,500 on the week. Or that \$3,200 is now a poor week anywhere on the big wheel. Or that a burlesque house could do \$8,300 the week before Christmas (as one did last week). There is an explanation, but it isn't in the show itself. While that has been advanced and the cost is in proportion to the higher prices, burlesque as a business, as an entertainment altogether in a field by itself, known by no one but burlesque men, and so far away and beyond the ken of the other showmen, do not do that tackle if they wanted to. Previous experiences by others proved dead losses. Also previous attempts by other burlesque men who did know fell as flat. Which must leave the credit for the rosy present of burlesque with those who have brought it to the prosperous condition it is now enjoying. So just to make it a bit more complex for the \$2 fellow who thought a little of burlesque, there is a burlesque house that will net (with the epidemic) not less than \$175,000 this year.

Though a very great many show people went into the service, fortunately the casualties among those with the forces on the other side reported to date have not been extensive. The boys of theatre who were there early, must have been in some of the wickedest fighting, and that they escaped as well as they did is indeed

a matter for thanksgiving, as much as must be mourned those who died or suffered. The show folks at home invariably did all they could. Some professionals went over there to give the entertainment, sorely needed by our boys in France. They rank with the soldiers themselves almost. That more did not go over may not be their fault. The war is over!

Of those who did their bit on this side, and they are numberless in the theatrical profession, some did a great deal, some did little, but nearly all did something in one way or another. Professionals at home in almost countless numbers volunteered their talents for performances for those in the service over here. The civilians of the profession aided whenever called upon and often when not. Some over or under the draft age enlisted. Admitting all in or out at home did everything they could, we know of and have heard of no one of the show business who has done quite as much as did Captain Charles Dillingham. Commissioned in the Signal Corps, he did across a river with his own inkling of his official connection. Captain Dillingham had done up to that time a wondrous amount of most important military work, and he kept it up during the armistice. That he was an officer in the service may not have been known for a much longer time if a newspaper man in headquarters at Washington did not accidentally find out across a river with his name upon it. In the Globe Theatre, on the top floor, above Capt. Dillingham's theatrical office, were always from 10 to 20 men of the service acting under his orders. Anything the Military Intelligence Office of New York, under command of Major Biddle, had for the uptown district and theatricals came to Capt. Dillingham. Capt. Dillingham has declined to give any general outline of what he did, but he did a lot.

Since the arrest of Patrick Hilsen, former ticket taker of the Majestic at 185th street and St. Nicholas avenue, for withholding \$3.23 worth of tickets from the management of the theatre, claims the cashier resold the tickets returned to the box office by Hilsen and caused the arrest of Helen V. Tracey, the cashier, who is charged with petty larceny. Miss Tracey was released on \$300 bail.

The suit of Mrs. Fannie Jupiter against the Loew Theatrical Enterprises for \$2,000 damages was discontinued by Judge Schuchet in the City Court last week, and preferred against the Borough Theatre Co., Inc., of the premises on West 42d street, upon which Loew's American theatre is located. The original charge of having been manhandled by two ushers in the theatre, which she visited last February, while endeavoring to find a suitable seat, was preferred against the newly mentioned defendants by her attorney, Joseph Krinsky.

Johnny Dundee, the boxer, helped some of the profession along the rialto last Thursday, to toss away Christmas money by wagering on the chances of his horse, War Mask, entered in the Hawthorne race at New Orleans. War Mask stumbled in the heavy going and was lucky to finish third. A 20 to 1 shot came through. Dundee purchased War Mask from millionaire Macomber.

Channing Pollock after having written "The Crowded Hour" and "Roads of Destiny" has decided that he has a rest coming to him and he is going to take a trip to Hawaii. His wife and daughter will keep him out of the clutches of the hula hula. The date for the start is Dec. 30.

Victor Moore may go out at the head of a big Elliott, Comstock & Gest show.

THE TICKET SPECS

The greatest blow that was ever delivered to the theatre ticket speculator and the agencies in New York was handed out last week when the Board of Aldermen passed an amendment compelling them to pay a license fee of \$250 annually and atop of that restricting the amount of premium to be charged the purchaser to 50 cents.

About ten years ago the speculators, who at that time were working mainly on the streets in front of the theatres, were practically wiped out for a short time by an ordinance. This forced a number into the agency business. It seems that these same operators are at fault in the present instance and are responsible for the measure that has just been passed.

The street operator has always been a "gyp" and when he went into the agency game he continued to ply his trade along the same lines he had practiced out of doors. But it looks at present as though his hash was cooked and it will eventually mean his passing.

The legitimate agency is a great accommodation to the theatre. It is visiting the city, a certain class of the city's residents who can readily afford to pay an increase over the box office price for service, and to a great measure a help to the theatre in the matter of forcing runs. On the other hand the hold-up man is the one that keeps a certain class from going to the theatre because they know they cannot obtain seats in any other way. A fair location for a hit unless they visit the "gyp" and he holds them up for all that he can get.

It was figured recently that the theatre ticket agencies in New York City handle approximately 4,500 seats a night for the various attractions. This means about 30,000 seats a week, which on a season of 40 weeks would amount to 1,200,000 tickets that pass through their hands. Of these the majority have been handled during the last few years on the basis of a 50-cent advance, but the gyps have gotten as much as \$4 and \$5 over the box office price on many occasions. On 1,200,000 seats handled in a year by the agencies the public has paid through the agencies between \$3,500,000 and \$4,000,000 for amusement.

In the agency business at present there are two that can be rated at the top. They are the Tyson Company, which controls stands in 19 of the most important hotels, and McBride, who has five business locations. Next in line are Bascom Inc., with five stands, and the United Theatre Ticket Co., which is controlled by David Marks and in which a number of the other old line agency men are working though. The members of the working agreement are Alexander, Louis Cohn, Jonas, J. L. Marks, and Tyson and Brother. Together they control about six locations.

The Tyson Company handles about 750 seats a night and McBride about a like amount; the United, Tyson and Brother, Bascom and Tyson & Co., about 500 a night each, Leo Newman and the Broadway Agency turn over 300 nightly, while Louis Cohn and Alexander usually carry about 200 a night. The Library and J. L. Marks are in the 100 class, while a combination of three smaller agencies dispose of a gross of about 150.

The Tyson Company has the pick of the hotel stands and in conjunction with the theatre ticket business also handles newspapers, magazines, books and other commodities. Bascom Inc. also work along the same line, but all of the others are out and out theatre ticket agencies. The rentals for some of the hotel stands which the Tyson Company has are said to range as high as \$20,000 a year. When it is considered that they have 19 all told and while the rentals of all do not touch that figure, it may easily be fig-

ured as to the amount of their overhead. Whether the Tyson Co. can carry rentals while working on a basis of a 50-cent premium is a question at present, although W. J. Fallon says the Tyson Company at no time charged a greater advance than that.

A number of the smaller agencies state they cannot exist on a basis at that margin of profit over the face value of the ticket and paid the theatres a commission of 25 cents on each ticket which would leave them but 25 cents on which to operate.

It seems certain that the new law will do away with the system of "buys" in advance for an attraction. The spec will not dare, working on a small margin of profit, to buy outright without return for a period of weeks and gamble on the weather conditions. One bad night would wipe out their entire profit for months.

It likewise seems certain that they will find it difficult to do business with the managers, unless they can guarantee "buys" for under the provisions of the new law the manager is prohibited from taking more than the face value of his ticket from the agencies or anyone else. The representative of one firm that controls a great number of theatres in New York stated at an open hearing before District Attorney Swann that the moment the managers ceased to share in the profits that the agency men received they would cut off the supply of tickets to them and it would be a case of driving the public "back to the box office."

That "back to the box office" slogan has been one that has cropped up almost every season but in the past it has usually applied to the cut rates; on this occasion, however, it seems to be turned in the opposite direction. If it is the intention of the managers to keep their tickets out of the hands of the agencies unless the latter either guarantee them with "buys" or share 50-50 on the 50-cent advance, it looks as though the ticket agency game in

(Continued on page 162.)

"USAGE" POINT IN SUIT.

The contract damage action of Frederick Truesdale against William Faversham was heard in the Third Municipal court, Dec. 21, without definite result. Truesdale was engaged by the letter form of contract to appear in "Allegiance," which Faversham and Maxine Elliott produced at the Elliott Theatre last summer. Truesdale with the idea of protecting himself and guaranteeing his presence in the cast during the run of the play, eliminated certain clauses in the contract. The contract covered the engagement according to "theatrical usage," which was the contested point in the hearing. After the second rehearsal Truesdale was dismissed, as not being suitable to the role cast for him, and he immediately started action.

Several experts were called to the stand by Faversham, including Charles A. Bird and Thomas Broadhurst. The defence was that an artist could be dismissed at any time during rehearsal and set up the claim that was ordinary theatrical usage. The Actors' Equity Association, through a representative, denied the stand.

The court reserved decision.

BECK-SINGER TOUR.

Chicago, Dec. 23. Martin Beck and Mort Singer left here today for a tour over the Orpheum Circuit. Their first stop will be Denver and they will spend two weeks in San Francisco. They left New York Thursday after receiving their passports for France. Engaging passage on the "Adriatic," scheduled to sail Dec. 16, two of the five cylinders in the engine room were found to be defective and the sailing date was postponed. The boat left the same day. Mr. Beck and Mr. Singer journeyed here. The delay in the sailing coupled with other circumstances in which the opening of the State Lake Theatre figured caused them to adjourn the trip until next summer.

Steve Lingular says a new show is coming to Broadway and that he will have absolute charge of it. "I'll keep it in heavy clothes for the winter," vouchsafed Steve.

CREDITING VOLUNTEERS.

As a part of its war labors, the United Booking Offices has compiled a list, as complete as could be secured, of all volunteer vaudeville players who appeared over here in service performances.

The U. B. O. has published as an advertisement the entire list, comprising some 2,300 names of as many vaudeville acts. The names were gathered by the big time vaudeville clearing house from all over the U. S., and published by it as recognition to the volunteers for the services performed.

The U. B. O. and its branch offices readily acquiesced whenever called upon for a volunteer service program. It aided in many ways to furnish entertainment to the boys in uniform and its executives appreciate to what extent the volunteer services of the artists made these affairs possible, and what little credit the artists could receive for the work exceeding from the audience before them.

The Keith Circuit, which is the leading circuit associated with the U. B. O., did many things in behalf of and for the Government during the war. A recapitulation would touch upon every phase of the war work at home, that this agency was directly or indirectly called upon to assist or was instrumental in assisting. The orators in the B. F. Keith's Boy's Band by E. F. Albee and the late A. Paul Keith was but a single instance. The band was recruited to a strength of 250 and maintained by its founders. It participated in all the drives, was often called upon to lead parades and nearly as often given a post of honor in the line, stirred up enthusiasm and worked incessantly, often divided into smaller groups which allowed the Keith Boys' Band to appear at several places in one day.

The U. B. O. furnished over 1,000 entertainments for soldiers and sailors, in camps, naval stations, hospitals, battleships, boats, theatres, halls, huts and every place it was called upon to do so where the entertainment was for the benefit of the men in the U. S. Service. The U. B. O. not alone supplied vaudeville, it gave picture entertainments, complete, from film to projection machine. In one camp in Chillicothe, O., a Keith vaudeville bill of 17 acts ran from 10 in the morning until midnight, continuously, in order that all of the 40,000 men in the command could see it.

No war charity of any creed or denomination was turned away from the Keith door. Its theatres were loaned and its services were volunteered in aid. Many are those who have been active in war work who could tell of substantial assistance and advice received in the U. B. O. suite, with the only request made for a reward that no mention be made in any publicity work in connection of the interest manifested by the U. B. O.

BURNS MANTLE BACKS DOWN.

Burns Mantle, dramatic editor of The Evening Mail, wanted to make peace with the Shuberts. In last Thursday's issue, Mantle's two-column leader contained an apology to the producers about a statement that caused Messrs. Lee and J. J. Lee to lift their advertising out of the paper. This was what Mantle wrote:

Some time ago we printed an article in The Evening Mail relating a certain incident attributed to a Broadway comedian, and in which the Messrs. Lee and J. J. Shubert figured extensively. Since then we have been informed that the incident mentioned never happened at all, and inasmuch as it tended to put in a false light both Mr. Lee and Mr. J. J. Shubert, two of the most prominent managers in the theatrical world today, we have no hesitancy in using this opportunity to express our regret that the columns of The Evening Mail should have been involved in such a manner, reflecting on both of the Messrs. Shubert.



With everybody holiday greetings and the best of them. They keep on working right along, but in the clamor for their services they guarantee Messrs. Ziefeld, Dillingham, Shuberts, et al., that they won't be injured in the rush. (See in VARIETY recently said) "Bobbe and Nelson get laughs and have voices. They are ace." (And we hope he meant it.)

THE CUT-IN OF CUT RATES

The King of the Cut Rates is Joseph Leblang. Joe, as he is more familiarly called by all those who know him, and they are in legion, is the man that brought the cut-rate selling of theatre tickets out of the atmosphere beyond the pale and brought it into a footing of legitimate business. Joe has been the reason for doing away with the majority of smaller cigar store stands which did business with passes in the olden days.

Now the business of selling below the regular box office price is looked upon as one of the regular outlets for unsalable seats in the upper part of the house and the majority of shows on coming into New York figure just that much on their gross each week as a sure thing. The advent of Joe Leblang on Broadway made that possible, for no matter if the show is a hit or not it is certain that he will manage to push the sale of a certain number of seats regardless of the success or non-success of the play and in a great many instances it was the Joe Leblang outlet for tickets that made it possible for a show to hang on when the going was light over the first couple of weeks and wait for the public to become acquainted with the possibilities of the attraction.

The cut rate game is in reality the outgrowth of the old lithograph ticket days when every barber shop, saloon and store that would hang a half sheet in the window would receive a couple of ducats for the advertising privilege. It was usually the barber shop that had anywhere from six to eight half sheets posted, and the orders for admission that they received for these were usually disposed of at the rate of two for one.

In later years there appeared along Sixth avenue between 25th and 34th streets a number of small cigar stores that trafficked in tickets, or rather passes. After a bit these stores spread above 34th street and just above that corner Schlesinger's cigar store ran a pass selling bureau on the side. A little later there was one opposite the Knickerbocker and Casino theatres. These establishments existed on tickets furnished them by either pass gratters or by the "dumps" of a block of seats for a house that was papering. The theatres did not receive any return for these dumps, for it was usually the advertising man of the house or some one that stood in with either the manager of the house or with one of the boys in the box office that got the rake-off.

Then came Mr. Leblang. He opened a little place below the corner of 30th street on Sixth avenue, which was then, and still is, known as "Joe's Theatre Ticket Office." During the first year Joe ran this place he began to see the possibilities there were in the theatre ticket selling below the regular box office price and instead of waiting for the casual pass gratter to drop in or for the advertising dump to come along, he went to the managers and started to make deals with them for seats in advance. He made his proposition just about at the time when the theatre managers were bemoaning that the balconies were for several months losing their patronage to the pictures and the proposition that Joe put to them for those very seats was a welcome one.

From that time on his business began to flourish. Where at the beginning he sold between 200 and 300 seats a night in his little Sixth avenue place the following became so great it wasn't unusual to sell 2,000 seats at cut rates for one night. At about that time the Shuberts, who had been doing business with Leblang, opened a rival establishment about 200 feet away from Leblang's and for several months they tried to give Joe a battle. But his following was loyal and the Shubert opposition came to

naught. They eventually re-allied themselves with Leblang and it was a little time afterward he came to Broadway, first taking a stand at the rear of the Gray drug store at the corner of 43rd street and Broadway, where he now runs the entire works, including drug store.

At about the time Leblang started to make his deals with the managers there was in vogue another cut rate scheme that had been in effect for a number of years. It was the scheme of disposing of tickets at half price through the People's Institute. The Institute would issue a coupon to a mailing list and the manager of the attraction would have to pay for the postage and for the printing of the coupons. If the member who received the coupon cared to go to the theatre

aged a similar sort of a dodge by issuing Worker's Tickets. Hopp, more or less of a Socialist in a way, through this bureau distributed tickets for quite a little while. Recently he has stepped into the field again in an attempt to revive his scheme.

Another bad feature of the Institute ticket was that when there was any line for a performance there would be about 50 per cent. of the coupon holders mixed with those ready to pay the full price. It wasn't long before the general public began to get wise to itself on the Institute proposition and it began to drive away as much regular patronage as it attracted at the 50 per cent. cut.

The Leblang proposition began to do away with all of this. It solved the "papering" for the manager. This papering was nothing more or less than a wholesale education of pass fiends. There is a rule in the theatre that once a person receives a free ticket he is lost as a regular paying

York's \$2 (or more) shows. His business in the number of tickets sold is practically double that of the combined higher priced agencies, where an advance is charged.

It has been a long up-hill fight between the cut-rate and the managers. For that matter there are a number that now stand aside and will not do business with Leblang; there are others that will only do business when they are forced to; and also those that do business regularly regardless, for they figure the value of turning 'em away at every performance and the word of mouth advertising that results.

As a matter of record the cut-rate audience has it all over the audiences of the "papering" days. Whereas those that got something for nothing went to the theatre with the idea that they were going to see a "fliv" the cut rate audience goes with the satisfaction in mind they have secured a bargain and they are an enthusiastic audi-



SERG. EDITH CARRILLO

THEATRICAL GIRLS OF THE MOTOR CORPS OF AMERICA

REINE DAVIES

ETHEL DAVIES

When credit time comes 'round for those who did their bit, the girls of the Motor Corps of America will be well among the first. Pictured above are three of the Motor Corps girls, from the theatrical ranks. To the left is Sergt. Edith Carrillo. In the center is Reine Davies (Mrs. George W. Lederer), and to the right is Ethel Davies. The Motor Corps girls have looked after the wounded boys, answered emergency calls of all kinds, transported soldiers and sailors, attended outgoing and met incoming transports, doing it all cheerfully, after volunteering for the work, at all hours of the day and night. They have done a heap of work and said nothing about it. The first public recognition the girls received was a benefit last Sunday night at the Hudson theatre, New York, for their Corps.

he would present the coupon and obtain his tickets at one-half the box office price.

There wasn't a box office in New York where the People's Institute ticket was used that did not grow to hate the half price tickets, the holders of them and the scheme in general. The holders who appeared in advance of the hour of the performance to obtain seats would use every subterfuge imaginable to obtain seats as though they were full price paying patrons. When the regular seats were in the envelope and all that remained was the payment, the would-be purchaser would flash his Institute coupon and the box office man would often have to actually fight to get the seats back into his hands to make an exchange for the regular rows allotted to the Institute tickets.

About the same time there came into being a Julius Hopp, who in conjunction with the Shubert office man-

patron for all time. Incidentally in papering, as it was in the old days by slipping all of the girls in Saks, Macy's, Gimble's and Altman's seats for a performance, the managers turned out nothing but a set of "hammer throwers." For these very shop ladies, especially those in Altman's would look on a "couple of skulls" and say "Well the show can't be much good or they wouldn't be giving away tickets for it." And the managers thought all the while that they were inviting boosters for their attraction.

Leblang, when he began operating on a large scale started into re-educating theatre-goers. He tried to wean them away from the picture shows. He went after it with a circularizing scheme and for the first few months he had a battle on his hands. Finally the tide began to turn and at present Leblang is handling between 7,000 and 10,000 tickets for every night in the year excepting Sundays, for New

ence in advance of the curtain going up. No show can be a hit, no matter how good it is if it plays to half a house. No audience in a house only half filled will enthuse and therefore the reason for Leblang, besides the orchestra, balcony and gallery, if it has a chance, he will make it a hit.

There are at least a half dozen shows that can be pointed to that have been made huge successes through the aid of the cut-rate ticket. In seasons past there were "Twin Beds," "Experience" and "Maytime." All of these were timed over the slack period that followed the opening and boosted to such an extent that they rode to high popularity. "Twin Beds" was to have been closed by the original producing firm, when Selwyn and Company took it over (principally because of Margaret Mayo being the writer of the piece) and with the aid of Leblang it was forced to success. "Experience" (Continued on page 160.)

THE YEAR IN LEGITIMATE FLOURISHING ATLANTIC CITY

Last year it was the "slump." This year it's the "flu."

What will be the third bump for the \$2 theatres?

This season started off like a whale. Broadway in August looked like Broadway in December. The new shows came flooding into town. The road at the same time took on an exceedingly healthy aspect judging from the receipts that the out-early attractions began to chalk up. Then came the "flu."

It was mighty tough going for some of the managers who had been taking shows for the road after they had lived a second or third season along the regular routes. These managers were the hardest hit for their all has been wiped away by bucking the epidemic. The bigger managers were all hit.

With the first "flu" period over, things about the country began to assume a normal aspect again and the business in all quarters jumped, when the No. 1 "Influenza" opened up. If the epidemic reveals anything like the first one it sure will be taps for a number of the smaller theatrical firms. They had to fight to hold their heads above water during the first siege.

The money loss through rentals for theatres forced to remain dark will reach well into six figures.

New York was the lucky spot. It was the only city of any size not closed, although business was tremendously affected by the scare.

Incidentally New York was the first to recover and business since then has been at a high water mark. Some but mediocre successes are totaling gross receipts that five years ago would have pleased any producer.

The season opened exceedingly early, one of the first hits being "Friendly Enemies" at the Hudson, that attraction opening July 22. The surprise thing about the season is that the three plays that have had the longest run thus far in New York are all war plays and two of them, "Friendly Enemies" and "Three Faces East," are at present two of the biggest dramatic hits in town.

Of the 40 attractions on the boards in New York two days prior to Christmas, there are 31 in the dramatic field, either dramatic or comedy, and 9 musical attractions. The current season in New York has not as yet developed an absolute musical comedy "knockout." John Cort's "Listen Lester," which opened at the Knickerbocker during the first part of the week, may be the one, from reports outside New York.

Of the dramatic shows on Broadway it is practically a toss up. About five quality for the front line honors. Other than the two previously mentioned war plays it is hard to select which is fish and which is fowl. They are all doing business.

There are those who predict that after Jan. 1, if the "flu" doesn't get too great a grip again, the country at large will see the biggest boom in theatricals it ever has witnessed. There seems to be every reason for this.

Another thing is the "Bone Dry" situation. There has been in the past many a state under the dry ban. In every instance it was a benefit to the theatre and if one is to take the past as a criterion for the future, the "dry" time may offset every other kind of a detriments.

1918-19 will go down in history as the season of reversal of form. It started with a rush, turned over with the "flu," recovered with peace and is going strong as the '18 end of it disappears over the end of time. Those who kept their eggs in one basket and held that basket close to the New York

theatres are willing to say that it is a corking season, as far as it has gone.

SHOWS IN CHICAGO.

Chicago, Dec. 23.

Fred Stone, in the longest and most prosperous success of the year in Chicago, did capacity during his final week at the Colonial, getting about \$20,000, followed by Ziegfeld "Follies," with an enormous advance sale, easily justifying the prediction of an average of \$25,000 weekly during the ten weeks' run.

Laurette Taylor is holding up strong at Powers'. Lionel Barrymore in "The Copperhead" left the Garrick at the climax of the biggest business in any Shubert theatre this season, locally, being sent down to the Studebaker, where, if he continues to get above \$8,000, he will be the wonder worker of the legitimate year.

"Fitchy-Koo," with divided opinions as to its entertaining merits, and a general complaint that Raymond Hitchcock is not working with his old time vim, is nevertheless getting remarkable business, said to be above \$15,000. "The Long Dash" is floozy, and will be replaced immediately after the holidays. "She Walked in Her Sleep" is not crowding the Prince, and will scarcely remain long, in view of the location and lack of a star. This is a year in which the public demands stars and even not all of them get anything.

Cohan's Grand is dark, with "Going Up" on the way. The La Salle booked a road company of "Experience" as an emergency filler, when for the second time the Rock and White show had to close. This piece is not expected to draw heavily, but the firm which owns both attraction and house expects to break even on the shift through the New Year's eve. The stage is very small for such a capacious production. "Three Faces East" is plodding along to steady trade, at no time huge but consistently profitable. "The Crowded Hour" fell below \$10,000.

At the conclusion of the engagement of "The Birth of a Race" at the Blackstone, Laurette Taylor moves from Powers' to Blackstone, with Ethel Barrymore booked for Powers'.

The query as to whether Atlantic City has or has not changed within the last ten years is correct either way. Changes have been effected, many of them, but A. C. remains the queen resort of the country.

Bartering a slightly off-season last summer, principally due to the U-boat scare, the famous watering place is getting as strong, if not stronger play, than ever. It is now able to accommodate more visitors than ever before, because of what is perhaps the most remarkable array of large hotels ever grouped together. This hotel string lines the beachfront along the most important section of the Boardwalk and excepting the two hosteleries flanking either end, they are bunched together within a mile stretch. Within the past few years many have undergone extensive reconstruction and that has given the beachfront skyline a remarkable picture.

It is these Boardwalk hotels that house Atlantic City's "winter population," an assemblage of some 15,000 or so who arrive in October and remain until the spring, not to be figured as any part of the native residents who number around 50,000. All of the large hotels remain open throughout the year. All have turned enormous profits, with one exception. That was within the past year and the house went into the receiver's hands through re-building expenses. This same house may have experienced a boomerang because of it attempting to draw a line between its prospective guests because of religious faith.

A goodly number of the Atlantic City hotels have flourished without dispensing liquors.

For several years Atlantic City has been "dry" Sundays. Formerly it was a mecca for Philadelphians and Manhattanites over the week-end because everything was "open." Loud protests on how the Sunday ban would affect the week-enders was raised but while it has lopped off some of the former sporty crowd, the class of visitors has been bettered and the beachfront hotels, whose owners carry much weight in local matters, were no way affected. The raise in railroad rates and the partial elimination of excursions (excursions are permitted from Philadelphia) also kept down the

percentage of visitors but again it was pointed out that the resort was drawing an increasingly better class.

Last summer the lid went on the cabarets. Some of the cafe-ben cried "suicide." Privately they thought it was the right idea for it sliced off one of the biggest expense items—and the while the price of drinks went up. Dancing, plus music, is all the cafe lower now gets and last seems to complain. The cabaret ban did hurt the music publishers. Seasons ago Atlantic City was the happy hunting ground for the song pluggers—and many a hit was launched forth in the noisy din of a Boardwalk cafe. It's quite probable if prohibition crashes in next July, the same cafes will be offering fancy soft drinks and the visitors will submit to fast prices for them, just to be allowed to "hoof it." There won't be anything else to do.

Atlantic City is over-theated and has been ever since the Nixon and the Garden were built. But the owners or those aspiring such position appeared hypnotized by the mid-summer crowds and the packed show houses. So two groups took to building the two theatre mentions. Atlantic City has six weeks of "capacity" crowds, the period extending from the middle of August until Labor Day. Everybody does business then and if not, never. But six weeks will not raise theatre profits to carry a house for the year, at Boardwalk rents. Both the newer houses suffer from location handicap, another reason why both houses have been bloomers. So lent a man as the late S. F. Nixon failed to make the Nixon (now the Globe). He took the house under lease to protect his interest in the Apollo but last season turned the house back to the owners.

The Garden has attempted big time, vaudeville but for some reason it failed to pay. Headliners in abundance have graced the billings to attract the visitor but after all it is the native who must support vaudeville in the long off-season and they won't pay big time prices. At present vaudeville is given but one night a week, Sunday, when acts playing Philadelphia split week bills, come down for that day only—and only for expenses. Sunday night finds vaudeville playing to S. R. O. and at \$1 top, which shows that the native is hungry for entertainment. Before Young's Old Pier was destroyed by fire in 1912, vaudeville played 52 weeks a year. Perhaps for four weeks of that time it failed to earn profits and the summer was a clean-up.

Not long ago Atlantic City was the most favorite try-out point in the East. It had natural advantages and its closeness to New York led to its prominence in leading the "dog towns." Somehow the out of town premieres have been more split up within the past few seasons, but the Jersey resort still gets its share of break-ins. If there has been a falling off in the popularity of the premieres that is partially the producers' fault for the town won't stand too many big attractions, especially if bunched. A little more dependence on the judgment of the local managers would prove corrective. Some legitimate attractions, not premieres, are often looked on with suspicion. This because the same play might have opened in Atlantic City under one name, gone to New York with a new title and then brought back later for a regular date. The native was fooled so many times he now wants to know the plot before he invests at the box office.

Changes cannot affect Atlantic City to any great degree. Its beach and Boardwalk, are unparalleled on this side of the pond and its hotel accommodations are equally as rare. In latitude it is but nine miles north of Baltimore. That explains why its temperature beats that of close-by Philadelphia.

Lee.



RAJAH
Extends Greetings of the Season

VAUDEVILLE OF THE YEAR

Vaudeville has passed through a quiet year, internally. It marks the first really peaceful 12 months' period vaudeville has ever known, since the followers of B. F. Keith commenced to present "Refined Vaudeville."

The peacefulness was saddened by the epidemic commencing in October. It caused many deaths, much illness and a distinct financial loss to artists and managers. All theatrical were similarly affected. It is of such recent occurrence there is no special need to detail the circumstances, and the epidemic was not completely checked. It has been prevalent at different points continually since, reoccurring in some states to an extent that caused the authorities to order a second closing. Second closings, however, have been strongly protested against by local theatrical managements. They prevailed in a few towns, but the local officials as a rule disregarded the theatrical objections through they being confined to the local managers, without any state or country-wide concerted action by the theatrical interests.

The closing time, coming when it did early in the season and affecting business more or less since, will need the remainder of the season for all of those who suffered financially from it to fully recover.

The epidemic removed during its course A. Paul Keith, the last of his famous vaudeville name. With Mr. Keith a victim of the epidemic, his partner, Edward F. Albee, remains alone, at the head of vaudeville over here. As Mr. Albee has been the helmsman of the Keith entertainment for years, prior to the death of the founder, B. F. Keith, the death of the son caused not a ripple of interruption in the operation of the Keith Circuit or the United Booking Offices, which acts as the headwaters for the principal vaudeville supply of the country.

Vaudeville was the centre of matters theatrical in connection with the war. The many drives, whether by the Government or for charitable purposes, depended in the theatres, to the largest extent, upon vaudeville. During any depression in spirits or business vaudeville displayed an amazing strength.

The tranquility in vaudeville this year appears to have been begotten in one way, through the smooth operation of the Vaudeville Managers' Protective Association and the National Vaudeville Artists, organizations formed by the respective branches of vaudeville that their allies indicate in the days of internal strife. These associations have regulated the general business of vaudeville, with the managers, agents and artists in their relations to one another. Each organization has taken up matters as they arose, passed upon them, and often, made use of the instance for the issuance of rulings that guarded against a repetition by others.

In the matter of both, the N. V. A. and V. M. P. A., they may be said to have been, once they were recognized as vaudeville institutions, not so valuable as the cure as they have been as a preventive. It's what these organizations can do, may do and will do, besides what they have done, that causes those who otherwise might "take a chance" to think first.

For the vaudeville artist the N. V. A. seems to be what he has always wanted, as a protector of original stage material. It is the artist who has a just complaint against a brother or sister artist, and is a member of the N. V. A., the artist knows a complaint lodged with it will be thoroughly investigated. And so, with the V. M. P. A., where the artist may have a "grievance" against a manager, the managers' association thrashes it out, dealing just to either the artist or manager, without prejudice as the evidence and warrants. The manager may likewise employ his own association for a complaint

against an artist, or prefer it with the V. M. P. A. A joint committee from the societies will adjust it. The vaudeville agent is between the two. He must step right all the time, for the act he represents may prefer a complaint against its agent as quickly as against a manager. The V. M. P. A. has penalized managers, agents and artists often within the year, more often, from the records penalizing managers and agents than artists.

On the vaudeville stages the style of entertainment from the year before seemingly held over, singing and dancing, with the bills running even more closely to the original variety idea than in 1917. The war playlet intervened for a time but seldom with merit, and vaudeville executives are quick to appreciate what look like dead issues. When the armistice was signed there were but few dramatic sketches of the

out such an alluring prospect that it invites at present a much larger number of ventures in this division than would or could have occurred in days gone by. The "single" who tries on the big time and fails, unless falling flat, still has the same small time to rely on or flop upon.

Many who were formerly of vaudeville teams have essayed "singles" with success and not infrequently with such success that they must regret the time spent as perhaps merely a "partner" in a "two-act" or a turn of larger proportions. Oftentimes the team association was continued due to a certain regard for the other partner or for other reasons. And then again there are many "singles" who became such upon the advice or remarks of friends, or following their own belief and confidence in their ability to do as well as other "singles." It is often heard, for private and not public use, of one vaudevillian, commenting upon a "single," saying, "Well, if so and so can get away with that act, alone, then I must have been wasting my time. Me

the big time of fairly known acts. Neither act increased the business of the houses they appeared in, and the succeeding week to their appearances showed no drop in attendance. The recent engagement of a week by Marcus Loew of Harry Carroll at \$500 was not done as a business-getter, merely to give a couple of Loew's largest theatres, Victoria, New York, and Metropolitan, Brooklyn, (between which Carroll split the week) something to take up.

One of the marked departures in big time bookings for this season has been the retention in and around New York's big vaudeville houses (Keith Circuit in New York and Brooklyn) of three acts, for advance-booked hold-over engagements in each theatre, giving the turns about 20 continuous weeks of metropolitan time in this way, holding them in the greater city from the season's opening until well into February. The acts so favored, because of their extreme popularity, are Belle Baker, Avon Comedy, Four Aces, and the "Palace."

The Palace, New York, has often held over an act for another week, after the turn opened, and this is growing to be more generally followed in other big time houses, outside New York, although it is far from common. Bookings often prevent a theatre from retaining for the second consecutive week a turn that immediately upon its initial appearance developed undue and unlooked for favor.

For big shows in the vaudeville line, nothing has ever commenced over here to touch some of the programs offered at the Palace, New York, within the past 12 months. Especially of late did the Palace secure a fortunate break in "good shows." While always agreeable to procuring big bills and paying the top price for them, they are not always securable. Different conditions crop up. There are other large theatres that call for high priced and extensive programs. The Riverside, New York, is one; Orpheum, Brooklyn, another; Majestic, Chicago (more so out there than the Palace), and the Keith houses in Philadelphia, Boston and Washington, besides other Keith theatres in the middle and south west as well as the large houses at Detroit, Pittsburgh and Buffalo. Keith's Washington has played vaudeville programs the past year that said in themselves the Keith booking office was far from trying to take advantage of the enormous war population of the capital where with the theatres it was a secondary matter what they contained—the point was whether there were any seats left.

How badly pressed the Palace has been at times for a "name" feature turn was recently exposed by the engagement of Annette Kellermann at that house. Miss Kellermann was booked on a Wednesday morning to appear there the following Monday. It was necessary for her to secure the remainder of the turn (two acts) after the engagement had been made, and did not permit her to "break in" for the customary three days at least at an outlying theatre before presenting the new turn on the Palace stage. Still, Miss Kellermann was held over at the Palace last week, her second consecutive week there, which told both of the wisdom of the first booking and the dramatic power of the diva's status.

The Palace of late has been playing to capacity business right through, from Monday matinee until Sunday night. When it does not do that, there is a radically wrong fault with the program somewhere, and most often found in the weakness of the featured turns. As often it is the headliner. But the act does not often happen.

Vaudeville business east, west, north and south has been uniformly good throughout the year. It has been the favorite amusement of the soldier and sailor, has been constantly patronized by the President at Washington and has at last come into its own—as the recognized popular amusement in the regard of the general public.



FLO HART

Who deserted musical comedy for the legitimate, and has achieved great success in the production: "BUSINESS BEFORE PLEASURE"

war kind to be looked after on the big time. The small time usually follows the big in all matters of entertainment.

While the singing and dancing continued to sway the variety programs, the particular songs and dances did not, exactly follow those of the season before. The jazz song and dance made its appearance for temporary approval and the big dance production became more elaborate, but they remained song and dance. New York took to the jazz more so than "out of town" and jazzing as a rule found its best and only real field in the greater city unless the Coast, where it originated also still favored it.

This has been vaudeville's biggest year for what is known as the "single act," i. e., the man or woman appearing alone upon the stage (and considered a "single," though accompanied (only) by a pianist). The flood of "singles" has by no means lessened. The chance of a single turn getting over and in the success class holds for that.

The "nut" comedian or comedienne has increased the number of "singles" if not always the average of them. The "nut" is now having its day as well, and while the day may not be unduly prolonged, just now the "nut" is making some people laugh. As long as that may be done, the "nut" will be in demand, but there are different grades of the specie, a few high and more much lower. The class "nut" will be able to swim with the tide when it turns. The same may be said of some of the present day dancers, dancers of the freak variety in freak dancers who at one time likely held Broadway as a never to be realized vision. They will also pass, like the hard shoe buck and winger of yesterday.

The small time vaudeville has apparently depended more this year upon the feature picture portion of its programs. It's seldom that the largest of the small timers, the Loew Circuit, has given more than ordinary attention to its vaudeville, feeling the picture would hold up the patronage. This was proven true by bookings from

YEAR IN BURLESQUE

Barring the financial setback caused by the epidemic, burlesque has had a remarkable season in all particulars. At most points, both the Columbia and American Circuits business started with great promise of a "clean up," and, since the closing ban, nearly every house has exceeded its previous receipts.

On the Columbia Wheel, Baltimore, Washington, Buffalo, Toledo, Albany and some other points have shown remarkable gains while Rochester, since the change from the old Corinthian to the Gayety, has been turned from a losing to a profitable house and the same applies to the Bronx owing to the substitution of the 149th Street theatre for Miner's Bronze.

At the Columbia, New York, during the early weeks of the season business failed to keep up to last season's. During the epidemic this house maintained an average of good business and since the signing of the Armistice the Columbia has steadily enjoyed a degree of prosperity never before equaled in burlesque. Since the lifting of hostilities, business on both Wheels at all points has struck a high mark.

From the production standpoint, Columbia shows, in most instances have greatly improved. The determination to "clean up" has been apparent although there are still some laggards both in this respect and in respect of advancement in equipment and in those cases the Columbia Amusement Company is striving for betterment. On the whole, however, the Columbia has fully kept faith with the public and is now presenting a far better grade of attractions than ever before.

But the same cannot be said of the American Circuit. There is an obvious disinclination upon the part of the producers on both Wheels to the cleanliness in their shows, and it is apparent they try to "get by" with as cheap equipment as possible. But advancement here is being sought by the directors, and in the same ratio that has marked the improvements on the Columbia Circuit during the past ten years there is decided encouragement for belief that the American will ultimately fall in line in these particulars.

This has been a notable and praiseworthy year for burlesque in another important direction. Its efforts in war work and other contributory activities have been marked by persistence and enthusiasm and they have resulted in many hundreds of thousands of dollars for all divisions of the great cause. It has been done, moreover, without ostentation or display and without any hope of or seeking after publicity.

The basis of all these changed conditions in burlesque is found in the fact that the personnel of the directorate of the Columbia Amusement Company, and which has more or less to do with the operation of the American Circuit, has remained unchanged during the past ten years or more. It has been affected by death or by increase in membership. The policies adopted by the directors are vigorously maintained by the Executive Committee, consisting of J. Herbert Mack, president; Sam A. Scribner, secretary and general manager, and Rud. K. Ilynicka, treasurer. These men are in daily conference throughout the year in the general offices of the corporation in the Columbia Amusement Company building, and no detail of the concern's vast and widespread operations is allowed to suffer through inaction or inattention.

DETROIT'S REGENT, VAUDEVILLE.

Det., Dec. 23.—The Regent, a C. H. Miles house, announces the former policy of vaudeville and pictures will again be taken up, commencing Jan. 29. Six acts and a feature film, at 25-35-50. Two shows daily. Saturdays and Sundays an ex-

tra night performance will be given. Tom Ealand, manager of Miles' Orpheum here, which also plays vaudeville, is to book the Regent.

An announcement has also been made by R. E. Olds, owner of the Detroit opera house on the Campus, that his original plan to raze the theatre for a mercantile structure is going into effect. Tenants of the building have been notified to vacate Feb. 1. That will leave the Shuberts with one house here. It also precludes, if gone through with, the possibility of Marcus Loew playing his vaudeville there, after severing booking relations with Miles for this city and Cleveland.

MARRIAGES.

Georgia Hall (Billy Hall Co.), Dec. 18, in Chicago, to Paul Jonas (Golden Bird). Rabbi Levy officiated.

Aldice Nunez (eccentric clarinetist) to Hilda Bagdham, non-professional, at Chelsea Presbyterian Church, New York, Dec. 14.

Samuel Jeserwitz to Belle Schenck, Dec. 22. The bride is a daughter of George Schenck, manager of the Metropolitan, Brooklyn, who is a brother to Joe and Nick Schenck. Mr. Baerwitz is the vaudeville agent.

BIRTHS.

Mr. and Mrs. O. U. Courtney (Courtney and Courtney), at their home in Tulsa, Okla., Dec. 9, daughter.

Mr. and Mrs. H. B. Warner at their home in New York, Dec. 17, daughter. Mrs. Warner was professionally known as Rita Stanwood.

UP AGAINST A TANK.

Chicago, Dec. 23.—Louis Macloon, who last week rented the Rockford, Rockford, Ill., to a minister, for Sundays, on a 60-40 split of the contribution gross, is much perplexed by a circumstance which has arisen.

It turns out that the minister is a Baptist, and he has delivered an ultimatum to Macloon, as follows: "Either you build a tank for us on your stage, or you give our attraction." Macloon is inclined to come through. "We may play Kellerman some day—who knows?" is his point of view.

ELSIE JANIS.

VARIETY's frontispiece is graced by Elsie Janis in this 13th Anniversary Number of the paper.

Miss Janis is now the big star of the Sir Alfred Butt production, "Hullo America," at the Palace, London, where she has achieved a greater success, if that is possible, than in her formerly and enormously successful London engagements.

Elsie Janis has made herself immortal with the American troops in France. During what should have been a resting period for her between engagements abroad, Miss Janis, without solicitation and unattached to any organization, voluntarily entertained the American boys of the American Expeditionary Forces. Private advices to Variety while Miss Janis was doing her great bit and after she had concluded, said that there never could have been a more universal acclaim for a professional than Miss Janis received. She was the first American woman-entertainer to appear among the boys. Miss Janis endeared herself to the men in khaki through her good natured willingness to give them as full a performance as she possibly could. When finished the boys would plead with her for just another initiation, song, or bit.

Always a tremendous favorite at home, Elsie Janis appears to have duplicated her native popularity on the other side, and is probably just now the most popular international entertainer who appears upon the stage.

IN AUSTRALIA.

Sydney, Nov. 23.—J. C. Williamson, Ltd., have obtained the rights for early production here of two American musical pieces, "Oh Lady, Lady," and "Leave it to Jane."

"Friendly Enemies" will be produced here in the near future.

Mr. and Mrs. M. B. Figan have been booked by George Willis of J. C. Williamson, Ltd., to appear in "Nothing but the Truth" and "The Tailor Made Man."

May de Sousa, imported to appear in this year's pantomime "Goody Two Shoes." She formerly appeared in "Cinderella" at Drury Lane, London.

"The Better 'Ole" by Captain Bruce Bairnsfather, has been showing to very fine houses at the Crystal Palace during the week. It is truly described as a picture of laughter and tears.

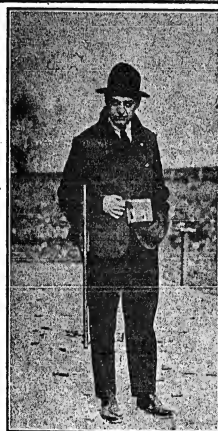
"Going Up" was produced during the month at the Theatre Royal, Adelaide. It scored.

Elsie Ferguson in "The Lie," and Fatty Arbuckle in "Good Night Nurse" are the current attractions at Hoyt's De Luxe this week. It is mentioned in the billing for the latter attraction that Fatty Arbuckle is the greatest comedian in the world.

"£500 Reward," an Australian picture produced by Claude Flemming and featuring Rente Adoree of the Ragleys, is showing at the Gaiety theatre. It was Claude Flemming who produced "The Lure of the Bush," the picture which Snowy Baker is now exhibiting in the United States.

After a record fortnight with "Bought and Paid For," Muriel Starr will next be seen in a revival of "Madame X," said by many to be her greatest performance. It was during the run of the former play that Miss Starr was called upon to announce that the Armistice had been signed by Germany. A great scene then prevailed.

Yet another American artist succumbs to the blissful bonds of matrimony. Fayette Perry, now appearing in the revue "Everybody's Doing It," was married during the week to James Allison, a well known Sydney man.



JACK NORWORTH

Known in shooting circles as a "gun bug," recently Mr. Norworth and Fred Stone, always regarded as a high-class trapshooter, met in Chicago in two 100-target matches to determine the trapshooting championship of the theatrical world. Norworth won both—90 to 88 and 92 to 88.

WOODS CLOSES WITH F.P.

Early this week papers were being drawn for an agreement between Famous Players-Lasky Corp. and A. H. Woods, by the terms of which the Famous-Lasky concern secures the picture rights to all the Woods legitimate productions for the next five years.

In consideration of these film rights, Famous-Lasky will finance the Woods shows (stage productions) and receive one-third of the profits, while Woods must settle with the authors for their picture royalties or for a lump sum.

Famous-Lasky has also purchased the picture rights to "Eyes of Youth" and "His Bridal Night," paying \$37,500 for both, and arrangements will probably be consummated for a number of other past productions of Woods'.

General opinion of the Woods-Famous deal indicates it is an excellent one for both sides. For a relatively small sum Famous-Lasky stands a chance of participating in a huge legitimate success (for the films, besides) and in any event secures the picture rights to a great many plays. Woods controls several theatres in New York for which he must supply attractions and also has an understanding to produce a number of shows for the Shubert circuit.

CAMP SHOWS "DIGNIFIED."

Recently the booking headquarters of the Entertainment Committee of the Commission on Training Camp Activities received a complaint in letter form from the commanding general of one of the cantonments. The officer insisted the War Department should send shows in the Liberty theatres of a more "dignified" and of a more elevating nature.

J. Howard Reber in charge of the committee, mentioning the criticism, said:

"I replied to the officer-critic that the President of the United States when at the capital attends a vaudeville show in Washington every week. Also that the day after the armistice was signed the King of England, who had attended no theatre during the term of the war, after pursuing a long list of theatrical attractions, selected something lively—it was: one of the most popular 'girl' shows playing in London."

Mr. Reber concluded with the observation that what was good enough for the President and the King was possibly good enough for the legions desired by the men in the camps.

"PRETTY POLLY" STARTS.

"Pretty Polly," written and staged by Frank Tannehill, had its opening performance at Stamford, Conn., Dec. 24. It is booked for a tour of the cantonments and Soldier's Regt time on the way to the Coast. The show will play at a \$2 scale.

In the cast of principals are Charles Morrison, Eli Dawson, Flo Gillespie, James J. Kramer, Lesley Kramer, Lois Arnold, Leonard McDonough.

"CRISTO" REPLACED.

"Monte Cristo, Jr.," the next Winter Garden show, is due for an out of town opening about Jan. 15, the premiere being in New Haven. As with other Garden shows, "Sinbad" with Al Jolson has been winning such heavy business that the date for "Cristo" to come has not been definitely set.

It is possible that if Jolson's draw continues, "Sinbad" may be shifted to another Broadway house, when "Cristo" is ready for the Garden, and a talked-of plan is to send Jolson back to the Century when "Cristo" is ready.

Steele Managing Blackstone.

Chicago, Dec. 25.—Edward Steele, who was associated with the Colonial for several years, will become manager of the Blackstone for Harry J. Powers when Laurette Taylor moves "Happiness" to that playhouse next week.

STRAIGHT TALK RUN CHICAGO

By JACK LAIT.

(Chicago, Dec. 21.)

The vicissitudes of the season so far have demonstrated that Chicago is probably the soundest market for \$2 theatricals on this continent.

As such it should be nursed, humored, pampered—at least honestly dealt with—by the corpulent gentlemen who sit a thousand miles away, between hiring new blondes for their raucous revues and planning to outwit one another, toss a few stray bones, scarcely looking to see whether any meat clings to them, to that faithful dog in the backyard, Chicago.

Carelessness is the mildest count in the indictment of the Chicago theatrical grand jury against New York managers, those habitual offenders. In the past several months more affirmative-trimes than mere nonchalance have been committed against this city of 2,500,000—this city which gives any and every show an optimistic opening, keys its critics to a temperate strain, allows Sunday performances, runs after-theatre specials on all suburban lines, stands for billboards on its main boulevards, stands for no "drama league," and all but meets "the troupe" at "the depot" in its anxiety to be hospitable, profitable and affable to "the visiting company."

The sooner the eastern producers of shows for the middle west and the eastern proprietors of the theatres which house those shows in the middle west realize, and it is incredible that they have failed to realize so long, that Chicago must have the same merchandise New York gets, the quicker will Chicago lay more golden eggs for the greedy Broadway gluttons.

The proof of this may be drawn from the mighty successes of this season and past seasons in Chicago; and the equally incontrovertible truth that Chicago will not buy shoddy entertainment may be gleaned from the conclusive failures of those same periods.

Flo Ziegfeld, Charles Dillingham, David Belasco, A. H. Woods, Cohan & Harris, Oliver Morosco, George C. Tyler, and a few others have made it their policy to send, as far as was reasonably possible, intact New York companies to Chicago. Woods, who is not always a conscientious presenter, has been uniformly square with my town. Morosco has frequently shown better casts in Chicago than in New York.

But many others have handled this burg of millions largely in the same cavalierly mood in which they regard Denver or Richmond. As a result Chicago is "on." And Chicago is a revengeful community, and especially dislikes being bamboozled, at pleasure to hold itself a metropolis, and refuses to be worked as a jay crossroads.

Chicago will embrace a hit faster than any other city. And by the backwash of that success it can reject a failure with equally precipitous decision. This is a homey place. The "loop" is like a big town square, and everybody meets everybody else almost every day, and the scattered cities like New York which have many centers, and in which the frequenters of one sector seldom leave its precincts. When a new one opens in New York there is doubt for others as to whether it is "over," not in Chicago—a show is a success or it's done, overnight. Not one engagement in 20 belies this.

Then why bring "An Ideal Husband," no rave on 39th Street or wherever it died with a strong cast, here with a one-night stand outfit, staggering through lines which the players had memorized, surrounded by scenery that would have shamed an Iowa stock company? Why spend the railroad fare? Because someone thought that it would be "good enough for Chicago." Only the unknowns are unknown in Chicago.

New Yorkers are prone to forget

that many of the notables come from Chicago. That isn't meant for a laugh at all. Of the successful stars today more "turned out" in Chicago than in any other single spot. Jack Barrymore was first billed here. Lenore Ulric is a Chicago chorus girl of the past. Ina Chaire worked in the Saratoga Hotel cabaret years ago. Alex Carr was in stock burlesque at the Trocadero shortly after the civil war or thereabouts. Montgomery and Stone were first starred here; so was Richard Carle; so was Elsie Janis. Adele Rowland no stranger, having put in her childhood on Randolph street, first as a pony, then as a soubrette. Laurette Taylor's recognition arrived as she played in "Alias Jimmy Valentine" at the Studebaker, long before she "landed" in New York. Grace Valentine played "Help Wanted" at the Cort, on Dearborn street, before she ever saw

for dramatic shows and up to \$27,000 for the bigger musical comedies do not cause any comment at the corner grocery store. "The Follies" this year will make about twice as much money in Chicago as it did in New York. Hitchcock will make three times as much. "Friendly Enemies" averages more in Chicago than it did or could in its equally unanimous favor at the Hudson.

The added Sunday night, which is always capacity for anything short of a hopeless dead one, makes the difference. Terms also are usually higher here and expenses much lower in billing and newspaper rates, with the comparatively small railroad fare prorated over the profits of a long engagement, if the venture is fit to send across the Hudson river at all.

Chicago feels, as it may with justice, that it is second to New York only, and should be treated in accord. It wants the big hits to come here, not only as money playways for New York, but immediately after they play New York.



LUCILLE CAVANAGH

Season's Greetings
Miss CAVANAGH enjoys the distinction of having headlined on the United and Orpheum Circuits in her first individual vaudeville effort—now repeating in her newest dance creation.

"Upstairs and Down" and "Lombardi, Ltd." Henry B. Warner "came on" with Miss Taylor, simultaneously. Al Jolson was a drawing card hereabouts when New York didn't know he backed up. Richard Bennett, a native of Indianapolis, came east via the Dearborn stock, as did Emmett Corrigan. Otis Skinner lives here.

Countless others made good in Chicago before New York had a chance to judge them. Some missed the mark here, grew famous elsewhere and returned. Chicago doesn't insist on "discovering" its own talent. But it does persist in returning faulty goods promptly, and will accept very few trade-marked labels as a guarantee in preference to its own discretion.

In view of these circumstances it would appear to be the policy of wisdom not to divide the nation theatrically into two classes—New York and the rest of the map—but to at least make it New York and Chicago, as No. 1 communities. Runs of 30 weeks are not unusual here. Gross receipts from \$15,000 to \$18,000 weekly

They could then play the "Philadelphia and Boston" later. This may not be fair to those other cities, but do those other cities outrank Chicago in affording a money market for theatrical products. Just for geographical expediency, however, and to cut up the railroading expense, the New York managers refuse to accept this choice. They save nothing, as the shows have to come all the way out and all the way back, even though they are not.

Another tactless evidence of inconsideration for the needs of a prominent and golden center like this is shown in the conflict of bookings. This is true now when Shuberts and their opposition are fighting; it was just as true, however, when they were kissing one another. All season the town struggled along with one decent musical attraction and occasional stragglers. When they come they come in a heap. For weeks this season the regular musical comedy patrons had no place to go; now, with the three of the biggest musical hits in America opening almost simultaneously, they

don't know which way to jump. On top of this, after weeks and weeks without a successful or important opening, in midseason, "Business Before Pleasure" and Ethel Barrymore also are eased in. This is also metropolitan and heart warming. But this is also the week before New Year's, and we know why all the live timber is being jammed over the dam.

We would appreciate a little of that holiday rush earlier and later, when we need it worse, and when they don't know in New York that Chicago is open.

Another evidence of the inspired bookings of a season may be presented in the following list of male and female stars who have been here this season, comprising a list of all billed players:

Male—Fred Stone, Raymond Hitchcock, Lionel Barrymore, Walker Whiteside, Chaucey Olcott, Robert Edson, William Hodge, Leo Carrillo, William H. Hall, Jack H. Hall, Mitchell, Harry Fox, Louis Mann, Sam Bernard, Frank Tinney, Frank Craven, Alexander Carr, Barney Bernard, Harry Corson Clarke.

Female—Laurette Taylor, Dorothy Dixon, Peggy O'Hara, Marie Cahill, May Robson, Dolly Sisters, Frances White, Margaret Illington, with Ethel Barrymore booked to come.

More than twice as many men, and of the women three acknowledged stars (one through) and a few stray soubrettes. Of these the Dollys were not in the New York company, and Misses O'Neill, Cahill and Robson did not either come from or go to New York, professionally. Miss Illington was a Chicago substitute, being regarded in New York as a "road star" and having been inflicted on Chicago twice before as a substitute for an actress who made a hit in New York. In a healthy success like "Eyes of Youth," she didn't play her railroad fare here.

Marjorie Rameau, who three years ago was glad to play Salt Lake City in stock, seems too proud to come to Chicago in a Broadway hit today, her press agent having only lately issued a paragraph with no small pride, to the effect that Mr. Woods was "in a quandary regarding the future of Miss Rameau under his management, as he had no play for her in New York and she was not disposed to come in her present play to Chicago."

If Miss Rameau refuses to come here because "Where Poppies Grow" is a rotten failure, which we hear it is, I will pass the hat to start a fund for a monument to this western girl. But alas, I am afraid she can't get tasty food at the Blackstone and because we are not "the best people," in which event New York will probably give her a statue in Times square, if they ever get room cleared for one.

Laurette Taylor had the same idea with "Peg o' My Heart." Finally she consented to honor a minor triumph with her royal presence. Now Chicago can't chase her out, because her worst week at Powers' has been better than her best week at the Criterion, and we find her "telegraphing madly to Ethel Barrymore, making a personal plea for an extension of booking, to enable her to prolong a run at the Blackstone theatre, an out of the way retreat, where she can picture, because she has learned through practical experience that so many others failed to learn through losses—that this is a great town; that it spends its money lavishly for what it wants, and that it wants the best.

Frances Kennedy canceled two weeks and traveled 120 miles in order to eat Christmas dinner with her husband, Tom Johnson, and their children, in Chicago.

William Fox, Lewis Selznick and Joseph P. Tamuly, secretary to President Wilson, will tender a \$10-a-plate dinner to Marshall McCarthy at the Hotel Knickerbocker, Saturday night.

THE CHORUS GIRL

No! You may be of great use in civil life. Every man, who is a man, wants to earn his own living, to do his part, to be a good citizen. I am assured that the men are no badly educated that they can not go back to their old jobs. Suppose you are one of these?

What Can You Do to Earn a Decent Living?

You can be trained for a new job. Or you can be trained to get your own start in such a way that you can do the same work or nearly the same work as before, but still you need some help in finding and keeping a new job. You can, said the speaker.

Can Disabled Men Learn a New Trade?

Yes, he can. If he will take training. Hundreds of thousands of wounded and otherwise disabled men have been trained for new occupations in Europe. They are now doing the same work as before. Our Congress, on June 27, 1918, decided by a unanimous vote

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Chicago, Dec. 23. Jones, Linick & Schaeffer now operate the oldest and youngest theatre in Chicago—McVickers and the Randolph. McVickers was in vogue before the Civil War. The Randolph was opened Monday.

It is located in one of the most "precious" spots in the loop, and the firm gambled in the future of movie by not building a stage. The house opened with "The Heart of Weton"

One of the laughs of the shortage was that by John Cort when he engaged a couple of the chicken elevator runners in the Longacre building where his offices are situated, and handed them a job in "Fiddlers Three."

When a night clerk of the Washington hotel recently made away with several hundred dollars contained in the hotel safe, the management made good the losses of all the guests with the exception of Eddie Nelson (Doole and Nelson). Mr. Nelson alleged he had placed \$320 in the safe. The management, while not denying this, claimed that Nelson could show no receipt to establish his claim.

The matter had gone into the hands of an attorney, when the thief was apprehended in another city. Pending his examination, the suit will be held up.

*To the
Theatrical World:*

*We take this opportunity of wishing you
a happy and prosperous New Year.*

*We have always tried to please by showing
you every courtesy possible and if by
chance you have been neglected in our
busy office during war time owing to
some of our valuable men being called to
the colors, we hope your true honest
American spirit pardoned it.*

*Again we wish to thank you for your
co-operation. You have been more than
loyal to us.*

Merrily yours,

**WATERSON, BERLIN
& SNYDER.**

Happy New Year

MAKE THIS A HA BY SINGING OUR

IRVING BERLIN'S

"GOODBYE

The quickest hit in song history.
Put it on and cheer

THE HUMOR OF THE HOUR

"OH! WHAT A TIME FOR THE GIRLIES

(When the Boys Come Marching Home")

LAUGHS IN EV'RY LINE AND A JINGLEY TINGLEY MELODY

SOME DOUBLE VERSION

THE BALLAD

"OH! How I WISH

(Until My Daddy
This song will outlive all of them,

THE "YIP YIP YAPHANK" HIT

"I CAN ALWAYS FIND A LITTLE SUNSHINE IN THE Y. M. C. A."

THE SONG THAT BRINGS FOND MEMORIES TO EV'RY SOLDIER'S HEART

The Song That Swings

"ROCK-A-BYE

With a Dixie

No act is complete without this song.

WATERSON, BERLIN

STRAND THEATRE BUILDING,

MAURICE ABRAHAMS, Prof. Manager

MAX WINSLOW, General Manager

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Dick Sachse, Globe Theatre Bldg.

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Richard Revere, 215 Jacob Arcade
MINNEAPOLIS Billy Downs, 711-12-13 Holland Bldg.
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PPY NEW YEAR HAPPY SONGS

Happy New Year

BIG HIT

FRANCE"

The song the returning Boys love to hear.
our returning heroes.

"ZISS ISS EET"

"COME ON PAPA"

ZER MOST BEAUTIFUL SONG ON ZE MARKET

AND OH, ZE FRENCHY MELODY AND ZE DOUBLE OO LA LA

SENSATION

I COULD SLEEP

(Comes Home")
for one little reason: It's the Best.

"THE LAUGH OF THE YEAR"

"THE WORST IS YET TO COME"

THEY START LAUGHING AT THE START OF THE VERSE AND THEY DON'T STQP LAUGHING UNTIL IT'S FINISHED.
SOME SONG, EH!

The Song World

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A gem of the first water. Great doubles and patter chorus.

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Happy New Year

With my best wishes to everyone

IRVING BERLIN

NEW YEARS, 1919

HAPPY NEW YEAR

SAM LEWIS

AND

JOE YOUNG

WITH WATERSON, BERLIN & SYDNER
STRAND THEATRE BUILDING, NEW YORK CITY

NEW YEAR'S GREETINGS

FROM

EDGAR LESLIE

HARRY RUBY

PETE WENDLING

MOE KRAUSS

(M. K. JEROME)

WITH

WATERSON, BERLIN & SNYDER

Strand Theatre Building, New York

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a corking year
in everything*

**Max
Winslow**

WATERSON, BERLIN & SNYDER

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1

INDIANOLA

SOME SWEEPING
DUPLEX SUCCESS FOX TROT

HIT
No
2

I'M GLAD I CAN MAKE YOU CRY

SOME WALTZ SONG

HIT
No
3

I'M CRAZY ABOUT MY DADDY

SOME COMEDY SONG

HIT
No
4

I CAN'T BE BOTHERED WITH NO MULE

SOME COON SHOUT

HIT
No
5

TEARS OF LOVE

SOME WONDERFUL SONG

HIT
No
6

HAS ANYBODY SEEN MY CORINNE?

SOME SHIMME SONG HIT

HIT
No
7

KENTUCKY DREAM

INSTRUMENTAL WALTZ
SOME WALTZ FOR DUMB ACTS
SPECIAL PRICE FOR ORCHESTRA 25¢

HIT
No
8

OH HELEN!

SOME COMIC SENSATION

We want to take advantage of the Merry Yuletide by extending greetings to our valued friends in the Theatrical World and take this opportunity of extending to you our best wishes for a very Merry, Peaceful, Joyous and Happy New Year, and to thank you for your valued co-operation during the past.

Yours Merrily,
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Our newest, latest greatest ballad

"AFTER ALL"

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4--BIG HITS--4

"SMILES"

"MADELON"

"TILL WE MEET
AGAIN"

"A LITTLE BIRCH
CANOE AND YOU"

NINE NOVELTY SONGS

"GIVE A LITTLE
CREDIT TO THE NAVY"

By KAHN, DE SYLVA and GUMBLE

"I'VE GOT THE BLUE
RIDGE BLUES"

By MASON, WHITING and COOKE

"TACKIN' 'EM DOWN"

By ALBERT GUMBLE and BUD DE SYLVA

"YOU CANNOT SHAKE
THAT 'SHIMMEE'
HERE"

VAN-SCHEENCK-WELLS

"IN THE LAND WHERE
POPPIES BLOOM"

VAN-SCHEENCK-BASKETTE

"IT MIGHT AS WELL
BE YOU"

KAHN-VAN ALSTYNE

"WHEN THEY DO THE
HULA HULA ON THE
BOULEVARDS"

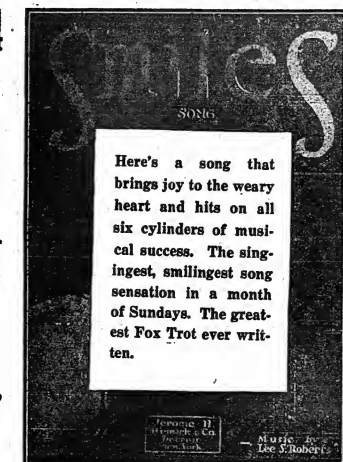
BRYAN-LAWRENCE

"HOME COMING WEEK
IN FRANCE"

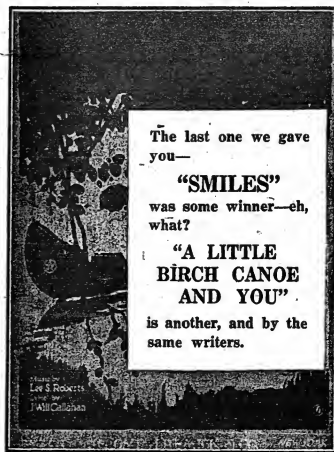
By SENETA G. LEWIS

"WE NEVER DID THAT
BEFORE"

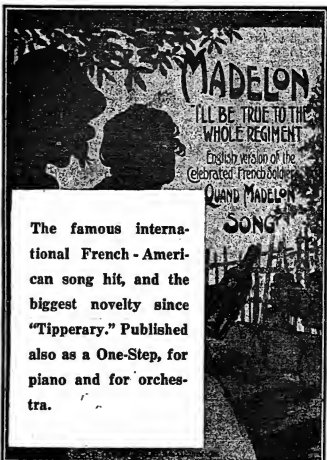
EDWARD LASKA



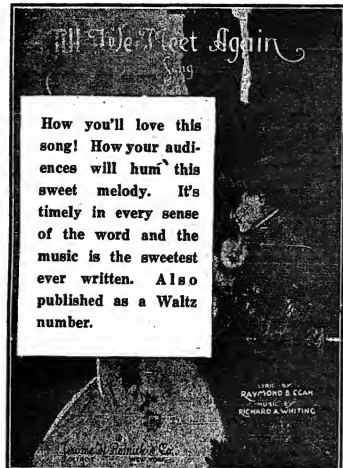
"SMILES"



"A LITTLE BIRCH CANOE AND YOU"



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E Yip-Yow! Yankee boys, welcome home a-gain! Proudly does Old Glo-ry wave, We're strong for you, we've wait-ed.

long for you, You stood the tide of battle so brave. There's nothing too good for our he-ros, We'll have a jub-i-

lee so grand; E-Yip-Yow! Yankee boys, welcome home a-gain! Welcome back to Yan-kee land.

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THIS IS THE SONG THEY'RE ALL FUSSIN' ABOUT. THE BEST JAZZ OF THEM ALL!

YOU CAN HAVE IT, I DON'T WANT IT

It's a New "Blues"; it's "Thar." That's All. For Singles or Doubles It's a Pippin. Trios, Quartettes or Ensemble. By Ray Hill, Clarence Williams and A. J. Piken. Get it now

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

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The Season’s Big Ballad Hit—Full of Sentiment and Melody

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A Song with a Haunting Melody—Easy to sing and hard to forget

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(WHEN SHE RAISED A GIRL LIKE YOU”)

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**A Happy New Year
'N Everything
to Everybody
Everywhere**

**AL
JOLSON**

1918

1919

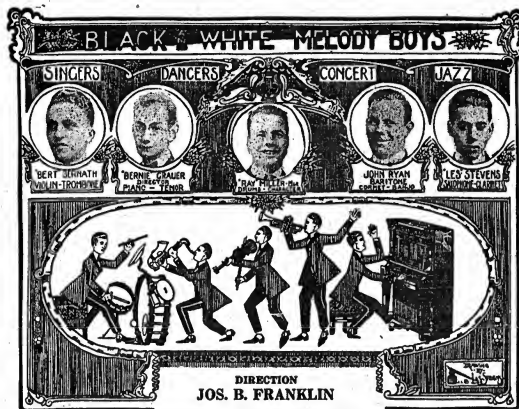
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HAPPY
NEW YEAR
TO
OUR MANY
FRIENDS



GAIETY
THEATRE BLDG.
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BIG IN OUR
17th WEEK
AT THE
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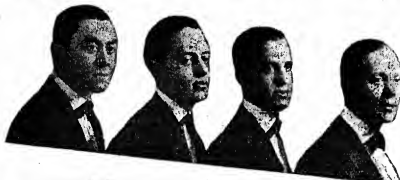
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To our thousands of friends in the profession whose splendid co-operation and enthusiastic work made 1918 a Banner Year for Witmark songs. Our thanks go out to all of you, and our wish is that 1919 will bring to you a delightful combination of Happiness, Prosperity, and—LONG ROUTES.

BEGIN THE NEW YEAR JOYFULLY

by using material that will help the good work along. It's impossible to fail with any of the following:

When You Come Back

And You Will Come Back There's the Whole World Waiting for You
George M. Cohan's big hit

Have a Smile

For Everyone You Meet, and They Will Have a Smile for You
Sure-fire hit by Bert Rule, Paul Cunningham and J. K. Brennan

You Can't Beat Us

For We've Never Lost a War
A positive riot. By E. R. Ball and J. K. Brennan

There's a Long, Long Trail

Stands alone. By Zo Elliott and Stoddard King

I Haven't Got Time for Anyone Else Till John Gets Home

Great for the girls. By James V. Monaco

At the Coffee Cooler's Tea

Great Jazz number by Alex Sullivan and Harry De Costa

That Wonderful Mother of Mine

Beautiful waltz ballad by C. Hager and W. Goodwin

Dear Little Boy of Mine

A real Ball-Brennan ballad—nuff said!

Welcome Home, Laddie Boy,

Welcome Home
March song, most timely, by Gus Edwards and Will D. Cobb

As You Were

When I First Met You, That's How I Want You Today
Great story ballad by Clarence Caspell

Kiss Me Again

The Prima Donna's favorite. By V. Herbert and H. Blossom

When the Robert E. Lee

Arrives in Old Tennessee, All the Way from Gay Paree
Full of Pep and Ginger. By J. K. Brennan and P. Cunningham

That Soothing Serenade

The Violin song by Harry De Costa

Ring Out! Sweet Bells of Peace

You can sing it any time—any place. By William H. Gardner and Caro Roma

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NOW THAT THE WAR IS OVER

and a different style of songs are coming into vogue where are you going to get those wonderful novelty songs that you used to sing? There's only one place to get them.

HARRY VON TILZER

who now has the greatest bunch of novelty song hits that he has ever published. And look at the staff of Lyric writers. Andrew B. Sterling (my old stand-by), Bert Hanlon, Ben Ryan, Coleman Geotz and Jack Mahoney. Here are some of the Hits.

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JIM - JIM

I ALWAYS KNEW THAT YOU'D WIN

Now being used by more top-line acts than any song in the country. It is a positive riot. Any one can sing it.

OH, WHAT A RIOT!

CAN YOU TAME WILD WIMMEN

(IF YOU CAN, PLEASE TAME MY WIFE)

A real clean comedy hit. It's a sensation.

THE BIGGEST HIT IN THE COUNTRY

I WANT A DOLL

Any kind of version you want.

THE PRETTIEST SONG ON THE MARKET

THE PICKANINNY PARADISE

Great for quartette, trio or duet. Great spotlight song

THERE ARE LOTS OF FRENCH SONGS ON THE MARKET, BUT

PUT HIM TO SLEEP WITH the MARSEILLAISE AND WAKE HIM UP WITH AN OO-LA-LA

Will stop any show any place in your act.

THE BEST NOVELTY RAG SONG ON THE MARKET

WHEN YOU GET BACK TO ILLINOIS

Great patter chorus. Great double version. A cinch hit.

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The Vaudeville Managers' Protective Association

*Wishes The Entire Vaude-
ville World The Best Of
Everything In The World*



A Very Happy and Prosperous New Year TO ALL VAUDEVILLE



It seems to me a fitting time to call attention to the splendid co-operation given and unstinted service rendered by the vaudeville artists in giving entertainments, making speeches and selling Liberty Bonds, raising money for the Red Cross, Young Men's and Young Women's Christian Associations, Knights of Columbus, Salvation Army, Jewish Welfare League and others. Giving their services whenever and wherever they have been called upon, they have enthusiastically responded without a thought for themselves, and with that wonderful and spontaneous liberality which is characteristic of the entire theatrical profession. Other branches of the profession, including the Stage Women's War Relief, stage employees and musicians, have contributed the same service, just as enthusiastically and just as splendidly as has vaudeville. Mr. Joseph Weber, President of the Musicians' Union, and Mr. Charles C. Shay, President of the Stage Hands' Union, have been most patriotic and helpful.

The managers and owners of all theatres and the heads of Motion Picture companies gave me, as Chairman of the last two Liberty Loan Drives, their unselfish and splendid support, and two hundred millions of dollars of Liberty Bonds were sold throughout the country by the theatrical interests. Millions of dollars were raised by the theatrical interests, and great sums contributed personally by artists and managers of every branch of the profession for all kinds of war relief work.

Out of the B. F. Keith Vaudeville Exchange, in the Palace Theatre Building, there has been given throughout the country gratuitously over one thousand entertainments, composed almost entirely of vaudeville artists. They have answered every call to entertain the soldiers and sailors at the cantonments, in the hospitals, at the forts, and at other places where soldiers and

sailors were congregated, and for their benefit wherever an entertainment has been given. This splendid service will continue until the entire army is demobilized and every soldier has returned to his peaceful pursuits.

It is very little that we have done or can do for these boys compared with the great sacrifice they have made for us.

The following is the Honor Roll of this patriotic and self-sacrificing service, which contains the names of the artists as we have them on our books up to this present week. Others will have appeared too late for this publication. I am quite sure that there are hundreds of others, members of the National Vaudeville Artists, Inc., and other similar institutions, of which we have no record, who have just as devotedly given their services whenever called upon.

Included in this list on the opposite and continuing pages are the names of those artists who went abroad under the auspices of AMERICA'S OVER THERE THEATRE LEAGUE, which was conceived by Mr. E. H. Sothern and Mr. Winthrop Ames, who went to Europe to study the conditions, organized the League, and with the co-operation of Mr. James Forbes, arranged the different units under the most trying and disheartening conditions as far as getting artists' passports and other details were concerned. The work which these gentlemen have accomplished has been wonderful.

I recall the great feeling which my beloved friend and partner, Mr. A. Paul Keith, lately deceased, cherished for the men and women who so unselfishly gave of their time and talents to the patriotic cause, and were he here it would be his pleasure to join with me in extending heartiest thanks and congratulations for this splendid work.

EDWARD F. ALBEE.

(Continued on Page 36)

(Continued from page 35)

ADLER HARRY &
EDITH HELEN
AMERICAN MINSTRELS
ALMONT, DUMONT &
COLLINS
AVIS & STEWART
ABRAMS & CO.
APOLLO THREE
AUBREY & RICHE
ALBERT, ALBY
ARCHER, LOU
ALLEN, NEAL
ASHKIN, WILLIAM
ATTILL, ABEL
ASTAIR, FRED & EDITH
ALFRED, JACK & CO.
SEARL, & ED
HOWARD
ALLISONS, THE
ABBOTT, HARRY
ALLEN, HARRY
ADOLPHUS & CO.
ARMSTRONG & JAMES
AUSTRALIAN CREIGHTONS
ABRAMS, MAURICE &
EDDIE COX
ANGELO
ADVENTURES, THREE
ASTOR SISTERS
ALLIN, MARY
ANDIS, HELEN
ALLEN, CLIFFORD &
BARNEY
AUSTIN, CLAUDE
ALFRED'S, JULIAN, RE
VUE
AARONSON & JOHNSON
ARTHUR, JILL
ALFRED, JAMES
ALL SLAYMAN, ARAB
TROUPE
ALMONT & DUMONT
ALLEN COMEDY FOUR
ALLEN, MORTON & SIS
TER, "JIMMIE"
ADLER, FELIX
ABBOTT, HARRY
ARMSTRONG, THREE
ARTISTS BROTHERS
ARCO BROTHERS
AMOROS & JEANETTE
ALFORD SISTERS, HERBERT
ALMA & REGGIE
ADAMS & EMILIE
ALFRED & REED
AJAX & FOSTER
ALONG & FULLER
ALEXANDER, GEO. B.
ALIX BROTHERS
AMERICAN MELODY
MAIDS, SIX
ALDEANS, THE
ABEL, NEAL
ARMSTRONG, WILL & CO.
ALFORD SISTERS
ALFORD, SIDNEY
AARON CHILDREN
AUSTRALIAN DUO, SIX
ARNSPACHER, SIDNEY
AMBERSON, BARNEY
AYLING, & LLOYD
ANTHONY & ROGERS
ALLAN & CLARK
ARNAULT BROTHERS
ABBOTT, ANNIE
ARDEN, VICTOR
AUSTRALIAN PIQUOS
ARMSTRONG, HARRY
ANDRUS, HELEN
ARMSMAN, MILT
ALBERT, FRED
AZGO & VIRGINIA
ANAKI, HARRY
ALLEN, FRED
ASARI TROUPE
ABBOTT & WHITE
ADELPHI NOVELTY
ATKINS, JACK

BENSEN & BELL
BARNES & CRAWFORD
BISSETT & BERTY
BELUGARUE
BROWN SISTERS
BRIET, GEORGE
BUCKLEY, DOMINICK
BYRON, HENRIETTA
BOLD, BETTY
BURNS & JOSE
BERNARD, MIKE & EVA
SHIRLEY
BROWN, HARRY C.
BERNARD, BARNEY
BRADY, ALICE
BARBER, BELLE
BERNIE, BEN
BARNES & WYNN
BENNY & WOODS
BRUNS, MR. & MRS.
BRADLEY & ARDINE
BROWN & SPENCER
BAUMONT SISTERS
BENTON & RUTHERFORD
BEATON & HURST
BERNIE & EAKER
BURNS & LYNN
BOYLE, SEROT
BRONSON, RAY
BILLY LITTLE
BONCONI, MALETA
BOARDMAN, LILLIAN
BROWN, FRED, OF
BROWN BROS.
BOYLAN, ARTHUR, &
SISTER
MORRISLEY, WILL
BRUCKIDGE, GLADYS

BRENTON, MME. LILLIAN
PUSH, GLADYS
BERNARD & TERMINI
ROSLEY & O'DONNELL
BERNARD, THE
BERRY, NICKERSEN
BLACK & TLAN
BARTON, KENNETH C.
BABE ROSAN
BARTON, FRANK
BARTON & BROWDER
BLAIR, ERNEST
BARKER, GLADYS
BREEN, HARRY
BROWN & SIMMONS
BREEN FAMILY
BOWERS, FRED
BEERS, LEO
BURNHAM, MARJORIE
BRADLEY & EARL
BARKES & WYNN

CLOVER LEAF THREE
CONRAD & CONNOLLY
CABARET DE LUXE
CALVERT, MARGUERITE
CLINTONS, MILT
CRAWFORD, CLIFTON
COCKLEY & DILEY
CONNORS & FOLEY
CHAPMAN, RAY
CAHORN, EDITH
COLE, ALICE
CHAPMAN, RAY
CORRETT, JOHN
CREIGHTONS, THREE
CLARK & FLYNN
CUNNINGHAM & MARION
CROSBY, BESSIE
CAMERON SISTERS
CROFT, RUTH
CRAWFORD, CLOUD
CROSSMAN, BERT, &
JAZZ BAND
CLAYTON, FRANK
CARMEN, EMILIE
CARR & KIMBALL
CONRAD, CON
COOK, JOE
CORRETT, GLADYS
CORRETT, STEPHEN &
DUNN
CLIFFORD & TRASK
CONWAY & FIELDS
CHAPMAN, SISTER
CANTWELL, WRIGHT &
MARTIN
CAPALICAN, CHIEF
CARVAN, LYNN
CARMAN, BELLE
CARPENTER, FRANK
CARMAN, RENE
COOPER & RICHARD
CROSBY'S COVERS
CROWINS, NOVELTY,
COUTLER BARGER
CONNORS, JIMMY
CARMAN, ZARA & CO.
CONRAD, WILLIAM
CROSS, MILTON & JOE
GORDON
CARTMELL & HARRIS
CARMAN, EMILIE, &
JOHN CONNORS
CARPENTER, FRANKIE
CO
CLEVELAND, CLAUDE
MARION
CUTTY, JOHN
CLINTON & ROONEY
CUNNINGHAM &
CLEMONS
CUDDLES & GEORGIE CO
CANTWELL & WRIGHT
CAITES BROS.
CARROLL SISTERS
CARP, BILLY
CHALFONTE, MISS
CHAPMAN, MARY
CURTIS & CANINES
CLARK & HAMILTON
CLAY & BROWN
CLAYTON & CO., BESSIE
CLINTON, ANNA
CLAYTON, DOUG
PERCY WEINRICH
CLAY & STANTON
CAESAR
CAMPBELL, BEATRICE
CLAY & MARTINE
CURTIS, RUTH
CLAY, EDITH
CONNORS, RALPH
CUMMINGS & MITCHELL
CLAYTON, RALPH
CRAWFORD, HARRY
CUNNINGHAM, EVELYN
CLAYTON, RALPH
CLARK, JIMMY & CO.
CLAYTON, BILLY
CASSEN, JIMMY &
SHERLOCK SISTERS
CLAYTON, RALPH
CRANE, JOSEPH & EDW.
J. ROBINSON
CHAPMAN, HARRY
COX, RAY
CLAYTON, BROS.
CUNNINGHAM, PAUL, &
JACK BRENNAN
CLAYTON, AD. J.
ROBINSON
COOK & HAMILTON
CLAYTON, JAMES

CREIGHTON, SUE
CURRANS, FIVE
CRAWFORD & LESLIE
CAHILL, & ROMAINE
COOGAN, JACK
CAMPBELL, MISS
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COCHRANE, ELEANOR
CAMERON
CARTER, CRAIG
CHONG & MOY
CUMMINGS & CAROL
CRAVEN, CONNY
CAMPBELL, WHITE
CURTIS, DOROTHY
COOPER, LEW
CHAPMAN, BELLES, SIX
CLARK'S EIGHT
HAWAIIAN
CAMPBELL & COHEN
CARMEN & KENNEDY
CRAWFORD, WHITE
CLARK, MARJORIE
COURAUGH, PEGGY
CRAWFORD, CLOUD
CAVANAUGH, LUCILLE
COLUMBUS CITY FOUR
CLAYTON & MURRAY
CAMPBELL, & CARROLL
CLAYTON, MARY
CHAPMAN & LEVIER
CARUS, EMMA
CUMMINGS, JIMMY
COHEN, SOL
COCKLEY & DUNLEY
COSTELLO, MRS.
CLAYTON & SISTER
CARLE & BUSCHEL
CALLAN, FRANK
CLEMONS, JAMES
CAMPTON QUARTET
CLAYTON, RALPH
COMFORT & KING
CLARK, SYLVIA
CLAYTON, BOLTON
COLLINS & PHILLIPS
COPE & HUTTON
CARLISLE & ROMER
COOK, JOE

DOOLEY & SALES
DUNCAN, A. O.
DUNCAN, HARRY
DRESSER, LOUISE
DOOLEY, WILL &
GORDON
DAVIES, REINE
DE HAVEN & NICE
DUNCAN, RALPH COY
DUNDURD TRIO
DREIER, MILE
DE GLENN, GEO. & MAY
DAVENPORT, BUTLER
DACE, LOUISE
DAWSON SISTERS &
STERN
DAVIA JAMES & AGNES
DUNDEE, JOHNNIE
DEONTO & CO.
DELANO & PIKE
DEAGON, ARTHUR
DARBY, DORIS
DECORATORS, THE
DUNNINGER
DAVIES, & MRS. J.
EDMUND
DUNN, JOE
DICKINSON
(DICKINSON & DEAGON)
DOOLEY & RICHARD
EARLY & LAIGHT
EVANS, ERNEST
DUNCAN, SAM
DUNCAN, JANET
DENIS BROTHERS
DUNN SISTERS
DORRIS, ALFRED
SONGBIRDS
DE VEAUX, WELLS
DAVIS, MARION
DOMQUE, LEO
DARRELL, EMILY
DE FORREST GIRLS
DELIGHT & HARDY
DEL MONTE, MILDRED
DIXIE JAZZ BAND
DE LESTLE & VERNON
DELL & GLISS
DEALSEY, THE
DEWITT, YOUNG
DEANEAN, FRANK
DU ROCHER & DE LEE
DUNCAN, LILLIAN
SISTER
DIMMES, LITTLE MISS
DEWITT, LILLIAN B.
DE KOE, JOE TROUPE
DEWITT, YOUNG
DONOVAN, MIKE
DOHERTY, LILLIAN &
SCOTT
DEAN & MILLER
DUNN, BETTY
DEWITT, JIMMY
DANIELS, JOE
DUNCAN, HARRY
DUNSMUR, CHAS.
DICK, WILLIAM
DUNCAN, HARRY
DAVIDSON, JOHN
DE LEON & DAVIES
DORIS, DORIS
DELANCY SISTERS
DUNN, FRANK
ELM CITY FOUR
FRANKLIN, GUS
BANDBOX REVUE
DEWITT, FRANCIS
EARL, EMILIE
EFFICIENCY
EARL, DOROTHY
EASTMAN SISTERS
EDMONDS, JOE
EXPERT, LILLIAN
EGAN, THOS.
EDWARDS, SIS.
MISSIS ELLIOTT
EMMETT, GEORGIA
ELLIS, HARRY
EVRETT, GEORGE
ERROLL, LEON
EDWARDS, MARGARET
EARL, MAUDE & CO.
ELLIS, HARRY
EVERETT, SOPHIE &
HARVEY
ELLIS, FRED
EL DORA & CO.
DUNCAN, TRIO
EARLY & LAIGHT
EVANS, ERNEST
DUNCAN, SAM
EASTMAN, GRETCHEN
EDWARDS, LEO
DUNCAN, LILLIAN
FOUR
EARY & SIDNEY
EARY & EARY
ELY, HELEN, & HARRY
EDMONDS, JOE
ELDRIT, BETTY
EASTMAN, HENRY
ERDMAN, GUS
EASTMAN, GUS & GIRLS
EL RY SISTERS
ELEANOR & CARLTON
FEIBER, JESS
ERN ERSON & BALDWIN
ELY, HILAR & CO.
DUNCAN, HARRY
EGOLVITZ, PAUL
EASTMAN, HENRY
EVANS, WILSON
EXPOSITION JUBILEE
EASTMAN, MAYO
ECHOES OF ERIN
EDWARDS, LEO, & MRS.
ELLIOTT

ELAINE & VATORIA
EARL, BERT, & CO.
INGLE, CECIL
EMMETT & LEDDY
EASTMAN & MOORE

FINLEY & BUSCH
FIELDS, W.
FORD & GOODRICH
FORSTER, GLAD &
HARVEY
FELTIS MONKEYS
FOUR HIGH STEPPERS
FOUR HARLOUSONS
FITZGERALD, LILLIAN
FARNUMS, THE
"FINDERS, KEEPERS"
FONTAINE
EVAN BURROWS
FOUR ENTERTAINERS
FOX & HARDEN
FLATOW, LEON
FOUR MORTONS
FOX, EARL
FLATOW, SEROT, &
LEW LOCKETT
FLYNN, JUNIE
HARRY JENKES
FIELD SISTERS
CUNNINGHAM SISTERS
FOUR AMERICAN GIRLS
PLEMINGS, THE
FONDA TRIO, MABEL
FOX & TEN GIRLS,
SEYMOUR
FANCHONETTE & KRAFT
FIVE NEWBOY GARDEN
GIRLS
FAY & FOX
FAY & SCOTT &
HARRISON
SCOTT, TRIXIE
FRISCO
FRIEDLAND, ANATOL
WOLF GILBER
FLEMING SISTERS
FRANK, CROSS
FISHER, SALLIE
FOY, EDDIE, &
YOUNGER SISTERS
FISHER & LANE
FRAZER, BUNCE &
HARDIN
FIELDS & WELLS
FRANC, ADELAIDE
FOY, BRAZIL & ADAMS
FOY, JIMMIE &
GEO. WYFING
FERNANDEZ
ARMENICITA
PREY, HENRY
FITZGIBBON, BERT
FRANK, HARRY
FRANKLIN, IRENE, &
BIRT GREEN
FETTERED, HARRY
FOREST CITY TRIO
FOLSON & BROWN
FOX & NORAH
FISSENGER, VIRGINIA
FOY, BOBBY, &
AL BROWN
FRANCIS & NORD
FRANKLIN, SIDNEY
FLOWER, ROSE
FLETCHERS (CHAS).
JAZZ SLIDE
FORD, MARGARET
FRANCIS & KENNEDY
FERRAROS, THE
FIABILA
FORD, BERTIE & CO.
FIESEON, NEVILLE
FRANKLIN FOUR
FOX, LOUISE, & CO.
FIESEON & GARPSON
FIELDS, CORP. &
FLATOW, PTE.
FRANCIS DE MAR
FORAGATY & FORSTER
FRANK, FRANK
"FRANCES & FRANK"
FALLS, VERONICA &
FOSTER & FOSTER
FRANK & LADDEO
FRANK FAY
"FRITCHES, THE"
FRANK & ELLSWORTH
"FRESHIE REVERIE"
FINN & FINN
FISHER, ELEANOR
FRANK & BABY GRAND
CELLA
FONTON & FIELDS
FIELDS & TAYLOR
PUN
MARGUERITE
FALLENUS, MARGARET
FRANK, HENRY
FRANCIS & DE MAR
FOX, EDDIE
FLANAGAN & EDWARDS
FREDERICKS & PALMER
FITZGERALD, EDDIE
FEIL &
CUNNINGHAM SISTERS
FRANK, NANCY
FRANK, MARK BROTHERS
FOX & BRITT
FOX & WULFING
FOX & MAYO
FITZGIBBONS, KATE
FLATOW, SEROT, &
LEW LOCKETT

FIELD SISTERS
FERN, HARRY
TITARD, & COOPER
FOUR READINGS
FARRE & AUGERITE
FARRE & DAVIS
FEIST TRIO
FELTIS, DAN
FIVE FOOLISH FELLOWS
FOX & WARD
FAGAN, BILLY & DAVIS
FAGAN, BILLY

GRUET, KRAMER &
GRUET
GIBNEY, MARION
GEISHA GIRLS, THREE
GORDON, JOHN R., & CO.
GRACE LEVINS
GREENE & PARKER
GILMANE WINIFRED &
HER & DANCING GIRLS
GALE, GENEVIEVE
GIRL IN THE MOON
GARDNER & REVERE
GOLDIE
GREEN, STEVE
GREGORY BUTLER
GREENE, HARRISON
GRIFFIN & OSBORN
GREEN, HARRISON
GORDON, MARION
GILMANE, GENE
GOLD, RITA
GRAY, MONA
GARYN, FLOYD
GARYNETH, BROS.
GLADIATORS, THE
GOLD, ERNEST
GOLDEN, ERNEST
GOLD, MARION VADIE
GROBINI, SELINDI
GOLD, GOLD
GOLD, RITTER
GILMORE & CASTLE
GILMORE, JAMES
GILBY, CHAS.
GORD & DEAR
GIBSON, SCOTT
GYPSY SONGSTERS
GILMAN, GOLD
GIRLS, THOSE FIVE
GEIGER, BOB
GALLAGHER, RICHARD
GALLARINI SISTERS
GALLERIN & SON
GAYNELL, EVERETT
GREEN, DOROTHY
GREEN, JESSE
GIBSON, SCOTT
GEORGE, JACK
GILBERT, HARRY
GAGHAN & MARGRAF
GILBERT, HARRY &
GARRISON, JULES
GORDON BROS &
GORDON, TUB C
GOETZ & DUFFY
GEORGE, GRACE
GILMAN, GOLD
GARVIN, EDDIE
GORDEN, LEIDA
GOLDRECK, JACK
GREEN & DE LEAR
GRAY, & CO.
GRAY & CO., AMANDA
GRIFFID, GERALD E.
GANCLE, JACK
GLENN & BURNS
GIRL FROM MILWAUKEE
GAUDSMITH, THE
GREENE, HARRISON
GRAY, MONA
GILLEN & MULCAHY
GREEN, JESSE
GOETZ, COLEMAN
GRAY, G.
GILMAN, WALLACE
GEORGE & TONY
GELLY TROUPE
GILMAN, HENRY
GOSHGIN & RYAN
GRANT, JAMES
GIBNEY, MARION
GARNELLA DUO
GILMAN, FRANK
GOSLAR, IRVING
GILMAN, BERNARD
GIBSON, SHAN
GARDNER, GRANT
GILMAN, HENRY
GARDNER, ELIZABETH
GOLDEN, HEINS &
WASHINGTON
GARDEN OF ALOHO
GILMAN, FRANK
GORDON, LEIDA
GAMBLE, AL
GILMAN, WALLACE
GLASON, BILLY
GARDINER, THREE
GREAT JANSON
GREY TRIO
GARDNER, ALFRED
GORDON, VICTOR
GIBBONS, CLAUDE
GILMAN, FRANK
HER & DANCING GIRLS
GREATER CITY FOUR
(Continued on page 37)

YATES & REED
YEOMANS, GEO.
YORHE'S DOGS
YOUNG, MARGARET
YOUNG & WHEELER
YUKI YAMA KURA, MME
YVETTE
YVETTE & SARANOFF
ZABELLE, EVELYN
ZARA, CARMEN, TRIO
ZARDO, ERIC
ZATO & PARTNER
ZELL SISTERS
ZEIGLER TWINS &
KENTUCKY FIVE
ZIMMERMAN, ETHEL
ZINKAPANNAS
ZOTMANN, GEORGE

ZARDO, ERIC
SATO & PARTNER
ZELL SISTERS
ZEIGLER TWINS &
KENTUCKY FIVE
ZIMMERMAN, ETHEL
ZINKAPANNAS
ZOTMANN, GEORGE

WING ARTISTS
THE BOYS IN FRANCES
PICES OF AMERICA'S
RE THEATRE
AGUE

H. BRATTON KENNEDY
NELLIE KOUNS
SARAH KOUNS
GARDA KOVA
HARRY LAUDER
DAVID LERNER

BESSIE LEONARD
MICHAEL LEONARD
MARIAN LORD
FREDERICK LIVINGSTON
& WINIFRED WILLIAM
ANDRU LEWIS &
HELEN NORTON
D. C. MacIVER
HENRY MARCUS &
ERMINE WHITEILL
EDWARD MARSHALL
ALICE MARTIN
IDA MAY
MARGARET MAYO
HOMER MILES
L. MEREDITH
GEORGE AUSTIN MOORE
BONNIE MURRAY
MARIE & MARY McFAR
LAND
CARROLL McCOMAS
MIGNON McGIBNEY
LIDA McMILLAN

BURR MCINTOSH
WILL F. MORRISSEY
PATRICIA O'CONNOR
FRANK OGLESBY
ELIZABETH PAIGE
HERMAN PALEY
AGNES PATTERSON
CHARLOTTE PECKHAM
ALBERT PERRY
HARRY PIERSON
EDMUND J. PORRAY
WILLIAM POWER &
MARJORIE BONNER
JACK RAYMOND
DORA ROBEI
CLAIRE ROCHESTER
ELEANORE ROGERS
DORA RONCA
JONSA ROSE
EDITH SANDERS
BLANCHE SAVOIE
HELEN SCOTT
PAULA SHERMAN
JAMES SHERMAN

STYLISH SEYMOUR
BLANCK SEARS
LAURA SHERRY
BERT SNOW
HENRY SOUVAIN
GEORGE SPINK &
ELLEN TATE
MARGARET SUMNER
PAULA TEMPLE
DORIS THAYER
PRINCESS TSANINA
JANE TUTTLE
DALLAS TYLER
IDA VAN TINE
FRANK VARDON &
HARRY VERNY
J. B. WALDO &
R. L. DELROY
ALICE WAKEMAN
RAYMOND WALKER
MARIE WALSH
BEULAH WALTON
PERCY WEADON

**BESSIE WYNN
WILLAMENE WILKES
FLORENCE WILLIAMS
FRITZ WILLIAMS
MARGOT WILLIAMS
INEZ WILSON
HORACE WRIGHT &
RENE DEITRICH
WALTER YOUNG**

[illegible]

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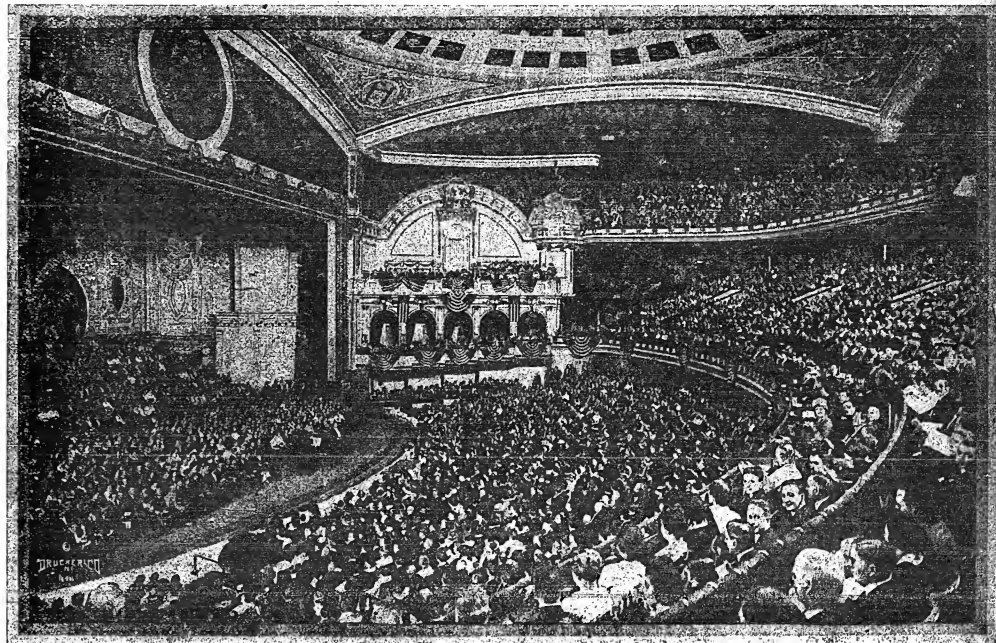


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Arthur Hopkins

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With the A. E. F., Y. M. C. A. in France March, April, May,
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He has been on the firing lines with the 42nd, 77th, 5th and 28th Divisions. "Caught"
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Played all the principal "fronts" in France.

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Eloise Girardot
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Oliver Wyndham
Clyde North
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Frances Cameron



ADA MEADE

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(Little Theatre)
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"OUT THERE"
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William H. Powell

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WORLD FILM—Placed George Le Garre.

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Mr. Brown is negotiating ELIZABETH HENRI and WILL
MOHRSEY in their Over Sea Review, to open in
Stamford, Jan. 6th, with May Boley, Johnny Dale,
Arthur Hilly, and Allyn Sears.

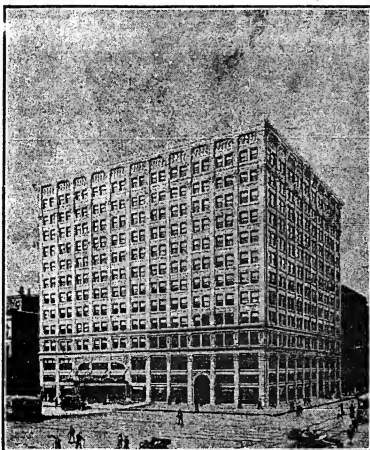
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NOTICE!

**To AGENTS, MANAGERS and
REPRESENTATIVES of All
Circuits in EUROPE and All
Over the World.**

Read this clipping from VARIETY
of December 13th, 1918,
as to who owns the right to the "TARZAN" Act.

THIS RIGHT WILL

be protected by me in foreign countries as it
was here.

MME. M. CRONIN

V. M. P. A. AWARDS ROYALTY IN "TARZAN" CONTROVERSY

**Mrs. Cronin to Receive \$25 Weekly from Patty for Use of
Monkey Idea. Manager and Artist Recognize Her Prior
Claim. Solomon Wants Back Salary Settled.**

Felix Patty, managing "Tarzan" as the imitation monkey act is called, was ordered by the Vaudeville Managers' Protective Association and agreed to it Wednesday, to pay Mme. Cronin a royalty of \$25 weekly for the use of the monkey idea, the royalty payments to date from the time Patty produced the present turn.

A V. M. P. A. committee heard the matter argued at a meeting called at the Association's rooms, Mme. Cronin stated that her late husband, M. Cronin, first utilized the man-monkey plan, with the present dwarf, Solomon, as he was then called, now Tarzan.

Patty is said to have admitted that if he were uninterested and saw the Tarzan after the Solomon bit, he would consider Tarzan an infringement.

The matter was taken up some time ago by the Association, when Charles Bornhaupt, agent for Tarzan, stated he thought Mme. Cronin had a just claim and stated also that in his opinion Patty would make an adjustment with her. Patty, however, then on tour,

repudiated his agent's statement and again strenuously denied by letter that Mme. Cronin could plead any right, attempting to absolve himself wholly from the charge.

The hearing at the V. M. P. A., while Patty and Solomon are at the Palace this week was the result, the V. M. P. A. having issued an ultimatum that Patty either would have to clear himself of the charge or stop playing the act in vaudeville, if he reached no agreement with Mme. Cronin.

The committee allowed Solomon, as an offset, a claim he set forth of about \$225 due him by the late Mr. Cronin for unpaid half salaries during layoff periods.

The committee was composed of Henry Chesterfield, Henry Lewis, Sam Williams, Hugh Herbert, Frank Orth and T. Henderson Murray on behalf of the V. M. P. A. and the V. M. P. A. was represented by Pat O'Leary, Sam Scribner, Nicholas Schenck, B. S. Meas, J. J. Murdock, Walter Keefe and Frank Vincent.

SEASON'S GREETINGS

**THE
WESTERN
VAUDEVILLE
MANAGERS'
ASSOCIATION**

**Majestic Theatre Building
CHICAGO, ILL.**

MORT. H. SINGER THOMAS J. CARMODY

General Manager

General Booking Manager

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OF THE SEASON*

*ARTISTS'
REPRESENTATIVES*

*MAJESTIC THEATRE BUILDING
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Booking Vaudeville Theatres in Montana, Oregon, British Columbia, Washington, California, New Mexico, Utah and Colorado,
in conjunction with the Western Vaudeville Managers' Association.
Chicago Office: Majestic Theatre Bldg.—H. M. Miller Booking Manager

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Operating Erber's Theatre, East St. Louis, Ill., and
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HIPPODROME, ALTON, ILL.

W. M. SAUVAGE, Owner and Manager
Open 365 Days a Year

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THE
DIRECTION
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Tom Kelly

THE IRISH WIT

A SOLID HIT

NEXT TO CLOSING ON THE U. B. O. TIME

CLAUDE and MARION CLEVELAND

IN A COMEDY OFFERING

"STILL ARGUING"

Direction, TREAT MATHEWS

THE CAPPS FAMILY

MOTHER, FATHER and

6

KUTE
KLEVER
KOMICAL
KLASSY
KIDS

Always a Headliner on Any Bill, in an Act entitled "A LITTLE BIT OF EVERYTHING"
20 Minutes of Real Vaudeville—Special Scenery

PLAYING U. B. O.

THREE SPANISH GOLDINIS

EUROPE'S MOST SENSATIONAL ENTERTAINERS

ALLEN and MOORE

BRIGHT SONGS and BRILLIANT STEPS

A HAPPY, PROSPEROUS NEW YEAR
is what the PACE & HANDY MUSIC CO., INC., wish to each and every one of you

OUR 2 BIG HONEST-TO-GOODNESS HITS

"A GOOD MAN IS HARD TO FIND"

"OH DEATH, WHERE IS THY STING?"

The best two pieces of stage material ever offered by one house simultaneously

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"ST. LOUIS BLUES"—"HOOKING COW BLUES"
Remember, we are the originators and first publishers of "BLUES."

"RINGTAIL BLUES"
VOCAL and INSTRUMENTAL
A great dance, xylophone, violin or saxophone number; also an out-of-the-ordinary song.

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THE HOME OF THE BLUES J. RUSSEL ROBINSON, Prof. Mgr.

A HAPPY NEW YEAR TO ALL
FOUND AT LAST

Another Big Laughing Success for

GRACIE EMMETT

IN HER NEW COMEDY

"Mrs. Murphy's Third Husband"

60 Laughs a Minute

ALBANY "KNICKERBOCKER-PRESS," DEC. 26, 1918

It is not a usual or easy matter for almost a farce comedy playlet to top a vaudeville bill, but this is true at Proctor's Grand the last three days this week, Gracie Emmett and company, in a new and screaming comedy, "Mrs. Murphy's Third Husband," not only occupies this position, but more than walks away with the laugh getting honors. Miss Emmett, for fifteen years a favorite Irish comedienne on the vaudeville stage, has the best vehicle of her career. It is a simple plot, that of the deception on the part of both contracting parties in a third marriage that each possess children, which brings about an exciting situation. The explanation, and the marriage of the children makes a most satisfactory ending to the complications.

HOME AGAIN

AFTER TOURING THE WORLD

Shortly producing the most sensational illusions ever attempted; also a new version of the "Cannon" and "Triple Trunk" illusion suspended from dome of theatre, and of which

I AM THE SOLE INVENTOR

I defy any contradiction of the above statement.

Now presenting on Interstate Circuit "Film to Life" and "Walking Through Glass."

Compliments Of The Season To All

HORACE GOLDIN

ROYAL ILLUSIONIST

Permanent Address, H. B. MARINELLI

HOLIDAY GREETINGS
TO ALL OUR FRIENDS

COSCIA AND VERDI

"The Violin and Cello Boys"

WILL LINDA

NEWMAN

(Unicycleboxologists)

GREETINGS TO ALL

W. V. M. A.—U. S. O.

Manager, TOM POWELL



A Happy New Year to Our Boys who made this a Merry New Year for us

JACK—CAHILL AND ROMINE—DON

Representatives, MORRIS & FEIL

"A COMEDY MIXUP"

Western Representative, HARRY SPINGOLD



BILLY RODER



AL LAUGHLIN



PAUL RAHN



BOBBY O'BRIEN

THE border of this announcement pictures eleven clever entertainers who are scoring tremendously in the WINTER GARDEN'S great "Peace Revue"—



MLLE. FRANCELLI

Home Again



DOLLY TRATHEN

"HOME AGAIN" is universally acclaimed as the "biggest and best" Revue this restaurant-showshop has ever given its patrons. When playing the "Village by the Lake," don't fail to see "HOME AGAIN." You'll find the latch-string of welcome always on the outside.



QUEENIE QUEENEN



BLANCHE WOODS

A Happy New Year to All

WINTER
GARDEN
CHICAGO



ZERELDA COOK



MILTON SCHWARZWALD



FRED MEINKEN

MELNOTTE DUO

In "A Night Out"

Comedy Tight Wire Offering

Direction, MORRIS & FEIL

COMPLIMENTS OF THE SEASON STROUSE and FRANKLYN

COLUMBIA THEATRE BUILDING, N. Y. CITY

FELIX and FISHER

The Originators of "Looping the Loop" on a Trapeze
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Direction, M. S. BENTHAM



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EMPRESS
OF
SONGS

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IN EVERY THEATRE THERE ARE RECOGNIZED ACTS THAT ARE REGARDED AS THE BEST DRESSED OF ALL STAGE ARTISTS. THEY HAVE BECOME KNOWN FOR DRESSING "RIGHT" THROUGH KNOWING WHERE TO BUY STAGE CLOTHES: ALL ARTISTS DISTINCTIVELY DRESSED ARE USUALLY CLAIRE ACTS.

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THE EBONY-HUED ENTERTAINERS
ONE OF THE BIGGEST LAUGHING HITS IN VAUDEVILLE
WISH EVERYONE A HAPPY NEW YEAR

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AND
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ALLMAN

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NOW IN THEIR
22ND WEEK

ELSA HUBER

THE GIRL WITH
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AT
Cafe Boulevard

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THE GIRL WITH THE
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DOLLY AUSTIN

THAT DAINTY GIRL
WITH HEAPS OF PERSONALITY
AT
SHANLEY'S

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BOSTON'S OWN
ENTERTAINING AT
PRE' CATELAN

THELMA CARLTON

THE JAZZ DANCER
AT THE
MOULIN ROUGE

LEEMING and GRAY

THOSE JAZZ KIDS
IN THEIR
20TH WEEK
AT THE
RITZ
BROOKLYN, N. Y.

KAVANAUGH

AND
EVERETT
THOSE
CLASSY AND VERSATILE
DANCERS

JEAN LEONARD

VIVACIOUS
NOVELTY GIRL
AT
THE TOKIO

GOSMAN TWINS

THOSE HARMONIOUS
GIRLS
WHO SING AND DANCE

OLGA MARWIG

CLASSICAL TOE DANCER
AT
MOULIN ROUGE
LILLIE LEONORA
SONGS AND ECCENTRIC DANCES
10th Month—MOULIN ROUGE

JAC and OLGA

WOODS
REAL SISTERS
IN A
REAL ACT
10TH WEEK
PRE' CATELAN

HAPPY NEW YEAR TO ALL
MEEHAN'S LEAPING HOUNDS

SCORING A SENSATIONAL HIT AT THE
WINTER GARDEN NOW IN THEIR
45TH WEEK ON BROADWAY

HAPPY NEW YEAR

Anthony Paul Kelly

1919

**OLIVER MOROSCO
 ATTRACTIONS**

New York, Jan. 7th
WM. COURTENAY & TOM WISE
 IN
"CAPPY RICKS"
 Dramatized Stories of Peter B. Kyne
 By Ed. E. Rose

Boston
LEO CARRILLO
 IN
"LOMBARDI, LTD."
 (By the Hattons)
 With Grace Valentine

Kansas City
CHARLOTTE GREENWOOD
 IN
"SO LONG LETTY"
 By Oliver Morosco and Elmer Harris
 Music and Lyrics by Earl Carroll

Somewhere in America
 2 **"BIRD OF PARADISE"** Cos.
 1 **"PEG O' MY HEART"** Co.

In Preparation
"PLEASE GET MARRIED"
 By Adelaide French and
 Lewis Allen Browne

"WHAT'S YOUR NUMBER?"
 By Anna Nichols and
 Adelaide Matthews

"AN INNOCENT RAKE"
 By Frederic and Fanny Hutton

"A FULL HONEYMOON"
 Adapted from Avery Hopwood's Farce,
"Sadie Love," by Oliver Morosco and
 Raymond Peck

A NEW PLAY BY E. E. ROSE
 Dramatized from the "Paymaster" Stories
 by Richard Washburne Child
 Published by Collier's

Season's Greetings Professional Manager

AL COOK

M. WITMARK & SONS

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NEW YORK CITY

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ADAMS AND THOMAS

in "POM DU TERE"

Direction, ARTHUR KLEIN

LADY TSEN MEI

THE CHINESE NIGHTINGALE

*Presenting her
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feature offering*



Starred in

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The de luxe motion picture super-feature of the year

A magnificent production directed by IRA M. LOWRY for the BETZ-
WOOD FILM COMPANY and distributed by the Goldwyn Corporation

Direction of **NORMAN JEFFERIES**

FROM OVER THERE

HOMEWARD BOUND—SOON

SERGEANT BEN PIERMONT

WISHES ALL HIS FRIENDS

A HAPPY NEW YEAR

**MINERS
MAKE-UP**
Est. HENRY C. MINER, Inc.

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FROM
PAUL PEDRINI
and Monks
"Pastimes on a Battleship"
Skipper,
EMERY ETTELSON

SPOTLIGHTS SLIGHTLY USED
AND REBUILT
1,000-Watt Nitrogen Flood Lights,
First Run, Color Wash, etc.
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Beautiful Costumes Special Scenery Tuneful Songs

Happy New Year

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"IRELAND'S SWEETEST SINGER"

Supported by an Excellent Cast of Four
in an Intimate Bit of Irish Life

"JERRY'S CHRISTMAS EVE"

By WALTER MONTAGUE

ORPHEUM CIRCUIT

Writer of

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GENE BUCK

Writer of

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"Zig-Zag"

COMPLIMENTS OF THE SEASON

FLO DAVIS

Management JAMES E. COOPER

"THE SIGHTSEERS"

B. F. KAHN

WISHES ALL

A HAPPY NEW YEAR

FIVE YEARS OF UNINTERRUPTED SUCCESS OF BURLESQUE STOCK
STILL TURNING THOUSANDS AWAY DAILY. THANK YOU.

CHARLES ORR

AND

ANGIE WEIMERS

IN

"A COURTSHIP IN SONG"

By JEAN HAVEZ

Staged by JACK MASON

A Novelty Singing, Dancing and Talking Act, with New
Ideas, Special Scenery, Beautiful Costumes and Exclu-
sive Material.

Happy New Year

**JOE
ERBER**

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MURIEL

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Dr. WM. H. GOLDBERG

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Official Physician to N. V. A.

WISHES the entire Profession a very Happy
New Year. Will be pleased to meet all of
his friends at the new N. V. A. Club House soon
to be opened.

BILLIE REEVES

Wishes Everybody

A HAPPY NEW YEAR

Look out for my

NEW BOXING ACT

already booked on the Orpheum Circuit for next season

NUF SED

CHARLES

ADELE

MOORE AND WEST

IN

"Breaking His Pledge"

Direction, NORMAN JEFFERIES

Season's Greetings from

BILLY HOWLAND

with BERT BAKER and Co.
Touring ORPHEUM CIRCUIT

HAPPY NEW YEAR

BENNIE HARRISON

Wishes you all that you wish yourself

OUT OF THE SERVICE

GREETINGS FROM

IVAN BANKOFF

Wishes to announce his new act

"THE DANCING MASTER"

With Mlle. PHOEBE and LEO DOMQUE

A HAPPY NEW YEAR FROM CHICAGO

Greetings from

FRANK CLARK

WATERSON, BERLIN & SNYDER

Greetings from

BILLY STONEHAM

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LEO FEIST

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Greetings from

THOS. J. QUIGLEY

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Greetings from

EDDIE LEWIS

HARRY VON TILZER

Jim, Jim, I always knew that you would win

Me, Too

FLO JACOBSON

Helping THOS. J. QUIGLEY

M. WITMARK & SONS

Holiday Greetings

from

Gus Egbert
KAHN and VAN ALSTINE
Remick

A HAPPY NEW YEAR, FOLKS, FROM

BILLY STONEHAM

SHAPIRO-BERNSTEIN CHICAGO OFFICE

BOB BUTTENUTH
GUS WINKLER

HOWARD SENER
ERMAL LANGTON

TWO SENSATIONAL HITS THAT ARE SWEEPING THE COUNTRY:

"ORIENTAL" and "DREAMY MOON"

Published Both as Instrumental and Song Numbers

"ORIENTAL," a Wonderful Fox Trot, and "DREAMY MOON," a Beautiful Waltz

Other Big Successes from the "Frisco House," are the Following:

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Daisy Dugas

and The Variety Four

BOOKED SOLED

Direction, HAYMAN-CANTOR

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ARTHUR AND LEAH BELL

Direction,
NORMAN JEFFERIES

Trying to make the boys laugh
OVER THERE

TOMMY GRAY

(It was easier after the Armistice)

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A Happy New Year to Them—and to You

Co-Author with Samuel Shipman, "East Is West"
Opened at the Astor Theatre, New York, Xmas Night

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(Come On Red)

A Happy New Year

JOHN B. HYMER

Happy New Year

LEONA EARL

AND

HARRY SHAPIRO
LEW KELLY SHOW

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IRVING WHITE AND MARIE

A NEW ACT

Direction, EARL & YATES

BELMONT THEATRE

On 48th Street, a Few Steps

West of Broadway

JOSEPH F. MORAN

Most hearty greetings and wishes for all prosperity throughout the year.

FRANK D. WILLIAMS
AND
JOSEPH R. SMITH

P. S.—If laying off, come in and see me.

JOSEPH R. SMITH

Members of V. M. P. A.

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Happy New Year to all My Friends

CHARLES K. FRENCH

IN PICTURES

LOS ANGELES CAL.

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CHARLES J. FITZPATRICK

Placing Acts on LOEW, FOX, MOSS and PANTAGES CIRCUITS
PUTNAM BUILDING, 1493 BROADWAY, NEW YORK

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OLIVER D. BAILEY, Sole Lessee and Manager

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KALICH

In the Season's Greatest
Dramatic Triumph

"The Riddle Woman"

with

A. E. ANSON
LEE BAKER

CHRYSTAL HERNE
ALBERT BRUNING

Direction, GEORGE MOOSER
(By arrangement with Messrs. Shubert)

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SHEEDY

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GREETINGS FROM

HELEN GLEASON AND CO.

in "The Submarine Attack"

Now touring Orpheum Circuit

A BULL'S-EYE HIT

THE McINTYRES

AMERICA'S PREMIER RIFLE SHOTS
ACKNOWLEDGED TO BE THE GREATEST ACT
OF ITS KIND EVER PRESENTED

REPRESENTED BY

ALF. T. WILTON

Greetings Of The Season
from

LALA SELBINI

BILLY AND IRENE TELAAK

Wish Everyone A HAPPY NEW YEAR

Direction, NORMAN JEFFERIES

Billy Glason

**"JUST SONGS
and
SAYINGS"**

**B. F.
KEITH'S
ALHAMBRA
THEATRE
NEW YORK
ALL THIS WEEK
(Dec. 23)**

Yeeah, just came from the home town, Keith's, Boston, where I played last week and what a riot I was, on 4th.

Many thanks to all my friends, including Jimmy McHugh, Freddie Auger, Abe Baier, Joe Gallagher, Win Brookhouse, Billy Tracy, Billy Foster and all the others for the wonderful times they showed me, and a kiss for all my knockers and enemies who helped to make me popular. For what better publicity can one get than that which one receives from mouth to mouth.

**"Just Songs and
Sayings"**
AS FOR

**A Happy New Year
I WISH YOU ALL YOU WISH ME
—ONLY MORE OF IT.**

LEW GOLDEN
Representative

BURLESQUE ROUTES

(Dec. 30 and Jan. 6.)

"Americans" 30 Standard St Louis 5-6 Grand Terre Haute 7-11 Majestic Indianapolis Ind.
"Auto Girls" 30 Majestic Syracuse 6-8 Army Binghamton 9-11 Hudson Schenectady N.Y.
"Aviators" 30 Victoria Pittsburgh 6 Penn Circ.
"Beauty Borne" 30-1 Army Binghamton 2-4 Hudson Schenectady 5-6 Akron 7-11 Watertown 9 Oswego 10-11 inter Niagara Falls N.Y.
"Beauty Trust" 30 Casino Boston 6 Columbia New York
"Bahman Show" 30 Empire Albany 6 Casino Boston
"Best Show in Town" 30 Grand Hartford 6 Jacques Waterbury.
"Blue Bird" 30 Penn Circuit 6 Gayety Baltimore Md.
"Bon Ton" 30 Columbia Chicago 5-7 Berchel Des Moines Ia.
"Bostonsians" 30 Hurlig & Seamon's 6 Casino Brooklyn
"Bowers" 30 Gayety Omaha Neb 6 Gayety. Kansas City Mo.
"Broadway Bells" 30 Gayety Brooklyn 8-11 Camp Dix Wrightstown N.J.
"Burlesque Review" 30 Gayety Kansas City Mo 8 L.O.
"Burlesque Wonder Show" 30 L.O. 6 Gayety St. Louis
"Cheer Up America" 30 Gayety St. Louis 6 Columbia Chicago
"Dixons" "Big Revue" 30 Star St. Paul 5-7 Gayety Sioux City Ia.
"Follies of Day" 30 Peoples Philadelphia 6 Palace Baltimore Md.
"Follies of Pleasure" 30 Akron 2-1 Watertown 2 Oswego 3-4 inter Niagara Falls N.Y. 6 Star Toronto.
"French Follies" 30 Howard Boston 6 Gayety Brooklyn.
"Follies of Night" 30-1 Broadway Camden N.J. 2-4 Casino Chester 6-7 Bristol 6-8 Easton 10-11 Majestic Wilkes-Barre Pa.
"Girls de Luck" 30 Gayety Pittsburgh 6-8 Grand Akron 5-11 Park Youngstown O.
"Girls from Follies" 28-30 Grand Terre Haute 2-4 Majestic Indianapolis 6 Gayety Louisville Ky.
"Girls from Joyland" 30 Star Toronto 5 Garden Buffalo.
"Girls of U.S.A." 30 Gayety Buffalo 6 Gayety Rochester
"Golden Crook" 30 Gayety Boston 6 Grand Hartford
"Grown Up Babies" 30 Olympic New York 6 Gayety Springfield Mass.
"Hastings Harry Empire Toledo 6 Lyric Dayton.
"Hello America" 30 Casino Brooklyn 6 Empire Newark.
"Hello Paros" 28-31 Camp Dix Wrightstown 3-4 Grand Trenton 6 Empire Hoboken N.J.
"High Flyers" 30 Century Kansas City Mo 6 Standard St. Louis.
"Hi Ho Hurrah" 30 Empire Brooklyn 6 L.O. Howe Sam 30 Palace Baltimore Md 6 Gayety Washington D.C.
"Innocent Maid" 30 Crown Chicago 9 Gayety Milwaukee.
"Irwin's "Big Show" 30 Olympic Cincinnati 6 Star & Garter Chicago.
"Jolly Girls" 28-31 Gayety Sioux City Ia 6 Century Kansas City Mo.
"Kelly Lew" 30 Majestic Jersey City 6 Peoples Philadelphia
"Liberty Girls" 30-1 Grand Akron 2-4 Park Youngstown 3-4 Cleveland O.
"Lid Liders" 30 Lyceum Washington D.C. 6 Gayety Philadelphia.
"Mad of America" 30 Star & Garter Chicago 6 Gayety Detroit.
"Majestic" 30 Gayety Rochester 6-8 Bantable Syracuse 9-11 Lumber N.Y.
"Marion Dave" 30 Star Cleveland 6 Empire Toledo.
"Merry Rounders" 30 Gayety Toronto 6 Gayety Buffalo.
"Midnight Maidens" 30-31 Cort Wheeling W.Va. 1-2 Steubenville 3-4 Canton O 6 Victoria Pittsburgh.
"Miss a Minute Girls" 30 Gayety Minneapolis 6 Star St. Paul.
"Mittie Mae" 30 Star Brooklyn 6 Olympic New York.
"Military Star Dells" 30 Gayety Montreal 6 Empire Albany.
"Mischief Makers" 30 Cadillac Detroit 6 Engelwood Chicago.
"Monte Carlo Girls" 30 Empire Cleveland 6 Cadillac Detroit.
"Oh Girls" 30 L.O. 6 Orpheum Paterson.
"Orientals" 30 Lyceum Columbus O 6-7 Cort Wheeling W.Va 8-9 Steubenville 10-11 Canton O.
"Pace Makers" 30 Gayety Philadelphia 6-9 Broadway Camden N.J. 9-11 Casino Chester Pa.
"Paris by Night" 30 Gayety Baltimore Md 6 Lyceum Washington D.C.
"Patrian Girls" 30 Engelwood Chicago 6 Crown Chicago.
"Pennant Winners" 30-31 Bristol 1-2 Easton 2-4 Majestic Wilkes-Barre 6 Majestic Scranton Pa.
"Pirates" 30 Gilmore Springfield 6 Worcester Worcester Mass.
"Puss Feet" 30 Casino Philadelphia 6 Hurlig & Seamon's New York
"Razzle Dazzle" 30 Gayety Louisville Ky 6 Lyceum Columbus O.
"Records" 30 Camp Dix Wrightstown N.J. 6 Trocadero Philadelphia.
"Reveries All Around" 30 Casino New York 6 Casino Brooklyn.
"Roseland Girls" 30-1 Bantable Syracuse 2-4 Lumberg Union N.Y. 3 Gayety Montreal.
"Sight Seers" 30 Empire Newark 6 Casino Philadelphia.
"Sight Seers" 30 Empire Newark 6 Casino Philadelphia.

(Continued on page 83p.)

ATTENTION

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Famous stars, noted authors, best plays and funniest comedies are secured by the Stanley Booking Corporation for its clients, and these are

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1632 Market Street
GLOBE
Juniper & Market Streets
FAMILY
1211 Market Street
SAVOY
1211 Market Street
GREAT NORTHERN
Broad & Erie Avenue
BROADWAY
Broad & Snyder Avenue
ALHAMBRA
12th & Morris Streets
MIDVALE
124 Midvale Avenue

PRINCESS
1018 Market Street
RUBY
618 Market Street
MARKET STREET
313 Market Street
CASINO
Broad & Erie Avenue
CROSS KEYS
59th & Market Streets
ALLEGHENY
Frankford Ave. & Allegheny
WM. PENN
Fairmount Ave. & Lancaster
BLUEBIRD
2200 N. Broad Street
FAIRMOUNT
26th & Girard Avenue
LIBERTY
Broad & Columbia Avenue
APOLLO
52nd & Thompson Streets

IMPERIAL
50th & Walnut Streets
FIFTY-SIXTH
56th & Delancey Streets
GERMANTOWN
5506 Germantown Avenue
LEADER
41st & Lancaster Avenue
ORIENT
64th & Woodland Avenue
PASCHALL
71st & Woodland Avenue
58TH STREET
59th & Woodland Avenue
FRANKLIN
3rd & Fitzwater Streets
RIALTO
Germantown & Tulpehocken Sta.
CHESTNUT HILL
Germantown Ave. & Gravers Lane
EMPRESS
Ridge Ave. & Carson Street

LEHIGH PALACE
Germantown Ave. & Lehigh
POINT BREEZE
1628 Point Breeze Avenue
DAZZELAND
Frankford Ave. & Berks St.
AUDITORIUM
219 N. 8th Street
IMPERIAL
2nd & Poplar Streets
LOGAN AUDITORIUM
Broad & Rockland Streets
MODEL
5th & South Streets
GLOBE
59th & Market Streets
BENN
64th & Woodland Avenue
OVERBROOK
63rd & Haverford Avenue
NEW BROADWAY
Hope & York Streets

OUTSIDE OF PHILADELPHIA

THIRD STREET—EASTON
STRAND—LEBANON
STRAND—SCRANTON
SAVOY—WILKES-BARRE
ROMAN—PITTSBURGH
PALACE—SOUTH BETHLEHEM
REGENT—ALLENTOWN
PLAZA—CAMDEN

PRINCESS—CAMDEN
STATE STREET—TRENTON
PALACE—PLYMOUTH
PRINCESS—READING
OPERA HOUSE—BERWICK
LYRIC—READING
IDLE HOUR—WEST CHESTER
HIPPODROME—POTTSVILLE

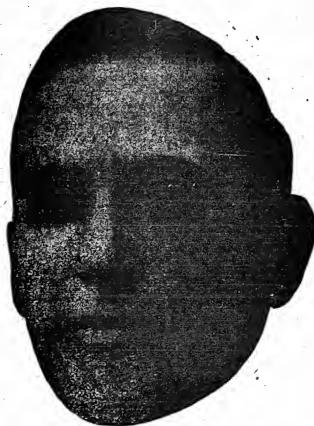
GRAND—LANCASTER
GRAND—CAMDEN
GARDEN—POTTSVILLE
FENWICK—SALEM, N. J.
CENTRAL—ATLANTIC CITY
COLONIAL—EASTON
COLONIAL—HARRISBURG
COLONIAL—READING
ACADEMY—LEBANON

ARCADIA—READING
LITTLE'S OPERA HOUSE—CONSHOHOCKEN
VIRGINIA—ATLANTIC CITY
VICTORIA—SHAMOKIN
VICTORIA—TAMAQUA
COLONIAL—ATLANTIC CITY
GRAND—NORRISTOWN
GARRICK—NORRISTOWN

Booked Solid
U. B. O.

HAPPY **ED** NEW YEAR

Wildwood, N. J.
for the Summer



We Have a
Golf Course

JIM HARKINS—
Take Notice;
Will Expect
You This Summer

Personal Direction
Jenie Jacobs

MORTON

William Morris
Pat Casey Agency

LEO EDWARDS

Harmoniously—serving the profession with melody
at his studio De Luxe

MCCARTHY & FISHER BLDG.
224 WEST 46TH STREET

Phone Bryant 4706

HAPPY NEW YEAR

• LOWELL B.

DREW

AND

VESTA

WALLACE

Direction, THOS. J. FITZPATRICK

LEWIS & GORDON

1104 Palace Theatre Bldg., New York City

Phone: Bryant 2397

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for Vaudeville

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MILT LEWIS, Assistant
HARRY W. SPINGOLD, Chicago Representative

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and Co.

In "COME ON, RED"
Milt Collins
"THE PATRIOT"

Jovedah
De Rajah
and Co.

"THE MASTER MINDS"

Green and
Parker
"AT THE DEPOT"

Henry Lewis
In "THE LAUGH SHOP"

Herbert
Clifton
CHARACTERIZATIONS

Lou Holtz
"THE JOY BOY"

Klein Brothers
"AIN'T I GRAND?"

AND MANY OTHERS

Lew
Dockstader
In "THE BOSS"

Ben Bernie
And "THE VIOLIN"

Ben and Hazel
Mann
"NUTOLOGY"

Cole, Russell
and Davis

VARIETY ENTERTAINERS

GREETINGS TO THE PROFESSION

Jo Paige Smith

NOW IN LOS ANGELES — WILL RETURN SOON TO NEW YORK

ATOP NEW AMSTERDAM THEATRE
FOR THOSE WHO DINE WITHOUT RUSH!

ZIEGFELD "9 O'CLOCK REVUE" "ANOTHER FOLLIES"

With the advantage of being given in the GOOD OLD PRE-WAR
PARIS ATMOSPHERE. Enjoy your after-dinner smoke while
witnessing the best musical show ever produced.

ALL SEATS \$2.00, EXCEPT FRONT ROW

NEW ZIEGFELD "MIDNIGHT FROLIC" BEYOND IMITATORS



"The night was one of beauty, such as even Paris
has never seen."—Charles Darnton, Eve. World.

TWO ENTIRELY DIFFERENT SHOWS

BESSIE McCOY DAVIS	LILLIAN LORRAINE
FANNIE BRICE	BERT WILLIAMS
DELYLE ALDA	BEE PALMER
LILLIAN LEITZEL	BIRD MILLMAN

There is more feminine beauty on the Roof of the New Amsterdam Theatre
than there is under the roofs of all the other theatres in New York

NORWORTH-SHANNON, Inc.

Have in preparation
a number of Vaudeville Acts
for the coming season

SAM SHANNON, Treasurer

140 West 42nd Street
Bryant 400

AT LIBERTY!!

AT LIBERTY!!

Greetings of the Season

LON HASCALL

Princeton Hotel, New York City

MYSTIC CLAYTON

To all acts, house managers, stage employees, transfer
men, the boys in the United Booking Office that have
been instrumental in making 1918 a very happy year
indeed, I extend Sincere Holiday Greetings. To my
manager, Alf T. Wilton, this goes double and takes in
the lookout.

Most sincerely,
HENRI CLAYTON, Mystic, S. A. M.

New Year's Greetings

EMMA BUNTING

"STOCK STARRING" in New York

14th STREET THEATRE

FORKINS & CROWL

Present

BILLY

RODER

—AND—

BOBBY

O'BRIEN

"The 20th Century Boys"

Now Enjoying a Run at the

WINTER GARDEN, CHICAGO

Booked Solid, W. V. M. A.—U. B. O.

**That's why we say we wish you the same --
and many of them**

FOR THE FOURTH TIME
AT THE
PALACE THEATRE, NEW YORK, THIS WEEK (Dec. 22)

FRANK CRUMIT

NO VACANCIES—THANKS TO PAUL DURAND
I WISH EVERYBODY THE BEST OF EVERYTHING

**MABEL
WHITMAN**
and **DIXIE KIDS**
Now playing Poli's Circuit
DIRECTION
BERNARD BURKE

SIMON M. DRIESEN, General Manager
of the Folly Theatre, Baltimore, Md.
SAYS

To Whom It May Concern:

The bearer of this note (Miss Mabel Whitman) played our house as an added attraction, being billed as Mabel Whitman and her Dixie Sunbeam Boys this week, November 25th, and can heartily recommend her and her Boys as a real good singing and dancing act of the first water. During her week's engagement here we were obliged to change her spot several times, had nothing strong enough to follow her. Can attribute a big week's business partly to her specialty. Any one desiring an act that is full of "Pep" and "Go" need not hesitate booking her act.

BURLESQUE ROUTES.

(Continued from page 83k.)

"Social Follies" 20 Gayety Milwaukee 5 Gayety
Minneapolis.
"Social Maids" 20 Gayety Detroit 5 Gayety
Toronto.

"Speedway Girls" 20 Trocadero Philadelphia
6-8 Casino Chester Pa 9-11 Broadway
Canton N. J.
"Sporting Widows" 20-31 Berchel Des Moines
Ia 5 Gayety Omaha Neb.
"Star & Garter" 20 Gayety Washington D C 6
Gayety Pittsburgh.

Best Wishes for the Holidays to All Our Friends
DAN COLEMAN

MRS. ALMA BAUER-COLEMAN

MR. and MRS. DAN COLEMAN

With Harry Hastings' Big Show—
New Production Next Season

RICH ("Shorty")

HARRY J.

McALLISTER and SHANNON

Greetings to All Who Wish Us Well—The Others Can All Go to —

Paterson, N. J., New Year's Week, with the "Step Lively Girls" Show

EDDIE CANTOR

Wishes All His Friends
the
SEASON'S GREETINGS



Thanks to European Managers for their kind offers
ZIEGFELD "FOLLIES"

A HAPPY NEW YEAR TO ALL MY FRIENDS

JUVENILE SINGING AND DANCING COMEDIAN

77th Division Theatrical Unit
Argonne Players, A. E. F. France

Private HARRY CAHILL

Open for engagements when I return

HAPPY NEW YEAR

EL REY SISTERS

SKATING STARS

IN

Greetings to the Profession

In particular I extend my best wishes and thanks to the booking gentlemen of the U. B. O. and the managers and stage crews of their theatres for their courtesies.

BELLE BAKER

DIRECTION,

EDW. S. KELLER

WALTER HAST
presents
WALKER WHITESIDE

in
"THE LITTLE BROTHER"
with
TYRONE POWER

Sam Sidman, Mabel Bunyea, Edith Latimer, Mary Mallison, Richard Dix, W. H. St. James

All very happy
For the balance of the season at the

BELMONT THEATRE

WEST 48th STREET



**FOUR
ANKERS**

ALWAYS SAILING

PILOT

ARTHUR KLEIN

Happy New Year

Singing, Dancing, Comedy-Cycling

VALDARES

Two Dashing Maids and a Comedian

SEASON'S GREETINGS

ROBERT RYLES

DESIGNER, DIRECTOR AND PRODUCER

WILL KING MUSICAL COMEDY COMPANY

HIPPODROME THEATRE
SAN FRANCISCO
INDEFINITE

A HAPPY NEW YEAR

FISKE and FALLON

GEORGE

McKAY

AND OTTIE

ARDINE

Happily Journeying Through Life in

VAUDEVILLE

Playing the Finest Theatres

Holding Down the Choicest "Spots"

Handsomely Reviewed by the Press

Generously Received by the Public

FOR THE NEW YEAR

WE WISH YOU THE SAME

*New Year's
Greetings*

HARRISON

Greene

and

KATHERINE

Parker

in

**"At The
Depot"**

by

JAS. J. MORTON

U. B. O. Circuits

GREETINGS



LUCIE LACOSTE

CHUCK RIESNER

WHO
SUPPORTED CHARLIE CHAPLIN IN
"A DOG'S LIFE"
IS
SUPPORTING HIMSELF NOW
IN

VAUDEVILLE

ALSO SUPPORTING

Dean Franklin Riesner
AND
Little Dean's Mother, Min.

HAPPY NEW YEAR
THE

MARVELOUS MILLERS

Featured at CHURCHILL'S



MAX HART Says:

**EDDIE
LEONARD**

"Smashed all records in New York, artistically and financially. Five months' consecutive run in B. F. Keith's New York theatres to greatest success ever achieved by any black-face star in the history of vaudeville."

(Signed) MAX HART.

Do I Wish You
A Happy New Year
Full of Health and Wealth A-Plenty
? ? ? ? ?
!! Yes !!
You Bet Your Life I Do

Little Jerry
"A Little of Mirth"

Greetings To All

FROM

**RAWSON
AND
CLARE**

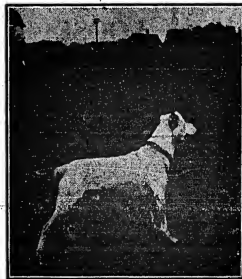
AND

"OSWALD"



P. S.—I am soon to return to the stage in
Rawson and Clare's new offering, entitled

"CEDAR SPRINGS, MICH."



NOTE:—Cedar Springs is bounded on
the North by "Sand Lake," on the East
by "Sparta Center," on the West by
"Greenville," on the South by "Birche's
Mills."

Now you know exactly where it is.



*Two Stars
in one*



*Seasons
Greetings
from
Dolly Connolly*

Happy New Year

PAT -
ROONEY

MARION
BENT

LITTLE PAT
ROONEY

CHARLIE WILSON **THE
LOOSE
NUT**

OPENS ON

Orpheum Circuit Jan. 26th

Direction, JO PAIGE SMITH — GENE HUGHES

NEW YEAR'S GREETINGS

BEATRICE HERFORD

A HAPPY NEW YEAR

IS THE WISH OF

MR.
AND
MRS.

EDDIE
LEONARD

Season's Greetings

NAN HALPERIN

HAPPY NEW YEAR

JEAN BARRIOS

Presenting

His Original Feminine Types

OPENING ORPHEUM CIRCUIT JAN. 12

BOOKED SOLID

Direction, ROY MURPHY
Gowns by LESTER SHOP

CHRISTMAS FOUND ME "MERRY"

MAY THE NEW YEAR BE AS HAPPY FOR EVERYONE!

THE SPARKLING SONGSTRESS

ANNA CHANDLER

RECEIVING ROYAL TREATMENT AND
WINNING HUGE APPLAUSE ON THE

LOEW CIRCUIT

THANKS TO THE
COURTESY AND
GENEROSITY OF

JOS. SCHENCK and JAKE LUBIN

(I NEVER ENJOYED A TOUR MORE)

SIDNEY LANDFIELD at the Piano

New Year's Greetings

Lew Wilson

THE VARIETY BOY

New Year's Greetings

MAUD EARL

New Year's Greetings To All My Friends

BESSYE CLIFFORD

in "ODD IMPRESSIONS"

Touring Orpheum Circuit

Direction, THOS. FITZPATRICK

Compliments of the Season

FROM

MAURICE

JACK

ROSE AND CURTIS

And Some of the Acts Which They Represent

GEORGE JESSEL

"BILLET 13"

THE BELLDAYS

FENTON and FIELDS

HARVEY, HENEY and GRACE

MYSTIC HANSON TRIO

EMILY EARL

COOK and SAVO

"SHRAPNEL DODGERS"

CHISHOLM and BREEN

HICKMAN BROTHERS

KRANZ and LA SALLE

MASTERS and KEEFE

WALKER and TEXAS

**PALACE THEATRE BUILDING
NEW YORK CITY**

Phone, Bryant 5261

Peace on Earth—

Good Will Toward Men

In this happy time of
the getting together of
men and nations for
everlasting harmony

**THE WORLD RINGS WITH
BLESSINGS and GOOD WISHES**

and I humbly ask to
add my humble mite
of sincere hopes for a

**HAPPY NEW YEAR
UNTO ALL**

SARAH PADDEN

Playing to
gratifying appreciation
in

"THE ETERNAL BARRIER"

DIRECTION OF
MR. MARTIN BECK
TOURING THE
ORPHEUM THEATRES

A
Jolly Joyful Jamboree
to all
Joe Jackson

New Year's Greetings
ROLAND WEST

GREETINGS
OLLIE YOUNG and APRIL

25 - - **BUBBLING GIRLS** - - 25
and
One of the NOVELTIES with KLAU & ERLANGER'S NEWEST MUSICAL COMEDY
"THE VELVET LADY"
FORREST THEATRE PHILADELPHIA

GREETINGS
JEAN DUVAL and CO.

GEMS OF ART
Direction, M. S. BENTHAM

HAPPY NEW YEAR
HANVEY AND FRANCIS
Direction, JACK LEWIS

TWO RASCALS

WISH ALL A HAPPY NEW YEAR

BOOKED
SOLID
in ENGLAND
UNTIL
1923



American
Address:
BART McHUGH
Philadelphia

London: Care of
"PERFORMER"
18 CHARING
CROSS ROAD

When doing their bit with the French Army

(1) EDDIE FIELDS

(2) CHAS. O'DONNELL (OF THE RASCALS)

SOPHIE TUCKER

WITH HER FIVE KINGS OF SYNCOPATION

EXTEND NEW YEAR'S GREETINGS TO ALL

Will receive my Christmas Gifts and New Year's Callers at

REISENWEBER'S, 58th Street, New York

IN

SOPHIE TUCKER'S ROOM

(The 400 Club Room)

ALL MY FRIENDS AND EVERYBODY WELCOME

NEW YEAR'S GREETINGS TO ALL

DAVE

CHAS.

HARRIS AND MOREY

"The Boys in Brown with the Blues"

LOUISE DRESSER AND JACK GARDNER

WISH ALL THEIR FRIENDS ALL THE
BLESSINGS OF

PEACE, HEALTH, PROSPERITY and
HAPPINESS

DURING THE NEW YEAR

EQUILLI BROS.

WISH EVERYONE HAPPY NEW YEAR

To You All

GREETIN'S

"CHUCK" HAAS
1st Lieut. Cav. U. S. A.
"KINDA HIGH-BROW" EH?

New Year's Greetings

GUS VAN AND SCHENCK JOE

MORRIS GEST'S FAMOUS BEAUTIES

OF THE

"Century Midnight Whirl"

ROOF OF THE CENTURY THEATRE, NEW YORK

SEND GREETINGS OVER-SEAS

TO ALL OUR BOYS AND MAY
YOU ALL COME BACK SOON

Rose Quinn	Mollie King	James Pritchard
Julia Ballou	Arline Chase	Lilyan Tashman
Margaret Morris	May Kestle	Gladys Zickian
Helen P. Gray	Grace Beaumont	Bertrude Hamilton
Ellen Wagner	Eglady Slater	Sylvia Cassel
Mary Livingston	Peggy Carter	Edeca Whitney
Asnette Wade	Dorothy Allan	Betty Allan
Koretta Harris	Louise Dale	Jean Rebers
Carolyn Maywood	Pearl Weber	Marion Hughes
Gladys Smith	Clare Bambrick	Hope Litherland
Alma Morrison	Nina Whitmore	Peggy Morse
Anna Mae Denny	Etchen Hamilton	Nita Naldi
	Eneah Harrington	Bertrude Scott
	Una Hamilton	

W. S. S.

Work only V. M. P. A. theatres
Inimitable
Laughs
Laughs
In size diminutive but
Eligible to play any theatre.

Successfully played
On
Largest circuits
All over the world with
Return engagements everywhere.

See that your N. V. A. card is paid
Yelling gets you nothing
Stick to your own material
Try to always be a success
Enter and exit with a smile
Mind your own business.

"That's the

WILLIE SOLAR SYSTEM"

Mr. and Mrs. Willie Solar

WISH ALL OF THEIR FRIENDS

A HAPPY NEW YEAR



BUCH BROS.

SHIP AHOY BOYS
PRESENTING
 SPILLING THE BEANS
 AGENT LEW GOLDER

WHAT?

A HAPPY NEW YEAR TO ALL

CLARK SISTERS

MARY and ANN

in

"WHAT?"

A HAPPY NEW YEAR WISH

FROM

RITA

CHESTER

VARR AND TUNIS

The Syncopation Girl and the Violinist

Now Successfully Touring Pantages Circuit

XMAS WEEK, LOS ANGELES

SEASON'S GREETINGS

THORNTON

AND

THORNTON

NEW ACT SOON

C. J. O'Brien, Inc.

Publication Printing

*Catalog and Job Work
of the Larger Sort*

22 North William St.
225-227 William St.
NEW YORK CITY

Phone 5320 Beekman
for a representative to
call and quote on your
next printing order

OLIVER MOROSCO

presents

LEO CARRILLO

IN

LOMBARDI, LTD.

(SECOND SEASON)

NEW PLAY IN PREPARATION

HAPPY NEW YEAR

PAUL

RUBY

NEVINS AND ERWOOD

Loew Circuit Direction, IRVING COOPER

A Happy New Year

NELLE A.

ROSCOE E.

KINGSBURY AND MUNSON

IN

"DIAMOND DAISY"

By JACK LAIT

BOOKED SOLID

The Big Comedy Hit of Vaudeville

—NOW—

BYRON and LANGDON

Wishing You the same as the rest

**EMILY
EARLE**

HEADLINING THE

**ROSE & CURTIS
ROAD SHOW**NOW TOURING
THE CANTONMENTS
IN THE EAST

Management, ROSE & CURTIS



SUCCESS AND GOOD LUCK TO EVERYBODY

FROM

Bill Robinson

I am having mine. If you don't believe it, ask HARRY SPINGOLD.
I'm not funny, just an entertainer, but—"Oh, My."

"Good-Bye, Good Luck, God Bless You"

"All the World Will Be Jealous of Me"

"Till I'm Called by the Master Above"

"Mother Machree"

"In the Garden of My Heart"

"Story of Old Glory"

Happy New Year

MAUD LAMBERT

AND

ERNEST R. BALL

"Love Me and the World Is Mine"

"Good-Bye, My Love, Good-Bye"

"Till the Sands of the Desert Grow Cold"

"Dear Little Boy of Mine"

"Who Knows?"

"To Have, To Hold, To Love"

"My Dear"

"Turn Back the Universe"

"You Can't Beat Us"

"Will You Love Me in December as You Do in May"

HARRY JOLSON

THE OPERATIC BLACK FACE COMEDIAN

BOOKED SOLID ON ORPHEUM and UNITED
OPEN ORPHEUM, DES MOINES DECEMBER 15th

Direction, FRANK EVANS

P.S. YES! AL IS MY BROTHER

Back in Vaudeville After Five Months at the
Battle of Camp Devens

(Bugler) WILFRID DUBOIS

JONGLEUR

ALF. T. WILTON, Representative

HELLO, NEW YORK!

GOOD-BYE, CHICAGO

Happy New Year To All

IRVING

SAM

ROTH and ROBERTS

"THE WOP AND THE COP"

A Record Hard to Beat. Working Three Consecutive Years for the W. V. M. A., under the personal direction of
JESSE FREEMAN

Eastern Rep., ROSE & CURTIS

HARRY SPINGOLD, Agency

CORPORAL DAVID BENDER

(Formerly of REGAL and BENDER)

Wishes all his friends a Happy New Year

VERSATILE PARTNER WANTED—One who can sing and dance. Must be a good straight man. Address all communications care Alf. T. Wilton, Palace Theatre Bldg., New York City.

*The
Compliments of the Season*

Samuel Shipman

and

Clara Lipman

*Season's
Greetings*

ADELAIDE

and

J. J. HUGHES

*America's
Representative
Dancers*

New Year's Greetings

from

ELSIE JANIS

to everyone —
including the
boys under our
colors and the
colors of our
Allies.

"Hullo America,"
Palace Theatre, London.
Direction, Sir Alfred Butt.

BRYAN LEE

AND

MARY CRANSTON

=====
A
Happy New Year
=====

Greetings To All

GATHERINGS PUT IN GOOD HUMOR
ACTING DONE REASONABLE

FRED ALLEN

"A Young Fellow Who Is
Trying To Get Along"

ANIMAL ACTS
FOLLOWED

COMMISSION PAID
PROMPTLY

BENEFITS A SPECIALTY

"Can Sympathize with Acrobats and Single Women"

Direction, CLAUDE & GORDON BOSTOCK

Pitchers (Photos)
by
McGRAW

Shoes and Gaiters
by Different
HOOFERS

ROSE & CURTIS

present

BILLY

CHARLOTTE

Bernard AND Meyers

in "The Boob of the Movies"

Lyrics by
JACOB ZINN

Book by
SAM LEWIS

*The
Season's Greetings*

VALERIE BERGERE

AND

H E R
COMPANY

A HAPPY NEW YEAR

DORIS DARE

ENJOYING UNUSUALLY PLEASANT AND SUCCESSFUL ENGAGEMENTS

IN THE

MARCUS LOEW THEATRES

Thanks to Mr. J. H. LUBIN

Direction, HARRY SHEA

SEASON'S GREETINGS

From Your Old Friend

EMMA WESTON

RETURNING TO VAUDEVILLE WITH MY NEW PARTNER

TOM WESTON

IN A SINGING, HARMONY AND COMEDY OFFERING

Just Completing a Successful Season in the West—Heading East.

Kindest Regards to All Our Friends

Yuletide Greetings

FROM

SALLY BERCH

SOON TO BE SEEN IN A NEW ACT

GREETINGS FROM

BOBBY FOLSOM AND AL. W. BROWN

SINGING AL BROWN'S LATEST SONG SUCCESSSES

For protection of titles, wish to announce manuscripts on hand:

"Tomorrow and You," "Fair and Warmer," "Stringtown on the Pike," "Little Blue Bonnet," "Busybody Street," "Gee, But I'm Discouraged (Kid)," "Shufflin Sam Down Mobile Alabam," "Darktown Cakewalk Jubilee," "Since Maggie McShane Got Back from Spain," "Night School" (written for Gonne and Albert), "Good-Bye Dear Old Girl"

Artists desiring new song material solicited.

Personal Address: AL W. BROWN, 2028 WALNUT ST., CHICAGO

HAPPY NEW YEAR

JAMES B. DONOVAN

The King of Ireland Doing Well

MARIE LEE

The Dancing Butterfly, Thank You

HAPPY NEW YEAR

ANNETTE KELLERMANN

Started on her world tour at the Palace Theatre, New York, Dec. 9th, 1918, offering her latest revue, and was

IMMEDIATELY HELD OVER
for the following week.

Notice to foreign resident managers
and press departments of theatres
playing Miss Kellermann:

Back numbers of VARIETY contain complete criticisms and published press notices of "Annette Kellermann's Big Show" and "Annette Kellermann's Intimate Revue."

From time to time, published announcements of Miss Kellermann's activities will be advertised in VARIETY.

Personal Direction of
J. R. SULLIVAN
c/o VARIETY, New York City

Manager, BRYANT HUGHES LAURIE

Owner, BRYANT HUGHES LAURIE

NEW YEAR'S GREETINGS

JOE

FROM

ALEEN

LAURIE and BRONSON

Offering their original nonsensicality

"LET 'ERGO"

written and conceived by LAURIE and BRONSON

Occupying our usual position, next to closing, on the most formidable programs ever presented in the New York Keith theatres.

Direction, GENE HUGHES

Carpenter, BRYANT HUGHES LAURIE

Electrician, BRYANT HUGHES LAURIE



JAS. W.

MARIE

McCONNELL AND AUSTIN**THAT DIFFERENT
BICYCLE ACT***Happy and Prosperous New Year*

TO ALL

Direction, THOMAS J. FITZPATRICK

**BEST WISHES TO ALL****ESTELLE SULLY****"THE BLACKEYED SUSAN"**

(Of the Famous Sully Family)

An Exceptionally Classy "Single"

Direction, EDW. S. KELLER

EARL FULLER

AND

**HIS CELEBRATED MUSICIANS
EXTEND THE SEASON'S GREETINGS**

Happy New Year

FROM

MR. and MRS.

Eddie Leonard

Mr. Leonard is now playing twenty consecutive weeks in New York City, breaking many records on the U. B. O. Circuit.

MAX HART, Mgr.

Greetings



Season
1918-1919

MRS. GENE HUGHES

ASSISTED BY

GINETTE GUERANDE

MARIE PETTES

AND

LIEUT. BENTON C. RESSLER

AUTHOR

EDGAR ALLAN WOOLF

Representative, **GENE HUGHES**

A HAPPY NEW YEAR

WILL GRUNDY and YOUNG AL.

TWO CHAUFFEURS

Singing, Dancing and Comedy

Direction, HARRY SHEA

Happy New Year To All My Friends

FRANKIE WILSON

Love and Success to My Dearest Pals—Mr. and Mrs. Victor Morley

"SOMEWHERE OVER THERE"

Love to Lillian Fitzgerald

Messrs. Shubert present

MCINTYRE AND HEATH

IN

"HELLO ALEXANDER"

One of the Largest, Most Humorous
and Gorgeous musical productions,
which promises to be the Sensation
of the season.

Book by Edgar Smith and Emily Louise Young
Music by Jean Schwartz—Lyrics by Al Bryan
Staged by Allen Foster

Season's Greetings to all Friends

New Year's Greetings

BLANCHE RING

Direction,

JENIE JACOBS

With the Season's Compliments

JOHN GIURAN

(Pronounced Juran)

With BESSIE CLAYTON'S
Terpsichorean Review

Personal Direction, ARTHUR KLEIN

The "FLU" nearly ruined me. What did it do to you?

WALTER BROWER

"ON and OFF" the ORPHEUM CIRCUIT

Direction, ROSE & CURTIS

A NEW YEAR WITHOUT THE DRAFT

JOE MORRIS AND CAMPBELL FLORENCE

Late of Co. No. 4, Fort Slocum

Recently of Campbell and Crosby

In "THE AVI-ATE-HER" by Jos. L. Browning

Photos by HARRY BUSH

Direction, STOKER & BIERBAUER

COLONIAL, NEW YORK, NEXT WEEK (Dec. 30)

ALHAMBRA, NEW YORK, WEEK JAN. 6

Happy New Year to All the "Kokomainyas"

**HARRY A. MEYERS
NOVELTY MINSTRELS**

JOHN "DOC" BUTLER

SAM KRAMER

NORVIN McHOSE

JAMES McLARNEY

HARRY A. MEYERS

New Playing Loew Circuit

Direction, BOB BAKER

HOLIDAY GREETINGS

Winnifred Gilraine & Co.

Assisted by HERFORD HARTWELL
in DANCE DIVERTISSEMENTS

Direction HARRY SHEA

FRED WALLACE and CO.

IN
Bullowa's Birthday

A HUMOROUS PLAYLET

BY
JOHN STOKES

CHARLES

KITTY

IRWIN AND HENRY

*Compliments
of the Season*

SEASON'S GREETINGS

JANIS AND GAFFNEY

Classy Vaudevillians

Direction, C. W. NELSON, Chicago

The best of good wishes
This holiday to you;
Thank God, we are working
And through with the "Flu."
So smile just a little bit—
Grin, if you can.
Happy New Year from

POLLY MORAN

"SHERIFF NELL"

Personal Representative

JENIE JACOBS

Material by

JEAN HAVEZ

NO VACANCIES

New Year's Greetings

JULIUS LENZBERG

YOUR DIRECTOR

GREETINGS TO THE PROFESSION

NAT KAMERN

ORCHESTRA LEADER

ROVAL, NEW YORK

BEST WISHES

FROM THE

ROSALIE STEWART ATTRACTIONS

1482 Broadway, New York City

ALICE EIS

"WHAT GIRLS CAN DO"

Morin Sisters, Warren Girls*
Queenie Dunedin, Ardelle Cleaves
and Pauline Chambers

PEARL REGAY and LESTER SHEEHAN

TOM BRYAN and LILLIAN BRODERICK

HELEN TRIX and SISTER

WILLIAM EBS

JOHN REGAY and THE LORRAINE SISTERS

CUNNINGHAM and CLEMENTS

WHITESIDE SISTERS

and

WILLIAM B. TAYLOR

**BEST WISHES
FROM**

AL

HARRY

KLEIN BROS.

"Ain't I Grand"



We don't stop shows—
We keep them going

Greetings

HENRY LEWIS

"SQIDGULUM"

IN

"THE LAUGH SHOP"

BY

AARON HOFFMAN

"My Columbus"



Theda Bara

William S. Hart

Artcraft Pictures



HEDDA NOVA



PAULINE CURLEY

"The Square Deceiver"

"Bound in Morocco"

"The Land Leper"

"Fall of the Romanoffs"

"Lend Me Your Name"

Coming Release

"TURN OF THE ROAD"

BRENTWOOD PRODUCTION

IT'S BIG!!

THE BIGGEST PICTURE OF THE YEAR

NINE PARTS!

THE BIGGEST STORY OF THE YEAR

STANDS FOURTH IN LIST OF BEST SELLERS!!

THE BIGGEST BET OF THE YEAR

COST MORE MONEY, TIME AND BRAINS THAN ANY OTHER PICTURE THIS YEAR

BLANCHE SWEET

in MAJOR RUPERT HUGHES' Sensational Story

"THE UNPARDONABLE SIN"

Directed in Person by

MARSHALL NEILAN

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AEOLIAN HALL

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star of

The WILLIAM RUSSELL
PRODUCTIONS, Inc.

offers

"HOBBS IN A HURRY"

as the first of eight feature releases distributed by PATHE

"ALL THE WORLD TO NOTHING"

the novel by

WYNDHAM MARTYN

will be the next Russell feature release

MARY MAC LAREN

—Star—

"SHOES"

"MODEL'S CONFESSION"

"IDLE WIVES"

"BREAD"

"MYSTERIOUS MRS. M"

"THE VANITY POOL"

KATHERINE MACDONALD

—Leading Woman—

"SPIRIT OF '17"

Paramount

"HIS OWN HOME TOWN"

Paramount

"HEADIN' SOUTH"

Artcraft

"MR. FIX-IT"

Artcraft

"SHARK MONROE"

Artcraft

"RIDDLE GAWNE"

Artcraft

"BATTLING JANE"

Paramount



ANTONIO MORENO



Baby Marie Osborne

and

Her Own Company

DIRECTED BY

WILLIAM BERTRAM

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Dainty

Daughter



Diando Studios, Glendale, Calif.

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(He likes them young)

DOROTHY PHILLIPS

ALLEN HOLUBAR



STAR OF

"Hell Morgan's Girl," "The Mortgaged Wife," "Soul for Sale," "Talk of the Town," and a 10-reel feature, "The Mother Heart."



DIRECTING

DOROTHY PHILLIPS PRODUCTIONS

Tom Mix



Greetings

ANNA Q. NILSSON

INCE—PARAMOUNT PRODUCTIONS

Thos. H. Ince

Presents Miss

Enid Bennett

IN A SERIES OF PHOTO-PLAYS OF DISTINCTION

UNDER THE DIRECTION OF

Fred Niblo

THE THOS. H. INCE STUDIOS, LOS ANGELES

BILLIE RHODES



Billie Rhodes
De Luxe Features

Produced by

NATIONAL FILM
CORPORATION
OF AMERICA

Lawrence C. Windom

"RUGGLES OF RED GAP"	(Perfection Pictures)
"PAIR OF SIXES"	(Perfection Pictures)
"POWER AND THE GLORY"	(World)
"APPEARANCE OF EVIL"	(World)

HUGH FAY

Management, HENRY LEHRMAN

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EARLE MONTGOMERY

MONTGOMERY and ROCK

Vitagraph's Dare-devil
Comedians

Two-Reel Special Big "V" Comedies—



JOE ROCK



GIL PRATT, Director

Jimmie Adams

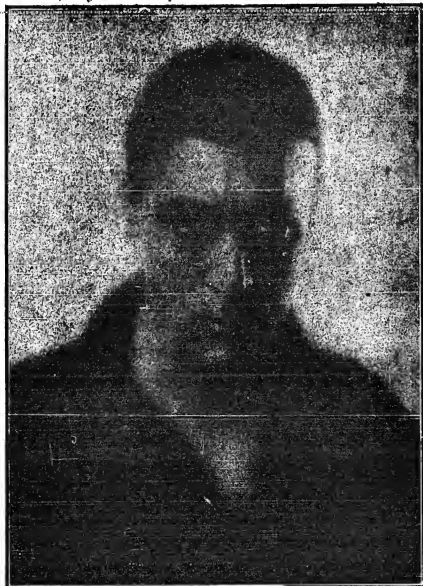
Character Comedian

HENRY LEHRMAN SUNSHINE COMEDIES

LLOYD V. HAMILTON

"HAM"

Henry Lehrman Sunshine Comedies



Monroe Salisbury

CURRENT RELEASES

"The Devil Beteese"

"Hugon the Mighty"

"Breathes There a Man"



MADALINE TRAVERSE

Past Releases

"Three Weeks"
"Money Master"
"Fruits of Desire"
"Closing Net"
"Shielding Shadows"
"Poor Little Rich Girl"
"Sins of Ambition"
"Caillaux Case"

COMING

FOX RELEASE

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Los Angeles, Cal.

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Jo. Fitzmaurice
Astoria

Innocent
Japanese Nightingale
Common Clay
Narrow Path



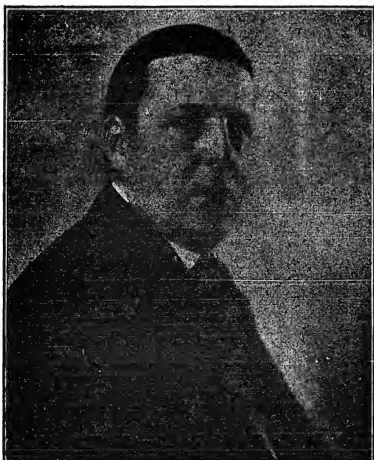
Margarita Fisher

American-Pathe



Current Releases:

"Molly Go Get 'Em" "Jilted Janet"
"Anne's Finish" "The Primitive Woman"
"The Square Deal" "Impossible Susan"
"Money Isn't Everything" "The Mantle of Charity"
"Fair Enough"



G. W. (BILLY) BITZER

It was due to the artistic methods of Mr. Bitzer that the productions of D. W. Griffith have attained so much success, photographically speaking. Mr. Bitzer has been photographer for the master producer for many years and is a close student of that great motion picture genius.

In the Griffith Biograph days, the photography of Mary Pickford showed a flash of a thought in the eyes of this now wonderful star. In "Judith of Bethulia," Blanche Sweet was so adorably pictured that she seemed no longer a picture but a living person. In the feast of Belshazzar in D. W. Griffith's famous production, "Intolerance," the manipulation of the camera revealed what was probably the most stupendous banquet scene ever projected. The wash-drawing effects in "Intolerance," too, were artistically done by Mr. Bitzer.

Rightfully called the world's greatest cinematographer, Mr. Bitzer takes a keen interest in every production he is called upon to photograph. He went with Griffith to France to film scenes for the latter great war picture, many of which were commented upon by critics the country over.

He is now photographing a series of love paintings of Lillian Gish, the effects of which will prove a marvel of cinematic art.

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SUNSHINE COMEDIES
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Cameraman
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HELENE LYNCH
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PHIL DUNHAM
COMEDY LEADS AND DIRECTOR
ARCADE APARTMENTS, HOLLYWOOD, CAL.

AL FORBES
LKO ECCENTRIC COMEDIAN

MARVIN LOBACK
LKO 330 POUND COMEDIAN

Bess Meredyth
AND
Wilfred Lucas
National Film Corporation

WALTER L. GRIFFIN
Photographing
BILLIE RHODES
DE LUXE FEATURES
National Film Corporation

MARK FENTON
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IN THE HISTORY OF MOTION PICTURE PRODUCTION**

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**Pictures May Be Made at a Flat Rate Scale or on a Cost-Plus Basis—
With or Without Personal Supervision**

Some of the Productions now in the course of making at the Brunton Studios:

"The Nurse's Story"

"Two Gun Betty"

"Todd of the Times"

"Life of Helen Keller"

"Send Him Away With a Smile"

"Man In the Open"

Some of the Features already released, that show the wide range of pictures made at
this perfectly equipped plant:

"Madam Who?"
"Rose O' Paradise"
"Blindfolded"
"The White Lie"
"An Alien Enemy"
"Wedlock"
"Inside the Lines"
"Twenty-one"
"The Temple of Dusk"
"All Wrong"
"Carolyn of the Corners"
"Bonds of Honor"
"A Law Unto Herself"
"Some Carmen"

"Patriotism"
"Within the Cup"
"Maid o' the Storm"
"Humdrum Brown"
"Shackled"
"The Bells"
"More Trouble"
"The Man of Bronze"
"Social Ambition"
"Alimony"
"Blue Blood"
"The Heart of Rachael"
"And a Still Small Voice"

"One Dollar Bid"
"A Man's Man"
"Turn of a Card"
"His Robe of Honor"
"With Hoops of Steel"
"The One Woman"
"The Ghost of the Rancho"
"Honor's Cross"
"Carmen of the Klondike"
"The Little Sister of Everybody"
"The Midnight Stage"
"The Goddess of Lost Lake"
"The Silver Girl"
"Spy-Anne"

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IN A THRILLING SPECTACULAR
SCREEN DRAMA WITH A TITLE
AND STORY THAT WILL
STARTLE THE ENTIRE
PICTURE LOVING WORLD.

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IS
SHE**

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COMMUNICATIONS

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CHAS. H. CHRISTIE

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Ingenue

CLARE SEYMOUR

Ingenue

GEORGE FRENCH

Characters

WILLIAM BEAUDINE

Director

ROSS FISHER

Cinematographer

Mutual Strand Comedies

SCOTT SIDNEY

DIRECTOR

ELINOR FIELD

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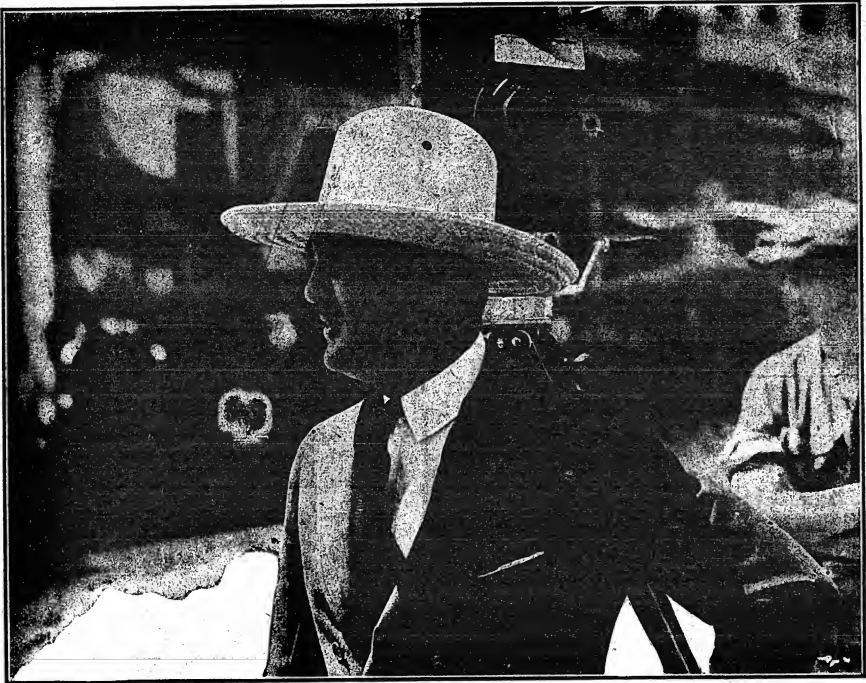
Louis Wm. Chaudet

Director

BILLIE RHODES DE LUXE FEATURES

NATIONAL FILM CORPORATION

MEMBER M. P. D. A.



W. CHRISTY CABANNE

TOD BROWNING

Directing

UNIVERSAL

FEATURES



WALTER WRIGHT

DIRECTOR

EDWARD SLOMAN

Who Directed

"New York Luck"
"The Sea Master"
"Money Isn't Everything"
"Snap Judgment"
"Shackles of Truth"
"Social Briars"
"Frame Up"

American Film Co.

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Now
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for

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To Whom It May Concern:

Mr. Neill will produce independently the wonder picture of the age—a picture that will make every Jewish heart fill with pride, "proud that they are Jews"—a picture that will pull the heart-strings of a nation, draw aside the curtain of time and reveal a race in all its greatness.

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STUDIOS
HOLLYWOOD, CAL.

MEMBER
Motion Picture
Directors' Association

VICTOR SCHERTZINGER

— M. P. D. A. —

With THOS. H. INCE

LATE RELEASES:

"CLAW OF THE HUN" (Chas. Ray)

"STRING BEANS" (Chas. Ray)

"HIRED MAN" (Chas. Ray)

"THE CLOD HOPPER" (Chas. Ray)

etc., and

DOROTHY DALTON in

"THE WOMAN WHO DARED"

Directing

DOROTHY DALTON

in

"HARD BOILED"

G. HAROLD PERCIVAL

Art Director

THOMAS H. INCE FEATURES

HENRY WALTHALL

IN

"FALSE FACES"

DOROTHY DALTON

IN

"VIVE LA FRANCE"

Charles Ray and Enid Ray

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DIRECTOR

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Sennett**

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Producing
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**"ALL
THOSE
STARS"**

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SELECT PICTURES
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THE GREAT SPECIAL ATTRACTION

"The One
Woman"

*from the famous novel
of the same name*

by THOMAS
DIXON

Author of

"THE BIRTH
OF A NATION"

Directed by

REGINALD BARKER

Based on a famous novel which was the sensation of the day in which it was published, this powerful photodrama constitutes one of the greatest stories ever told on the screen. It shows the practical working of that theory on which Frank Gordon based his action when he said to his wife—"Would you have me live with you, loving another woman?" A storm of discussion will follow the showing of this picture everywhere. It will create a sensation.



which is —

"THE ONE



Thomas Dixon, whose epochal novel, "The Birth of a Nation," was made into a picture classic by D. W. Griffith, has furnished another wonderful story in his best-seller, "The One Woman," which the directing genius of Reginald Barker has turned into a screen masterpiece.

As a novel "The One Woman" created a sensation, selling into the hundred thousands. As the great special photoplay attraction which Select Pictures now announces this story will be seen by millions, and is bound to start a riot of discussion. It is a tremendous picture based on a tremendous idea.

*The woman
Frank Gordon
cast off*

"The One Woman" is an intensely human story of a man and two women — and still another man! It is superbly produced — scene after scene holds the spectator spellbound.

SELECT PICTURES

WOMAN?

Is this Socialism? Or is it plain immorality? That is the question you will ask. Does Socialism preach these doctrines? Is this where it will carry its blind devotees? Is this the "enlightened creed" that some of the leading minds of today tell us is to be the world's salvation? What should a man do placed in Frank Gordon's predicament?

Searching questions these, that are sure to be asked — *and answered in a hundred different ways!*

"The One Woman" is a great special with a story that is down to the minute—the most modern thing in photoplays!

The woman Frank Gordon married by proclamation



Great scenes— in



The Eagle has lit in the barnyard!
The "strong man" gathers to himself
"the new wife" of Frank Gordon.

The minister unfrocks himself!
Led on by a new craze for
Socialism (and a woman's face?)
he repudiates his sacred charge.



The ONE WOMAN

Manhood asserts itself! Frank Gordon stirs to
frenzy his bigoted followers when he condemns
their unpatriotic resolutions against conscription!



The great fight in the hall of "The Brother-
hood of Man"—one of the most stirring
mob scenes ever shown upon the screen!



SELECTED PICTURES



Season's Greetings

from

Norma Talmadge





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LOS ANGELES U.S.A.
THE ELTINGE HOME

JULIAN ELTINGE

WILL AGAIN
FLASH FASHION
FROM THE
FOOTLIGHTS




OPENING AT THE MASON OPERA HOUSE, LOS ANGELES,
XMAS WEEK AT THE HEAD OF HIS OWN

AGGREGATION OF ARTISTIC ACTS

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DIRECTION WM MORRIS

BACK TO THE SCREEN IN JUNE, 1919



IRENE TAMS
 STARRED IN THE MILO FILM PRODUCTIONS
 "THE STORM"
 AND
 "ENTANGLEMENTS"
 SOLE MANAGEMENT
JACK LIVINGSTON
 1440 BROADWAY, NEW YORK CITY

*To My
Professional Friends*

With the war at an end and the country resuming its former
untrammelled and uninterrupted mode of living

**SOPHIE
ROSENBERG**

OF

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embraces this opportunity of extending heartiest Yuletide greetings to the professional world which so splendidly supported her shop standards in the year just ending.

To all our former patrons, and to those sure of being catered to by THE CLARIDGE SHOP during the new year:

SOPHIE ROSENBERG

expresses keen personal delight that she will be enabled to give them her personal attention in their selection of things to wear, either on the stage or on the street, and that she has obtained many designs—handsome, new and varied, elaborate and exclusive, with everything undeniably stylish, attractive, original and right up to the minute, making a complete assignment of feminine wear that meets every demand.

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Directing and Starring in Pictures That Have Proven Financial Successes

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"The Fighting Trail"	31 Reel Serial
"The Tenderfoot"	5 Reel Feature
"Dead Shot Baker"	5 Reel Feature
"Vengeance and the Woman"	30 Reel Serial

Current Release: "A FIGHT FOR MILLIONS." This serial has broken all records, not only for Vitagraph, but the entire Motion Picture Industry.

COMING: "THE MAN OF MIGHT"

FRANK LLOYD

Directing WILLIAM FARNUM

RECENT RELEASES:

"RISE OF THE PURPLE SAGE" and "THE RAINBOW TRAIL"

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Directing FRANK KEENAN

Latest Releases:

"With Hoops of Steel"
(Henry Walthall)

"Blue Blood"
(Howard Hickman)

"Silver Girl"
(Frank Keenan)

"Todd of the Times" ✓
(Frank Keenan)

WALLACE WORSLEY

Director

Latest Releases:

Louise Glaum in

"A LAW UNTO HERSELF"

and

"THE WHITE SQUAW"

NOW directing Kitty Gordon in her first
production for United Theatres

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STUDIO

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Lynn Reynolds

WALTER EDWARDS

Famous Players-Lasky



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JACK CONWAY

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Triangle Film Corporation

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Paul Powell

Director

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JAMES YOUNG

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ASSISTANT DIRECTOR

Billie Rhodes de Luxe Features National Film Corporation

NOEL MASON SMITH

DIRECTOR — Fox Sunshine Comedies



H. H. Van Loan

Wishes to announce a few of
his productions for the season
1918-19:

"Vive La France", with Dorothy Dalton
(Thomas H. Ince Production)

"The American Ace", with Earle Williams
(Vitagraph Production)

"Who Killed Me?" Pathe Serial
(Astra Production)

"New Moon", with Norma Talmadge
(Select Production)

"What's What?" with Douglas Fairbanks
(Arctcraft Production)

Ernest C. Warde

Director

IF YOU HAVE A CHILD STAR

You have no choice, there is but

ONE Foremost Child Director



SUCCESSES

with
Baby Marie Osborne
(Pathe Release)

"A Little Patriot"
"Daddy's Girl"
"Dolly Does Her Bit"
"A Daughter of the West"
"The Voice of Destiny"
"Cupid by Proxy"
"Winning Grandma"
"Milady of the Beanstock"
"Dolly's Vacation"
"Sawdust Doll"

WILLIAM BERTRAM

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Beginning with the surf bathing scene in Ziegfeld's first "Follies" 1907, followed by the observation train scene in Lew Field's "Midnight Sons," both of which have since been played all over the world. The train effect playing this season at the Strand Theatre, New York.

Subsequent scenic novelties in productions of F. Ziegfeld, Jr., Cohan & Harris, Klaw & Erlanger, W. A. Brady, Lee & J. J. Shubert, Robert Campbell, etc.

"Kinetoscenes" are a combination of moving pictures and painted scenery depicting any outdoor or travel subjects to fit the ideas and situations contemplated by playwrights and directors.

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HOUDINI SERIAL
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JACK CUNNINGHAM

Staff Writer Robert Brunton Studios,
Los Angeles
Recent Releases for Barricade, Koman,
Glenn and Kerrigan

C. GARDNER SULLIVAN



AUTHOR OF

"Civilization,"

"Peggy,"

"Love Me,"

"Naughty! Naughty,"

"The Pinch Hitter,"

"Shark Monroe,"

"Selfish Yates"

and other screen successes

Now Writing Artcraft and Paramount Features Exclusively for

THOS. H. INCE

R. CECIL SMITH

SCENARIO WRITER

Five Years with Thos. H. Ince

	<i>"Free and Equal"</i>
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and	<i>"Claws of the Hun"</i>
	<i>"Playing the Game"</i>
Adaptations	<i>"Coals of Fire"</i>
	<i>"Tyrant Fear"</i>

THOS. H. INCE STUDIOS
LOS ANGELES

"Carrying On"—Out Hollywood Way

TOM J. GERAGHTY

Scenario Editor—

METRO Western Studios

Now writing—between mails—
with George D. Baker, manager of productions—

"Peggy Does Her Darndest"
starring May Allison;

Now shooting *"Thirty Days"*
with Miss Allison;

Just finished *"Kate of Kentucky"*—
five fiery barrels of colored Moonshine.

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HOLLYWOOD, CAL.

JOHN LYNCH

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WRITER**

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THE world's highest attainments in the motion picture art get their premier presentation at the Rivoli and Rialto Theatres on Broadway. Both of these world-famous theatres are under the personal Direction of Samuel L. Rothapfel.

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"UNDER FOUR FLAGS"

the Third Government War Film, showed simultaneously at the Rialto and the Rivoli, and attracted great crowds to both these popular theatres.

"Under Four Flags" made such a tremendous hit with New Yorkers that the Rivoli Theatre, which rarely employs a "repeat," arranged to show the film a second week!

The experience of exhibitors proves that the Government War Films go over big. They are profit-makers, too. The rental has been figured on a basis that will permit of

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How many of these official pictures have you shown to your patrons:

The Official War Review
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America's Answer
Under Four Flags
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Available through the World
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FOR CALIFORNIA:

Sol. L. Lesser,
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FOR MICHIGAN:

Michigan War Preparedness Board,
Lansing.
(Except Detroit and Wayne County.)

Here's what the
Metropolitan
dailies had to say
about the new film:

NEW YORK TIMES:

The man in the street must see "Under Four Flags" to know what it is, both as a war review and as a picture.

NEW YORK SUN:

The films drew heavily yesterday in spite of the rain, and proved well worthy of expectations.

NEW YORK WORLD:

"Under Four Flags" aroused the spectators to spontaneous enthusiasm.

N. Y. EVE. TELEGRAM:

"Under Four Flags" is the most graphic presentation of the actual participation by the Americans in battle.

EVENING MAIL:

New Yorkers shouted themselves hoarse and applauded themselves limp at the achievements of America and her allies. "Under Four Flags" went over the top with a characteristic American bang.

NEW YORK AMERICAN:

Soldiers, sailors, marines, civilians, women and children stood in line for a chance to see "Under Four Flags."

THE GLOBE:

It was the Big Chance of the movies, and the movies were equal to it. Naturally no such opportunity has occurred before in the life of the films.

The Bureau of War Photographs

The Bureau of War Expositions

presented by the United States and Allied Governments

Committee on Public Information
George Creel, Chairman

Through the Division of Films
Charles S. Hart, Director, Washington, D. C.

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"Push 'Um Up"

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Anthony and Rogers

"Excuse Me"

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Direction, MAX HART



Emil F. Walter

**CHARACTER
FEMALE IMPERSONATOR**

Mr. Walter in the above photograph assumes the role of the Sporting Widow when appearing in his one singing and four step Oriental dancing act.

Mr. Walter has recently conceived a new act, entitled "WINTER AND SPRING TIME," in which act he assumes the role of two different female characters.

Mr. Walter possesses a real natural double voice and natural beauty; he never makes up. He also is a poet and writer of song-quests; he made a fortune while touring the South playing his novelty act and introducing his own written song-music, books of gems of poetry and recitations.

Mr. Walter owns a wardrobe of beautiful gowns and dainty coats and carries \$5,000 worth of pearls and jewelry. He intends to build a moving picture theatre next year on his big corner lot in the capital city of Oklahoma.

Mr. Walter is a Chicagoan, and through VARIETY wishes all a Happy, Prosperous New Year.

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Popular Prices for Professional People*

WHEN YOU PLAY Philadelphia don't fail to visit 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*.

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Where to GO and What to SEE

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CHARLES SCHWAB, Editor
Discontinued FREE in All Versions
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HIGH WATER MARK CIRCULATION—25,000

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IMMEDIATELY—CAPABLE RECOGNIZED

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AT 7:30 —

*The 1919 Edition
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**VICTORY
REVUE**

IN THE



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AT 11:30

GOLDEN GLADES

Only Ice Skating Show in New York

WITH WORLD'S GREATEST SKATERS AND ICE BALLET

New Year's Eve Reservations Now Open

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THIRD FLOOR

MOST NOVEL DINING AND DANCING ROOM IN NEW YORK

Thomas Healy's

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THOMAS HEALY'S SUNKEN GALLERIES

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THERE IS NO SUCH ANIMAL IN
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EDWARD MARSHALL
CHALKOLOGIST
CAPITAINE AMERICANE
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Wantee Ketchum
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See
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are of a constructive nature and are still making their already nifty act—SUPER-FINE!


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NOLAN
Opening on the Orpheum Circuit January 5th and going right along.
And, by the way, met Joe Laurie and Elton Brownson and they said, "Going right along, doing good." Also their little son is proving right along.
"That's Good"—LET 'ER GO
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This Week (Dec. 23):
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WAR NEWS!!
RUSSIA
We Can Overlook Siberia,
Their Unhappy Faces, but
We Can Never Forgive Them
For One Thing—Some of Their
Russian Dancers.
LES MORCHANTS
Catch us
Columbus, Sunday.
Direction, MARK LEVY.

He Wanted to See His
NAME IN LIGHTS
So To Oblige Him
the Manager Set Fire
to a
THREE SHEET
O'NEIL and BASKETTE
Moss Circuit. Direction, MARK LEVY.

BILLY
DALE
AND
BUNNY
BURCH
BOOKED SOLID
ORPHEUM CIRCUIT

BRENDEN and BERT
"Waiting for Her"
Direction, H. BART MANSUE

HAPPY NEW YEAR
to all "DOGS" and
"DOGIES" of the
stage.
OSWALD



CORNSTARCH
Chris—Get anything for Xmas?
Bob—An actor never dreams of the "present" but the future.
Chris—You were presented with numerous gifts.
Bob—(Sighs) Well, I didn't. "M. V. A." brother.
Chris—Very deep "any-a." Well, I didn't. "M. V. A." brother.
Chris—I received a beautiful watch from my agency.
Bob—She's just giving you more "time."
Chris—And my brother sent me a crust that you can't beat.
Bob—No, you can't even "lie" it. I suppose you'll tell me next, some one gave you a hair cut.
Chris—I often wonder why so many people think of me.
Bob—You don't mean "why" you mean "what."
Chris—They say if you wish you New Year's, you'll work all year.
Bob—Well, we only do eight shows.
KNAPP and CORNALLA
Kings of Hoke Arts Written Written
By Day, Night or Week—Both in Connection
Phonics and Text Service.
Next Week (Dec. 30):
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Somewhere in Australia
Playing in
"SAMPLES"
The Big London Revue
TIVOLI CIRCUIT
After one year's continued success,
will leave soon for South Africa.

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Little Jerry
The Biggest Little Singer
24 Eastville Direction, C. M. Nelson

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CYCLIST
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AUDIENCE DAISY
STAN STANLEY

Personal Direction,
HENRY SHAPIRO

FRANK BROWNE
—AND HIS XYLOPHONE—

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A Mammoth Musical Spectacle by R. H. Burdette
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HIPPODROME
Matinee Daily, 2:15; Evening, 8:15
"Mouth of Mercury" is only a dress musical comedy. "LOUIS DE FOE" in "World."

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Mme. Kahn desires to thank the women of the profession for their kind patronage during the past year, and hopes to have the pleasure of showing them some of her newest creations now in making.

A Joyous New Year

Mme Kahn
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My sweet MADISON'S BUDGET & No. 12—Price, 25c.



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Rent by Hour or Day
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Second Hand Innovation and Fibre Wardrobe
Trunks, 216 and 218. A few extra large Prop-
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SPECIALLY BUILT FOR THEATRE
AT 34 PRICES
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50 colors—opera or knee length in stock.*

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Dec. 30—ROYAL, NEW YORK

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BLANCHE BATES AND RED CROSS.

(Continued from page 3.)

by the artists of the theatre during the great struggle.

"The general member of the profession may not be aware of the fact that President Wilson thinks most highly of the stage," she stated in her dressing room at the Palace. "The President personally stated to me he considers the theatre was one of the most potent contributing factors to the American victory in the world war. When the President of a country as great as ours makes a statement of that sort it means something and the professional should glory in it."

"The work of the actor and the theatre in the war work is far from finished, for the coming of the Victory Loan is going to mean that, with the glamor of the fighting in France gone, the stage is going to be forced to depict the heroic deeds of those who went abroad to rout the feeling of patriotism necessary to make the loan a success. There is a doubt in my mind that the stage will accept this task as cheerfully as it has others of a like nature in the past—and carry it out successfully."

"It is only a few days ago that I was in a discussion with a number of the men behind the Jewish War Sufferers' Fund drive and at the time I stated that whenever there was a calamity either national or international the first call for aid was sent to the Jews and the stage. Up to the present neither had failed to respond, but I really think the stage should receive its share of the credit."

"One of the features of the great United War Charities Drive that shocked me was the fact that the Y. M. C. A. denied the Stage Woman's War Relief the right to participate in the funds that were received. It is not a big organization but it has done a tremendous lot of work for its size. The Y. M. C. A. says that there was no necessity for the Stage Woman's War Relief. Perhaps there was no more necessity for it than for the entertainers who went abroad and entertained our boys with the Y. M. C. A. on their arms, and for which the Y. M. C. A. takes and receives credit. It was the one representative war charity of the stage people. Could any of the charity organization heads walk into a camp or a hospital and make one of those boys smile as they came from the firing line all caked with mud, or as they lay in a cot recovering from gas, shell shock or wounds? I should say not, no matter how much wealth they enjoyed."

"It was the entertainers of the stage, those people that willingly gave up their salaries ranging as high as \$1,500 a week, who went abroad and endured the same terrors as the boys on the fighting line had to face that did it, and the organization that is taking all of the credit for the stage war work organization of those very people the warrant of necessity."

"In return for this the Actor's Equity Association is going ahead with plans to take care of the wounded of the profession. To give an intimation of the manner in which the members of the profession look upon the benefit, let it be said that our professional pride forbids us giving a benefit performance of any sort for those wounded boys. We are going to take care of them ourselves, and they will be taken care of in mighty good shape."

"As I before stated that whenever the necessity of raising funds arises for any charity whatever, the stage is the first that is called on. Yet one has but to look back at the tremendous efforts the Actor's Fund has to make to sell tickets for benefits to realize how much the public at large really appreciates that the actor goes into a charity work wholeheartedly. Every time an artist goes on the stage at a benefit performance he or she is giving more than dollars. They are giving just so many breaths of their very life, something that they might dis-

pose of to advantage in actual dollars and cents were they so disposed. But do you think that the public figures that in the time the actor has need of support? I should say not. Why, even when there are benefits given in behalf of a charity away from the theatre it is usually the player who buys the most tickets in addition to giving his services. That was true in the United War Drive when the Lambs and Frairs combined at the Metropolitan opera house a few weeks ago."

"During the recent influenza epidemic, when actors were stranded in everyone of the four corners of the country and many in many a town they had helped by appearing at benefits for flood or fire sufferers, how many away from the profession in those towns remembered and came to the fore and said, 'You helped us out with a benefit, here is our chance to help you in partial repayment for what you did for us in the past.' There isn't any gratitude of that sort in the mind of the general public as far as the actor is concerned. It was just another case of the stage having to take care of its own and I am really thankful to be able to say that the stage was capable of taking care of itself."

"During the recent tour of 'Getting Together' in which Mr. Holbrook Blinn and myself appeared," continued Miss Bates, "it seemed to me that generally it was the members of the company were not appearing in the play because it was propaganda for a cause and that we believed it was the best way of doing our bit, but rather that we were doing it for actual gain. While I was with the attraction I received a salary of \$300 weekly in New York and \$500 while on tour. I might readily have gone in a production under some manager and obtained a much greater salary. That very reason is the one that permits me to allow you to publish the figures of cost of this act in vaudeville."

"You recall that 'Getting Together' was first produced by the British-Can-

NET LOSS ON AN ACT FOR CHARITY

Following are the figures for the production and operation of Blanche Bates' Red Cross playlet at the Palace Theatre, New York, last week:

PRODUCTION EXPENSE.	
Sensory Rental	\$150.00
Effects Rental	127.00
Handling	37.00
Accessories	10.00
Spotlights	10.50
Child	35.00
Costume (Miss Coble)	65.00
Palace stage crew of ten for three hours' rehearsal	25.75
Total	\$311.25
SALARIES.	
Cathleen Nesbitt	\$250.00
Ernest Lawford	50.00
Suzanne Cobby	50.00
Baller	50.00
Child	35.00
Stage Manager of the act	50.00
Carpenter	65.00
Electrician	25.00
Spotlight Operator	25.00
Total	\$602.08
GENERAL EXPENSE.	
Red Cross Advertising, New York "Star"	\$100.00
Red Cross Advertising, "Mirror"	50.00
Red Cross Advertising, "Mirror"	10.00
"Morning Telegraph"	25.00
"Theatre Magazine"	15.00
Photographs for advertising	72.00
Tip stage hands, Majestic, Brooklyn	10.00
Tip stage hands, Palace, New York	10.00
Theatre tickets for advertising criticism	10.00
Lunches for company after Brooklyn rehearsal	10.00
Red Cross Buttons	5.00
Four telephone calls (Palace) .....	.40
Total	\$329.40
Received two performances Majestic, Brooklyn	\$1,000.00
Received week Palace Theatre, New York	1,500.00
Total	\$1,000.00
Net loss to Miss Bates	\$433.08

ton in a good cause, but it was nevertheless work for the Government. Do you know that in Chicago we opened to \$365 and that at no time during our stay there did we play to over \$500 in box office receipts? Boston was likewise a city that wasn't any too cordial to the plea of the piece."

vaudeville are to me the two happiest and congenial of my entire theatrical career."

"However, as to the actor and benefits, I would suggest that for the future there be some sort of a board of the profession that would look after benefits in general, so that worthy charities would receive recognition from the stage and then only when there is full assurance that the profession receives full credit for the part that it has contributed. It might also be advisable that whenever the professionals appear at a benefit that this Board might receive a share of the proceeds, not necessarily large, but a specified percentage, something which might be placed into a contingency fund for the day when another calamity such as the 'flu' scare descends on the profession or for the benefit of the Actor's Fund, and then those appearing at the benefits will know the profession is also reaping at least some slight return."

Miss Bates' ideas as expressed in the concluding paragraph will be universally advocated by the profession. In private life Blanche Bates is Mrs. George Creel. Her husband is Chairman of the Committee on Public Information, an entirely new departure and Government Bureau, created at Washington with our declaration of war. Mr. Creel was made the head of it and has continued in charge of it up to the present time. He is now in his official capacity, in Europe, with the Presidential party.

BOTH IN GRAND OPERA.

Following in her sister's footsteps, Carmela Fonzillo is to enter grand opera. Ross made her debut this season at the Metropolitan and has created the greatest sensation in operatic circles since the advent of Galli-Curci. Now Carmela is to become a member of the Chicago Grand Opera.

The advents of the two sisters in operatic circles is a repetition of history. Some years ago the Abbot sisters, Bessie and Anna, were a "sister act" in vaudeville, and later, after a period of study in Paris, under the famous De Reszkes, stepped into grand opera. Bessie became one of the most famous coloratura sopranos of the period.



BLANCHE BATES

adian Recruiting Mission, later the American play for recruits was added to the script of the play. Then William A. Brady offered to grant the production, paying \$50,000 for it to the British Relief Fund. Mr. Brady didn't get any of that back, but you don't hear him crying about it, do you? Of course he looked on it as a business specu-

"It was during the Chicago engagement I wired Mr. Brady I thought the play would be more effective in New York if he could arrange for a return engagement here. We came back and played for an additional 13 weeks here. That was a total of 20 weeks and that engagement and the one of a like length of time that I spent in

WHAT THE HIP DID

The New York Hippodrome as a part of the theatrical field has done a tremendous share of work in the war that has just ended. The giant playhouse has always been called a national institution, but it remained for the year and a half during which we were in the war to vindicate the title beyond any question. There seldom has been a Sunday night passed during that time unless there was a benefit or a patriotic rally of one sort or another at the house. Practically all of the great movements for the raising of funds for various patriotic and benevolent purposes were launched from the Hippodrome's stage.

The special benefit performances at the Hip during the last year and a half have obtained for various movements and societies about \$75,000. A great portion of this was in receipts for the performances given while the balance came from the program advertising the performances made possible.

There were launched there various drives for \$5,000,000 for the American and Syrian Relief Fund, several of the Liberty Loan Campaigns, the Y. M. C. A. War Council, the Red Cross, the Polish Relief Fund, the Y. W. C. A. War Division, the British and Canadian Recruiting Mission, the Woman's Auxiliary for Naval Recruiting, the K. of C. War Fund, the National League for Sailors Comfort and Cheer, the 49th Regiment Fund, the Canteen Division of the Mayor's Committee, and the United War Work Drive. This is but a partial list.

In connection with these various movements some of the most prominent men of the country have spoken from the stage, among them being the late Cardinal John Farley, Henry P. Davidson, Secretary of the Navy Daniels, Secretary of the Treasury McAdoo, ex-President William H. Taft, and Edward N. Hurley. In addition some of the greatest artists of the stage, operatic, legitimate and vaudeville, have made their appearance as volunteers at the various benefits.

The Hippodrome through the medium of the tax on admissions has provided almost \$200,000 into the coffers of the country.

For actual fighting purposes the Hippodrome sent 172 men into service. Of these five have met death on the field of battle and almost a score have been wounded.

The list of the war work benefits that have been held at the house with their receipts, follows:

	Re-	Pro-
	ceipts	ceeds
May 20, 1917—U. S. Marines.....	\$5,790	\$12,000
May 27, 1917—Herald's Russian Relief.....	7,872	.....
Sept. 16, 1917—World's Army Athletic Fund.....	7,802	.....
Sept. 28, 1917—11st Regiment Fund.....	8,806	17,000
Oct. 7, 1917—British—Canadian Recruiting.....	8,238	.....
Oct. 14, 1917—Wounded American and Syrian Relief Sub-	8,365	.....
scriptions.....	.....	180,000
Nov. 11, 1917—(Night) Antilles Sufferers.....	4,172	.....
Nov. 25, 1917—Natl. Emergency Relief Society.....	8,862	.....
Dec. 9, 1917—(Mat. and night) 30th Inf. Athletic Fund.....	22,000	.....
Feb. 8, 1918—369th Inf. Base Fund.....	9,000	.....
Feb. 10, 1918—French and Italian War Orphans.....	12,000	.....
Mar. 5, 1918—Real Estate & N. B. Basset.....	14,148	.....
Mar. 10, 1918—N. Y. A. C. Army Athletic Fund.....	8,828	.....
Sept. 22, 1918—40th Regt. Families' Fund.....	57,000	.....
Sept. 28, 1918—War Relief Comfort League.....	18,000	.....
Oct. 6, 1918—N. Y. Canteens, Mayor's Committee.....	7,600	.....

Nov. 3, 1918—Navy Relief Society.....	8,800	.....
Nov. 10, 1918—(Mat.) 102nd Field Artillery.....	6,700	12,000
Nov. 19, 1918—(Night) United War Work Drive.....	14,000	.....
Nov. 24, 1918—Fund for French Wounded.....	10,000	.....

The complete list of the men attached to the staff of the Hippodrome in various capacities who went to the front, including the list of those killed and wounded is herewith printed:

EXECUTIVE	
Capt. Charles B. Dillingham	Albert Brown
Lt. John Philip Sousa, U. S. N.	Lawrence McDonald
Murdoch Emberton	Bertram Hauptman
James Finn	Charles Moore
William E. Broderick	James Reagan
Chris. Bauermeister	Arnold Arnold
Leonard Grant	George Martin
William H. West	.....

COMPANY AND STAFF	
Chas. O. Sillo (Rider), (Wounded)	Vernon Brown
Henry L. Scott (Com-	Robert E. Ludwig
pany)	David B. Rice
David B. Rice (Com-	Charles Fischer
pany)	H. G. Fowler
Chas. R. Harrigan	Thos. O. McCormack
(Company)	Frank G. Riley (Com-
pany)	.....

EXTRA MEN AND CHORUS	
Wm. W. H. Clifton	H. Clarence (Wounded)
R. Cowan	H. Glenn
R. Proctor (Killed)	S. Miller
F. From	J. B. Russell
F. Schultz	M. B. Shadler
J. B. Clair	H. B. Amelam
R. Mullins (Wounded)	H. Collins
O. Roberts	F. Fenn
R. McGee	T. Kennedy
S. Ridges	R. Bogamy
E. Fenn	E. Lewis
M. Ambar	H. B. Moham
M. B. Abdullah	H. G. Leary
E. Barrows	H. G. Leary
G. Crowley	H. B. Hamd
H. Gray	H. B. Hams
L. Ladda	J. M. C. Hams
J. Daggam	G. Coburg
H. Wal	D. Duffane
L. Lassaren	M. B. Ibrahim
F. J. Haggerty	G. Mack
A. Sharif	.....
E. DeProper	.....
G. Fleming	.....
C. McEachern	.....

USHERS AND PAGERS	
Thomas Gray (Killed)	James Barrett
Robert Mallet (Killed)	Ernest Kirby
R. McGee (Wounded)	Wm. Schneck
David Schneider	Henry Curtis
Edward Duly	David Duval
Thomas Hughes	William Greene
Roland Glen	John Ferguson
Harold Glen	Jack Boyle
William Miller	Frank Boyle
Albert W. Bauer	James Trainor
William Triller	J. J. Schoen
Harold Sney	James Schack
Orville Quick	C. O'Leary (Gassed)
James O'Neill	J. O'Neill
Frank Banks	John Nielsen
C. Baur (Wounded)	Joseph Brown
George Burroughs	Joseph Briglia
Harold Eckert	Edward Dulane
Jack Gillard	John J. Fletcher
George Kolt	J. Hyland (Wounded)
Eugene Moore	John Keller
Robert McGee	Joseph Messer
John Semken	Douglas Whitaker
William Stahl	Robert Smith
T. Harne (Wounded)	S. Romli
O. O'Shea (Wounded)	Joseph P. Bally
William Connolly	James Archer
Harry Parrell	Leola Smith
George Kelt	John A. Casey
John Lett	Anthony Grasso
John Lett	Leola Smith
George Harms	George Harms

CARPENTERS AND ELECTRICIANS	
F. A. Amber	Gerald Beaver
J. Brosseau	T. Fitzgerald
W. Brown	H. Hottel
T. De Bella (Killed)	T. J. Monahan
W. Hing	E. O'Conner
W. Ganble	T. J. Monahan
C. H. Jacob	F. Peters
G. Rudolph	G. Russell
W. Noon	A. Ressel
D. Pry	V. Schultz
S. Alberta	C. L. Bernhardt
C. L. Bernhardt	R. J. Ward
R. J. Ward	R. J. Jordan
B. Verna	Thos. Castille
Thos. Fitzgerald	Ralph Talbot
Edward O'Connor	.....

CANTONMENT HISTORY.

(Continued from page 10)

supplied through the United Booking offices. It lost \$3,600 for the same reasons, after playing but half the time laid out for it.

The movement then stopped until summer, when the Shuberts gave over "Her Soldier Boy" and "Love o' Mike." They, too, only appeared in the larger camps. The size of the companies and

the jumps resulted in a loss between them of \$10,000.

That was the finish of Government owned shows, it being recognized that it would be necessary to play in and out of civilian territory for them to make money. That was the time when the artists started to look upward and the Commission's New York office then took over the smaller camp theatres, giving it 15 more houses to route. This addition in time allowed managers to organize companies to play the camps only, and they all started making money. Advice by Mr. Reber helped the managers.

When the armistice was declared, the Committee thought its work was over and that the members could go back to their homes. But the War Department gave out orders entertainment was more necessary than ever before and that the work must be carried on for at least one year more, since the camps will be heavily populated until then.

The Committee stated to VARIETY its keen appreciation of the hearty support of all the managers. Specifically it set forth the wonderful support from vaudeville through the never failing response of E. F. Albee and the great number of acts (40 to 50 every week) which made up the volunteer bill throughout the season of 1918. In round numbers some 500 acts and stars contributed to the welfare of the men during the summer, without a cent of remuneration. The Committee also appreciates the generosity of the managers and players in the big companies playing the camps on Sundays, at considerable expense, moving the productions into Liberty theatres when playing territory nearby.

The whole-hearted aid of moving picture producing and releasing companies was also of marked aid, especially during the lean summer months. First releases in numberless quantity were loaned the cantonment theatres for initial showings and, like the vaudeville field, the picture industry added to the full. Pictures were cleverly handled in the Commission office by Mr. Edward Hayman.

The position of burlesque has been peculiar. The Committee has recognized that many of the Columbia wheel attractions are ideal for the men, and some burlesque shows have already been booked, which means an extended season for the coming summer. It was necessary, however, to keep the fact from a certain class of individuals and mothers who have a horror of burlesque, mostly because they don't know what it's all about. However, in using burlesque, passed on by the Committee reviewing board, they are being sent into the camps under other names. But the boys know what is what, so the purpose is attained.

The attainment and the retention of morale among the American Army through theatricals, is professionally the big thing to be done. The discovery of the thing, Morale, was a great thing for theatricals, but a greater thing for the Army. General Pershing demanded speed in sending over entertainers for the A. E. F., and chafing at the delay, organized his own units, detaching artists in uniform from divisions for that purpose.

Putting it neatly, Mr. McBride in expressing the Government's appreciation of the spirit of co-operation among theatrical folk in entertaining the men said:

"No one knows better than the stage world the value of a good entertainment to the men at war. It is more than amusement; it is a builder of morale."

The numbers of "executives" and artists who eagerly volunteered and are still doing so, did and are doing a splendid piece of war work, the worth of which is attested in the outspoken applause of the soldiers and the no less outspoken applause of the nation."

Dee.

TOM MOORE EXPLAINS.

Syracuse, N. Y., Dec. 18.
Editor VARIETY—In justice to myself and Mrs. Stasia Moore, please publish the following:

You have heard J. Frank Holliday's story. Here is the right one.

May 2, 1913, at his plea I prevented him from being attached at Pittsburgh for a bill for scenery, by paying out of my own pocket \$75. I have the receipt for it.

Dec. 12, 1914, Mr. Holliday wired me for an additional loan of \$50, from North Adams, Mass., I sent it, and have the receipt.

Dec. 26, 1914, Mr. Holliday again wired me for \$25. I sent that and have the receipt.

In June, 1916, we invited Mr. and Mrs. Holliday to our home at 55 Nassau avenue, Freeport, L. I. We invited them, for a few weeks—they stayed eleven weeks, and during that time I loaned Mr. Holliday an additional \$50.

Mrs. Moore, who always designed her own costumes, had Mrs. Holliday do a little sewing for her for a few days, and gave Mrs. Holliday \$25 for herself.

During the Hollidays' stay at our home, bought and paid for by Tom and Stasia Moore, they had the use of the entire home and the use of my Studebaker motor car, even when we were away.

There was never any question of board. I only asked for the return of the cash I loaned, and when I did so Mr. Holliday, in one of his letters, informed me that he would tell Mr. J. J. Murdoch that I had been an active member of the White Rats of America.

To prove the truth of all the foregoing, I will send or bring you the frantic letters and wires of Mr. Holliday any time you wish to see them.

Tom Moore.

TRACING BACK OLD "BIT."

Philadelphia, Dec. 22.
Editor VARIETY—Regarding the controversy between Stan Stanley and Henry Lewis over the "money for laughs" bit, I will say that I personally know that Eddie Cassidy (now a featured comedian with Dumont's Minstrels in Philly) did this bit over twenty years ago.

He did it as Jack Norworth explained it in last issue of VARIETY, viz: The old conductor is register and explained to the audience that laughs were worth money and the more laughs he got the more money the manager paid him.

The business of "giving money back" (Stanley), and ringing "No Sale" (Lewis) was used in the old way by turning back the register.

Far be it from me to try and settle this argument but I will venture the opinion that the bit belongs to Stanley for being the first to revive it with a "new face."

Billy Cullen
(Ward and Cullen)

SHEEDY BOOKS IN PHILLY.

Philadelphia, Dec. 23.
The Knickerbocker at Market and 42nd streets opens with vaudeville Christmas, using a six-act bill supplied by the M. R. Sheedy agency of New York.

The Sheedy office has for sometime been seeking a Philadelphia house. The Knickerbocker will play a full week at the start. The Loew office supplied bills there several seasons ago for a time, but the policy was changed to pictures and later popular priced road attractions were tried.

Willard Mack is going to accompany his wife Pauline Frederick to the coast next month. Miss Frederick goes to Los Angeles where the Goldwyn people are to make several pictures. Mr. Mack will probably return to the Goldwyn executive staff on the coast.

IN THE CABARETS

The cabarets, which takes in hotels, restaurants, cafes, saloons and dumps (any place selling liquor with entertainment as an attraction) are now keeping their spirits boiling with "bull." The "bull" is that there may yet be discovered a way to prevent Prohibition sounding the farewell to the good old days, and the good old day of the cabarets is now.

If the breweries are given permission to again brew after New Year's, as is looked for, and Prohibition goes in July 1, as expected but not wanted by the liquor trade, the restaurant men trust that some provision will be made for native manufacturers to ferment light wines. "Beer and light wines" may help some. If the Prohibition amendment is otherwise made operative.

If not, and one restaurant man has bullied himself into taking the view, there is going to be a mad battle of winks for the grape juice highball, a concoction of grape juice and seltzer water. He thinks that the toper of today will have his spirits revived after July 1 by hearing the seltzer of his water from the seltzer bottle as it rushes onward to dilute the pure grape juice in the bottom of the glass. And figuring close for the customer as do all good retailers of expensive goods, the restaurant man knows that with a grape juice highball, the mixer of it will use less grape juice per portion. As grape juice, p.p., individual, with just sufficient grape juice to make the wine, will let you know it is grape juice, will then sell at 50 cents, p.p. (pure profit) the restaurateurs anticipate a heavy season next summer if it's hot enough to make p.p. popular.

That's about all the cabaret people have in their minds nowadays—that and pushing up the prices on the wine and food lists. Some of the Broadway parties appear to be paying new lists daily. They are going to grab off everything that may be grabbed between now and the doomsday.

One Broadway hotel (and the proprietor wants to sell) is charging \$1.30 for a portion of lamb chops, with one chop to a portion. Two chops are \$2. A neat little breakfast may be secured in the hotel for \$3.50. New Yorkers before going to restaurants at the present time borrow enough money to be certain of having the tip in cash and carry certified checks to pay the bill with. Tips are now what the food checks were. A party of seven men had a few drinks in one restaurant and a bill of \$42 for them. A large crowd that had picked out a cabaret on Broadway to celebrate asked for the check and when the host saw it, he asked the manager of the place to make out the bill of sale, he would buy. The only items in the menu that have not gone up are pepper and salt.

However, some of the cabarets, with the increased prices, have raised the cost of their shows. The restaurant floor entertainment is now a high-salaried affair in many places. The Palais Royal, New York, probably pays \$3,000 weekly to its show, including percentage cost of production. That restaurant's revue represents an investment of \$18,000 for production. Healy's Golden Glades, New York's most novel cabaret entertainment, runs about \$1,700 a week for salaries, and cost around \$10,000 to produce. Each place has a cover charge of \$1 per plate. Recorder's downstairs (dining room) pays about \$1,800 weekly for its performance, with the show including a group of seven acrobats. In Brooklyn there are two cabarets that engage good sized floor shows, each without charging for cover, and with prices much more reasonable than in New York. The Ritz pays about \$2,000 weekly, and the Rockwell Terrace restaurant (only a couple of blocks from the Ritz) about \$1,200.

For the cost of show, size of restaurant and quantity as well as quality

of the entertainment, there is no restaurant in the east that compares with the Maxim's revue. It has but four principals and six chorus girls. Its seating capacity does not allow of a more elaborate performance in point of people but the revue is complete, in dressing, numbers and novelties. It is the only restaurant floor show in the country that does an airship number with the crane effect. It was the first restaurant show to have a performance with women only in it.

The larger cabarets (so classed because they are) "Midnight Frolics" on the Amsterdam Roof and "Midnight Whirl" on the Century Roof, that charge \$2 and \$3 at the gate, are primarily gate shows first and the restaurants secondarily. Flo Ziegfeld is paying in salaries for the two distinct but continuous shows with the same people (at the Amsterdam) about \$6,400 weekly; Morris Gest at the Century has a payroll of about \$10,000 (about \$100,000 weekly). The Century Roof's weekly expense, gross, is nearly \$7,000—the Amsterdam's runs between \$10,500 and \$11,500. Each secures 35 per cent. of the restaurant's gross, probably paying Ziegfeld from this between \$4,500 and \$5,000 a week, with Gest receiving from the same source between \$3,000 and \$3,500. These two roof shows are on a par with the comedy productions. They are laid out in the same manner, but without dialog or "book."

The Ziegfeld show cost to dress and set at about \$30,000; the Gest show around \$20,000, with Mr. Ziegfeld showing more for the money expended than does Gest (with the difference in cost considered). The roofs pay larger salaries for their chorus girls than other restaurant shows, also Broadway productions. The Ziegfeld roof prize show girl is Dolores, and she is the highest salaried chorus girl of them all, receiving \$85 weekly. Dolores was formerly a hotel girl, and in making establishment of Lady Duff Gordon's (Lucille). Other chorus girls on the roofs receive from \$50 to \$60 weekly. Two or three lead a number each, and then, when the lowest salaried chorister on either roof is \$30.

Principals (some as acts) receive as high as \$700. Several get \$600, and then the sales, grade down to \$150 for number leaders.

Dancing has held up during the year in the restaurants. It is the strongest attraction in the street front places. The "shimmy" dance came into New York this year and is attracting attention to the places allowing it. The "shimmy shewable" as it is properly known came from the west. It is nothing more or less than a lewd dance and any objection to it is well based. It followed in the jazz beginning and is a jazz annex. It may be with much difficulty danced decently.

Bare legs and bare dressing are the main features in the restaurant shows. This was ordered stopped some time ago but is again prevalent.

The one o'clock closing law was tightly clamped down until the Armistice was signed, when the law was given the restaurant men, or some of them. Restaurants, not all however, are now serving liquor openly to men in uniform, if they are accompanied with men in civilian dress known to the management.

The New York high priced restaurants have grown almost entirely to look for transient business, excepting a mighty few that can hold a home trade for one reason or another. The restaurants catering to the transients prefer that all of their tables be occupied by the people from out of town to the exclusion of the native city folk. Because they spend more and kick less! It is an axiom of the theatre and restaurant and hotel that when the out of town comes to New York, he is not content that he has had a good time unless he is burglarized while here. If the transient returns home

disappointed it is wholly his own fault. The bunch gasps at the club in Waukegan when the leading citizen tells them he paid a dollar for a highball on Broadway, and then they think of what he must also have done in New York that he says nothing about. "That's the real town" quotes the rural as he recalls what he could have bought for his family with the rest of Broadway's expenses. The New Yorker understands the bucolic visitor. Like Paris was framed for Americans, so is Broadway now staged for the country folks.

The society dancer or modern dancer has not passed away from the restaurant. But a minute number remains. Against all predictions Joan Sawyer stuck to the last, leaving Reisenweber's "400 Room" (top floor) a couple of weeks ago, after a successful run there. Miss Sawyer received a percentage of the receipts and one-half of the cover charge of one dollar per person, laid upon those who wanted to go to "the Sawyer room." It nettled her between \$700 and \$800 a week. The Sawyer room drew evening frocked people as a rule, who went there to spend, and the prices were so graded they knew they had done that when receiving the check.

As the new year commences to make ready to break into history, there is a Broadway cabaret that now has in the form of a dancer a woman whose form is nearly nude.

With the war over, the New York restaurants anticipate splendid business and if it were not for Prohibition there would be naught to mar their contentment. They say that people must dance and will go to the places though liquor may not be had. But that is a part of the "bull." It's the liquor that does the business in the cabaret. Everything in and about the cabaret commences and stops with liquor. It starts the eating, it starts the buying, and even with the awful liquor the cabarets are now selling at awful prices, it starts everything else connected with the night life of Broadway.

Reisenweber's was looking for someone to take charge of its "400 Room" last week following the departure of Joap Sawyer. The restaurant would

like to have Mr. Fyscher, of Paris, but it is not certain he may be produced. Fyscher was over here some years ago, trying to make a go of his own restaurant, but his style was too far advanced in that day for New York, in the intimacy of a floor entertainer. It would be different now, Reisenweber's believes. The restaurant wanted him during war time but Fyscher could not leave Paris. Miss Sawyer and Reisenweber's management had some differences of opinion over operation, and she left, generally a sign business commenced to drop.

The government's restrictions on the sale of liquor and the impending prohibition of the sale are responsible for foreclosure proceedings against the Green Mill Gardens and the property it occupies at Broadway and Lawrence avenue, Chicago, according to a bill filed in the circuit court Friday by Charles K. Anderson. As the holder of first and second mortgages amounting to \$95,000, on which nothing has been paid, he asks for a decree of foreclosure against the entire property and the appointment of a receiver. Tom Chamaele, proprietor of the cabaret and restaurant, stated that the foreclosure proceeding does not affect his corporation nor the conduct of the gardens.

In the suit of the Floetz Brothers, known professionally as "Vittorio and Georgeito," against the Jefferson Hotel and Restaurant Co., controllers of amusements at the Moulin Rouge, for alleged breach of contract, the defendants entered a general denial. The plaintiffs, through their attorney, Nathan Burkan, seek to recover damages aggregating \$2,875.00.

The Gruenwald Hotel, New Orleans, is putting on a revue, written by Harry L. Cort and George Stoddard, authors of "Listen Lester." The company of six principals and ten girls has been recruited in New York and leaves on Thursday of this week. It includes Warde DeWolve and Charlotte Taylor.

William Kramer, who ran the Atlantic Garden on the Bowery, has sold his property and embarked in the real estate business.



FREDERICK E. GOLDSMITH

EXALTED RULER, R. P. O. ELKS, No. 1, last Wednesday. He is the chairman of the board of the various other lodges in the city. Goldsmith has a host of friends in the profession and theatrical circles of New York. With his brother, Goldsmith & Goldsmith is composed.

EXPORTING AND IMPORTING ACTS

Europe is going to get more acts from over here than we are from over there, following the end of the war and with the restrictions withdrawn regarding transportation and passports.

Great Britain and France are "Yankee mad" now in the show way, the English more so, of course, through the language than the French.

That there will be no rush of foreign turns over here is explained by the demand for good material at home, anywhere on the Continent just now, including the Hun countries. Europe is short of native variety material, through war losses. With the spread of the Yankee fever over there and the "speed and pep" that especially England looks to now on the stage, there are any number of English acts apt to find the going quite hard on the home stages when they return to it.

England wants to ape the American vaudeville. They have found that to be the best liked, whether in a variety program or through the medium of musical shows. Only recently an English producer when in New York arranged to secure trap drummers, saxophone players, and cornettists, all of the ragging and jazzing kind, if he called over for them. The Englishman was thinking of introducing the musical specialists into the acts and halls on the other side, to give the ginger he found in the hills over here.

While there are mighty few foreign acts just now that this country particularly cares enough about to import, and only then at the salary figure set on this side for them to come over, the foreigners know they have an unlimited supply to draw from over here. Acts that are done for over here, or those that could never get a good start, may make good over there. The other day in a cabled report in *VARIETY* was the name of an American act featured in a show in England that had outlived its usefulness in American vaudeville 15 years ago. And before that it had never been in any great demand at home.

Many American acts would sail tomorrow if they could secure passports. Many more would be booked were passports available. Several turns have already engaged to go across, many others are under tentative agreements and again many others in negotiation. If transportation to and fro is again made or when again made there, there will be a rush to the other side, with very few foreigners coming over. Among those who do come to this side will be in the majority those who are known and have established themselves in the U. S. The Continent may hold a few acts that could be taken for a try if they got over, but there isn't any decided chance for them in the immediate future. American vaudeville got along nicely for four years without importing. This talk of "novelties from abroad," while it sounded very well in the days gone by as press work, is not called for now.

The foreign agent has much to do with bringing over foreign acts, though the foreign agent may be in New York. In the past when importations were frequent and some sensational successes were recorded in New York by the turns from the other side, the agents and not the managers had the most to do with bringing them over. The agent understood the audiences of both countries and the acts. They were unprejudiced and their judgment finally prevailed. That condition may return at some time for the foreign agent in New York is an important part of vaudeville, not alone for this side, but for the other side, which needs him even more in New York.

Russia would be a fertile field for

American vaudeville just now if the country were settled down. Russia would mean much to many other industries with the same proviso. Russia may make an unexpected call upon the variety supply of other countries. But it won't be the same Russia of years ago.

What acts Germany and Austria are going to procure no one who keeps track of those things will say. The countries which could give the Huns some playing material were all of the Allies. There may be some acts, mostly "dumb" ones, in Europe, who, finding no call for their services outside of Germany, may go into it, forced by circumstances, and that will be the opening wedge. Foreigners over here, of the Allied countries, believe that is how Germany first will secure foreign stuff. But when is still another question.

Engaging of German acts out of Germany seems quite a remote possibility just at present, for any of the Allied countries. The Germans may leave Germany and then become "Swiss" or "Swedish" as so many did during the war, for business purposes, but it is apt to be a long time before "Germany" can be overlooked, even upon the stage. Over here where the theatre was the most liberally inclined toward the Hun act during the war, the feeling against the Hun may intensify instead of subside, with the return of our boys and the stories they will have of the German as a fighter. Abroad they know more about Germans than we do.

Two years yet is about the time many believe will be necessary before the U. S. will commence to countenance the German professional again upon the stage. The Germans by that time, who are working in the theatre, may not have to lie about their nationality.

BURLESQUE'S BIG WEEK.

The biggest "week" before Christmas week's business was recorded by burlesque shows last week. "Girls De Luxe," at Baltimore, last week, registered around \$3,000, with Barney Gerard's other show, "The Americans," the week before, breaking the house record in St. Paul, without any special days, the returns eclipsing those held by shows playing there with holiday performances to help.

In Brooklyn last week Jean Bedini's "Puss Pus" registered capacity from the start, while at the other Brooklyn houses the burlesque business surpassed any previous week before Christmas business. In New York the Columbia recorded phenomenal returns with James E. Cooper's "The Slighters," with the night business a sell-out from the start.

In an endeavor to account for this unusual business one burlesque manager opined the boys were coming back from the camps as well as the camps and that they were "burlesque hungry." In the cantonments there was little chance for the soldiers to see burlesque, so that with the war over and the discharges coming by the thousands burlesque business is therefore enjoying an unusual harvest.

PRODUCTIONS ENGAGEMENTS.

Lee Daly with Coutts & Tennis' "The Kiss Burglar," replacing John Dale. Babe Merris, Vivian Denmore and Margaret Robertson have also joined the same company.

E. A. Fink holds the undisputed "mark" of 397 weeks' continuous grid at the piano in Luchow's orchestra, New York.

Edda Hickerson and Elvira Howland are now in the "Attaboy" show at the Hotel Martiniere.

Edward Kendall died Dec. 13 at a hospital in Amityville, L. I., after a long illness. The deceased had been manager and agent for over 30 years.

IN LOVING MEMORY OF Our Darling WIFE AND MOTHER ETTA LOCKHART HUFFORD

Whom God Called to the Great Beyond
Monday, December 9th
Your heartbroken husband and babies,

NICK HUFFORD
MARY FRANCES and
NICK, JR.

but had not been active in his profession recently. He leaves a widow, Ruby Marion, formerly a leading woman in burlesque.

Mrs. Helene Pieril Conway died at her home, 69 Burns street, Forest Hills,

In Memoriam In constant thought of and loving devotion to my beloved sister FRANCES TRUMBULL

Who was taken from me
December 2nd, 1913.
MAZIE TRUMBULL
(Mrs. Joe W. Spears)

L. I., Dec. 22, after two days' illness of pneumonia. The deceased was the wife of E. H. Conway, publicity representative of the Hippodrome, New York.

Henry S. Robinson, a retired vaudeville, and one of the oldest members of the N. Y. A., died at "The House of

IN MEMORY OF LEO COOK Who passed away September 25th, 1913. May his soul rest in peace. MRS. LEO COOK In honor of his many friends, Miss was held at Holy Cross Church, Christmas Day.

Rest" at the foot of Dyckman street, New York, Dec. 20. The deceased was suffering from heart trouble.

Percy Brown died at the Misco-Cordia Hospital, New York, Dec. 22.

In Affectionate Remembrance of Our Beloved Baby OLIVE NELUSCO Who departed this life December 21st, 1913. Age, 9 months. MR. and MRS. NELUSCO May her little soul rest in peace.

after a short illness. The deceased was 36 years of age and one of the six Brown Brothers in vaudeville.

Mrs. Nick Hufford died at her home Columbia, O., Dec. 9, of bronchial

IN MEMORY of MY PAL JAMES E. EMERSON Who passed on, October 11th, 1913. GUS REED

pneumonia. The deceased was professionally known as Etta Lockhart. Her husband was formerly of Hufford and Chain.

Professor C. Gordon died at his home

at Irvington, N. J. The deceased was 73 years of age and was formerly a prominent animal trainer known in England and this country.

James E. Emerson died in Boston Oct. 11 of influenza. The deceased for eight years had been the baritone of the Big City Four and was known by his friends as "Ginger Jimmie."

JUDGMENTS.

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

Marguerite Snow—T. Letendre, \$150.
Merriek Theatre Co., Inc.—Wellspring Amusement Co., et al., \$107.67.
Arthur Hopkins—C. Bryant, \$50.10.
Frederick P. Proctor, Jr.—Park & Thford, \$150.
Am. Standard Motion Picture Corp.—Acme Litho Co., Inc., \$1,404.64.
Duncan—Hematt Trans. Co., Inc., \$207.64.
Russian Art Film Corp.—Morgan Litho Co., \$1,003.42.
Lew Wilson—Billboard Pub. Co., \$20.50.
Lincoln Walker Theatre Co.—C. & Yester Park—Baumann & Co., \$100.02.
Lincoln & Parko Film Co.—Thomas A. Edison, Inc., \$2,700.05.
Willard Mack—J. Martin, \$233.85.
Walt Whitman—J. Martin, \$233.85.
Rialto Theatre Corp.—D. Cleveland, \$21.45 (costs).
Mrs. Sigmond Romburg—H. J. Bolmer, \$120.00.
Norman Trevor—H. J. Bolmer, \$70.41.
Columbia Graphophone Co.—Leo Pelt, \$135.
Muriel Ostriche—N. Y. Ry., \$108.05 (costs).
Wm. Orr—J. Martin, \$20.00.
Bronx Exposition Co., Inc.—Van Buren & N. Y. Billposting Co., \$2,761.24.
Walter Allen Leroy—Bronx Exposition, Inc., \$40.41.
Malcolm E. Manning—Bronx Exposition, Inc., \$40.41.
Robert K. Thompson—Douglas Fairbanks Picture Corp., \$117.03.
James Husey—Green Room Club, \$61.00.
Joseph Lerner—J. Shulinger, \$300.00.
John Sannicola—W. C. Rothman, \$138.30.

SATISFIED JUDGMENTS.

Edgar Allen—N. J. Clark, \$322.43.
Maison Grey—C. & Yester, Inc., \$50.50 (costs) (March 25/13).
Rialto Theatre Corp.—D. Cleveland, \$20 (1/13).
Rialto Theatre Corp.—D. Cleveland, \$750 (April 10/13).

ATTACHMENTS.

Selig Polyscope Co., Inc.—David Klein, \$2,047.24.

ENGAGEMENTS.

Charles Purcell, "The Meeting of Molly," Ethel and Addison Fowler, "The Kiss Burglar,"
Belle Cairns, Goodhue stock, Central Square, Lynn, Mass.

FORUM.

Omaha, Dec. 16.

Editor *VARIETY*:
AMITY said George P. Murphy was going to leave "The Burlesque Wonder Show." On behalf of Mr. Murphy I wish to deny he has any idea of leaving, nor has he had any trouble or discussion with any one in the show.

Mr. Murphy also wishes to assert that this is without doubt one of the most pleasant engagements he has had in his whole career in the show business.

I also wish to say, as manager, that Mr. Murphy has had no trouble of any kind, and as far as Mr. Murphy has been able to get along with, he is, in my opinion, one of the most congenial gentlemen I have ever had the pleasure to meet, and Mr. Murphy expresses his appreciation for many seasons, to be with the show for many seasons.

Ed. H. Lester.

The acquisition of Jim Corbett by the Universal for a series of pictures, and the acquisition of the makes the ten pugilist to hit the trail. Jack Goodman and Kid Broad are taking some real wallops in future pictures.

Rube Goldberg with paper, pencil and saw, is now embarked for the Bloodless Peace battleground at Versailles, France, last Wednesday. He will introduce Mike and Ike and McNutt to the Frenchmen.

CUT-IN OF CUT RATES.

(Continued from page 13.)

was a flop at the Booth, but Leblang started plugging it there and later when it was moved to the Casino he continued his work with the result that the piece was one of the biggest money makers that Comstock & Gest ever had. "The Man Who Came Back" is another instance of the first aid of cut-rates, and this season there are two attractions that survived with the Leblang boosting. One "Three Wise Fools" at the Criterion after having had seats with Leblang for four weeks developed into such a success that the seats are at a premium, and Leblang no longer carries them. But during the first week of the show it looked like a "hit" of the high grade. The audiences simply would not arrive and the producers themselves were at their wits' ends as to what to do with the attraction. The cut-rate solved their problem. "Some Time" now playing at the Casino is the other instance. That show when it opened at the Shubert didn't have a chance, but here again the move to a Broadway house and the cut rate saved the day.

Leblang is a natural gambler when it comes to these tickets. The usual bit that a show can get with his aid is from \$1,800 to \$2,400 a week, although there have been instances when an attraction has pulled as much as a \$4,000 addition to its weekly gross through the medium of the cut-rate. This was true of a musical show that played the 44th Street Theatre a couple of seasons ago.

One of his gambling touches was shown when he purchased an eight-week run of "The Song of Songs" at the Eltinge from A. H. Woods and paid \$50,000 cash for the right to handle all the seats. That was in the spring of 1915, after the show had run about 14 weeks in New York. Leblang had the attraction during the Lenten period of April and ended May. He had to do better than \$3,000 weekly to get a break, but the cool weather in May carried him through and he slipped out after the eight weeks with a winning of about \$3,000, the deal. A short time after that Leblang bought into the Standard, New York, and ever since he took over the house it has been a money maker, although previous to that time the house hadn't turned a dollar to profit.

The Public Service Ticket Corporation, which does the bulk of the Leblang business, is more or less the result of an accident. In the basement of the Fitzgerald building there was a large space which had been used as a barber shop. The shop had practically failed, and all of the stores in the underground passage to the subway were about to become idle. Leblang was running the little counter at the back of the drug establishment when the agents of the building asked him to take the basement of the house and could do with it. As a result the Public Service Ticket Corporation came into action and with it the enlivening of the underground section of the building. With the aid of the Public Service came the discount card which entitled the bearer to receive a 50 per cent. reduction in the cost of the tickets purchased, otherwise they were charged 10 cents additional on each ticket. The result of this scheme gave Leblang a mailing list of 50,000 regular cut-rate buyers of theatre tickets, and the 50 cents "annual dues" that they pay just about covers the cost of mailing them announcement cards during the year and the maintaining of a staff that cares for the lists and handles the cards. At the time that it was inaugurated there was a claim made it was a clever scheme of Leblang's to get some easy money but the fact that it just covered the postage of the announcements sent the subscribers soon became apparent.

The volume of the Leblang business so increased with the growing popularity of the Public Service layout that the lessees of the drug store last year

issued an order to the ticket man to the effect that they were going to bar his patrons from entering his place of business via their shop. The result was that Leblang had to purchase the lease of the drug store to protect his business. This resulted in another instance of proving the luck of Leblang. That drug shop never did over \$350 gross business a day. Of course the A. D. S. which conducted the place figured that the loss they sustained was spent in advertising their product, but since Leblang has taken it over, the business has, according to a skilled drug store man who is versed in conditions and who was one of the clerks in the old establishment, jumped at least 100 per cent, so that if it is gathering a gross of \$700 daily, it is showing a good profit. One thing Leblang did do was to remodel the interior so that prospective ticket purchasers would have easier access through the store to the ticket stand.

The manner in which Leblang is handling the seats at cut rates at present is to make an outright buy from

15 minutes earlier would have cost anywhere up to \$5 had it been sought for in one of the speculator agencies.

Some humorous touches occur in the Leblang shop. The crowds walk into the place and buy. They all have their own favorites after they have been visitors for a short while. In the upstairs place "Matty" Zimmerman is the manager, and the calls that hit there in a day for "Matty" (no one knows his last name) are so frequent one would hate to think what he could do in politics. "Joey" works beside him. He is not related closely to Big Joe, but he has his followers just the same. Down stairs in the Public Service the same condition exists. There is Joe Silverman, for many years treasurer of one of the Broadway houses, and a number of other boys who are all equally as well known to the regular patrons of the place. Each one's following believes that their particular friend will steer them right on the hits and this form of confidence and personal touch is one of the very important factors in the success of



ALICE BRADY

ALICE BRADY'S return to the speaking stage has resulted in a personal triumph that is of especial significance. Miss Brady, alone among the number of screen stars who have returned to the legitimate, has registered a genuine and lasting success. After playing fifteen weeks to excellent business in "FOREVER AFTER" at the Central, Miss Brady last Monday moved to the PLAYHOUSE to continue what gives every indication of being an all-season run in the Davis play.

the house. The prices for the tickets vary for the different attractions. In some instances the regular \$2 seats come to him as low as 65 cents, others cost him as high as 85 and 90 cents. The cheaper priced seats are scaled in proportion. The sales price in the Public Service office for a \$2 seat is \$1.10 with the war tax, and each of the cheaper priced seats is also reduced 50 per cent. in cost plus the war revenue.

The Leblang ticket office that is run above the stairs in the same building has the better seats. Here nothing is sold except the highest priced seats for any of the attractions. The average is anywhere from \$1.25 to \$1.50 including war tax, but this includes seats that are dumped into the office from the speculators, who have made outright buys on hits, and who have been stuck with seats. It is not an unusual thing to walk into the upstairs office at 8.15 in the evening and obtain a seat in the second or third row for one of the biggest hits in town and get it for \$1.50, where the same seat

the business.

Again there is the touch of the optimistic in type that buy their seats at either the Public Service or at Joe's. There is the man who goes to the theatre regularly. He is one of the staunch disciples of the Leblang cult. He never went to a show regularly, but one night he drifted into the place. Perhaps he knew Joe himself and he got two seats for a show that was good. After that he made up a little club of his own. Just our people, his wife and friends and each Wednesday night there are always four tickets waiting for the quartet at Joe's and they go to a show. It is a sort of a reclamation of those who have drifted.

Another instance is the man who can afford to go to the show and even pay the "specs" what they might demand. But the moment he takes the front-row seats it means that a \$25 note is sunk. It means also that he must put on a dinner coat at least, take a taxi from the house, buy supper afterward at one of the dance places and then taxi home again (even if he takes his wife)

and if you can get away for \$25 with all that, you are lucky. Under the Leblang system, he gets two for \$2.50, they must come down town in the sub, there is no necessity to "dress," and when the show is over it is back home in the sub with a couple of pickles and sandwiches bought at the corner delicatessen and a cold bottle of beer from the ice box and the total damage done is about five bucks. The wife is satisfied if she goes in a restaurant one night out of four or five, and spends the other evenings merely watching the show. Instead of being a "Saturday night regular" only, that family has grown to be steady theatre goers, seeing everything, doing it modestly and cheaply, enjoying themselves, preserving peace at home, and after all, "that is the life." Fred.

IN AND OUT OF SERVICE.

Joe Goodwin, the son of a writer, with the 322nd Infantry, 81st Division, U. S. A., was wounded in the fighting before Metz, Goodwin's division being the closest to the German fortress when the armistice was signed. The metal connection on his gas mask saved Joe's life, according to reports, the mask, however, being torn completely from his face. Goodwin is getting along nicely. Louis Bernstein (Shapiro, Bernstein & Co.) has called Eddie Adam (a former Shapiro, Bernstein staff member, now in charge of the Red Cross Division for the Port of Havre, to make every effort in giving aid and comfort to Goodwin.

Capt. Caryl Wilbur, of the British Army, is in London, anxious to return to Broadway, but may be ordered to Germany with the English Army of Occupation. Capt. Wilbur joined in '14, has been in France, was twice wounded, gassed and buried twice by shells. Capt. Wilbur is well known theatrically over here, where he appeared in playlets. He is officially on the records of the British Army as Captain Wilbur Sharpe (his proper name), His London address is 98 Charing Cross Road.

Corp. Eddie Cox put on a revue for the boys at Blois, France, Nov. 14.

Lieut. William J. Moore (pictures) last week returned from France. He won the Croix de Guerre at Luneville.

Grother C. Roth has been discharged from the army. He will return to his father's law office.

Frank Grace, released from the navy, has returned to the Winter Garden, New York.

V. Charles Bohler released from the Navy, has resumed the management of the Consolidated Booking Offices, Minneapolis.

Bert de Angeles, for five months attached to the Training Camp War Activities branch, located at Camp Gordon, is back in New York ready to return to former stage work.

Charles Withers, recently in "For Pity's Sake," expects discharge from the army about Dec. 1. He will sail for England to appear in a new revue produced by Albert De Courville, with whom he has a contract.

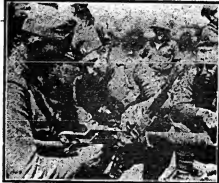
Joseph McGarry has been discharged from the army, with which he obtained the rank of post sergeant, though he did not go across. Mr. McGarry has returned to the Belasco offices as assistant to Wendell Phillips Dodge.

Lieut. Earl Carroll, in Public Service, mustered out last week. Oliver Morosco will produce a new show of Lieut. Carroll's in the spring and after the first of the year A. H. Woods will produce his "Call a Taxi," starring Lieut. Bernard Granville.

Several weeks ago the management of the Cinderella on 86th Street and Lexington Avenue, thought of renaming it the Chateau-Thierry. But the Salvin-Thompson combine beat them to it by a few days application. Now the Cinderella will have to get along with just plain The Chateau.

GOVERNMENT'S NEWEST WAR FILM

Hundreds of inquiries are coming in daily to the Division of Films, from exhibitors, asking for the release date of the Government's latest war picture, "Under Four Flags." Many are now playing it on pre-release, since



CAPTURED GERMAN RAPID-FIRER

they have been shown conclusively by the box office record of the picture that it is an attraction of a high order.

With the showing at the Stanley, Philadelphia last week, the Government official presentations were completed. With the help of the exhibitors who handled these presentations, the Division of Films of the Committee on Public Information was enabled to give "Under Four Flags" a more auspicious start on its career than any received of the former pictures of the Government's feature series.

No picture production in years is likely to eclipse the record of "Under Four Flags." Not in New York alone was it a tremendous success, it went over, in virtually all the big cities, and in all in the same way.

In New York alone it made an unusual record in being played at the Rialto and Rivoli at the same time, something which had never been done before in the Metropolis with any feature picture. Some of the other houses throughout the country where "Under Four Flags" has made startling box office records are Shea's Hippodrome, Buffalo; Stanley, Philadelphia; Playhouse, Chicago; Liberty, Kansas City; Odeon, St. Louis; Walnut, Cincinnati; Strand, Dayton.

The illustrations on this page show some of the scenes in "Under Four Flags."

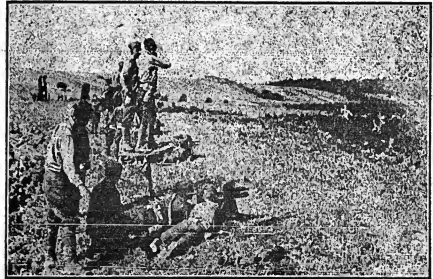
At the recent convention of the National Association of the Motion Picture Industry held in Atlantic City, the executive committee drew up a set of resolutions, in a certain measure condemning the Government's action in entering the picture field. The resolutions went on to say that the Division of Films of the Committee on Public Information was "competing" with the industry in releasing its of-

ficial war features and weekly reviews at a profit and want these film activities turned over to private film agencies.

On receipt of the resolutions, Marcus A. Beeman, Acting Director, Division of Films of the Committee on Public Information, stationed in New York, addressed the following communication to the executive committee of the N. A. M. P. I.

New York, Dec. 12.
To Messrs. Walter W. Irwin, John C. Film, William C. Smith and Frederick S. Elliott, representing the Executive Committee of the National Association of the Motion Picture Industry, New York City, N. Y.

Gentlemen: The Division of Films of the United States Committee on Public Information has received a copy of the resolution drawn up by your Committee at a meeting held at Atlantic City on Dec. 6, 1918. Your resolution features the assistance the Motion Picture Industry has rendered to the United States Government in its Liberty Loan and Red Cross Drives and departmental activ-



TESTING ACCURACY, FIRING AT SCARECROWS

ties such as War, Navy, Food, Fuel, Agriculture and other departments. This splendid and generous help and co-operation has been acknowledged by the President of the United States and by those associated with him. You claim that the Division of Films of

on this basis and return substantial sums to the United States Treasury is a matter of general knowledge and has been gratefully appreciated by those who know the tremendous cost of this world war.

On the other hand, had these films been released to the exhibitors at cost as you suggest, you would have been justified in claiming that the standardized price releases of privately produced features would be placed in jeopardy. This would have been "fairness competition" indeed.

Furthermore, the Committee on Public Information through an extensive community campaign has brought thousands upon thousands of new patrons to the motion picture theatres of the country. The "People's Films" has a drawing power second to none. Throughout the United States and in foreign countries these films showed that the Allies and the United States must ultimately win the war, and their value in this respect cannot be overestimated.

As a war organization similar to the War Trade Board, the War Industries Board, and other departments created as war emergency



HARRY MESTAYER

In addition to being under contract with the Triangle Film Corporation, to be starred in special features, Mr. Mestayer is also writing most of his own stories. He has just completed one picture, "WIFE OR COUNTRY."



BALLOON BOYS TALK IT OVER

hodies, the Committee on Public Information will cease to exist upon the signing of the peace proclamation. It has already reduced to a minimum its activities, as it has no desire to perpetuate itself. The third official war feature, "Under Four Flags," the last official feature to be distributed, The Official War Review continues only during the period embraced by the present activities of our Army and Navy.

The Division of Films is now completing a record of which it is justly proud. The Motion Picture Industry of the United States has been immeasurably benefited by its existence. Yours very truly,

Marcus A. Beeman,
Acting Director.

AUTHOR CONFIDENT.

Oliver Morosco, Walter Hast and one or two other producing managers have had negotiations with Louis K. Anspercher relative to the production of a new play by Anspercher, entitled "All the King's Horses."

So confident is the author in his work that he insists on putting up 50 per cent. of the cost of production and taking that much chance on his play.

Prescott and Hope Eden had their picture in a three-column spread on the front page of the Atlanta Georgian the other day, when volunteering their service as telepathists, for the Empty Stocking Fund.



THE DOUGHNUT LINE AT THE SALVATION ARMY

THE TICKET SPECS.

(Continued from page 12.)

New York is doomed. It is a certainty that the agencies cannot operate on a 25-cent margin, and it is likewise certain that they cannot afford to take chances with buys.

In the event that the bigger agencies are forced out, it will mean that a great number of hotels will lose a very definite revenue each year from their stand rentals and that their guests will be inconvenienced to a great extent in obtaining theatre tickets. This will eventually reflect on the general business conditions in the city, for as it was split steadily at the public hearing in the Aldermanic Chamber, New York is "The Nation's Playground," the main attraction from out of town comes to the big city expecting to enjoy certain liberties that he cannot obtain at home and the right to sit "down front" at the theatre, if he is willing to lose the advance in price is one of them. If he cannot do this as well as a number of certain other liberties that should be permitted in New York, he is going to keep away from the town.

If the agencies cannot make a deal with the managers which will insure them seats without paying an advance or guaranteeing a buy, at least in the proportion that the buys have been in the past, then they will be forced to get by on the 50-cent advance. If this cannot be effected it is eventually going to develop into an altogether unhealthy condition, and it will mean that the agencies will have to work with diggers and that there will be a move to break down the box office men and inside working agreements will be framed.

Right now the agency-men contend that in spite of the fact that an arrangement with the house may exist, they have to "take care" of the box office man so as to obtain a fair break for seats. In the event that they can't do this, those who do "come through" get the preference.

Of course during the last year a number of fights developed in the agency game between one or the other of the cliques that are in the business. McBride has had something of a row on his hands with the other agencies because he has on certain shows for practically all of the lower floor seats. This forced the other agencies to go to him for their seats and he charged them a premium. They in turn were forced to tack on an extra premium on the ultimate purchaser. If this condition exists with the passing of the new law then the broker who is forced to go to another for seats will be unable to charge his patron an advance and therefore he will not make any profit on the sale unless he can overcome the law through the subterfuge of including a charge for messenger service for obtaining the tickets from the other broker.

The specs for the greater part have no one but themselves to blame for the present condition in a large measure. Had they had their own protective association and an understanding among themselves by which they would have made it impossible for the "gals" to have obtained tickets and thus been forced out of business they would not have been regulated by the measure now becoming a law.

There is no doubt that the agencies are to a great extent managed to get anywhere from \$1 to \$2 advance for the majority of the seats that they passed over their counters, and they could still have continued to do so had they stopped the boys that were grabbing off anywhere up to \$8 over the regular price.

Speculating in theatre tickets in New York developed almost into a science as compared to the days years ago when it was crudely done, with the specs patrolling the streets in front of those theatres they held tickets for. Then the price fluctuated continuously according to the exact time a purchaser approached a spec. Demand had little to do with it, for the specs

would not handle anything but a "hit" unless they could not help themselves. This sometimes happened, as when a certain speculator or two had the "exclusive" right to the sidewalk in front of one theatre. They always carried the tickets for the attraction inside. It was their good or bad luck, according to the success of the current piece. The hotels then handed tickets at the new, at the same stated rate (50 cents minimum) unless for some exceptional reason. The Tyson company stand in the old Fifth Avenue Hotel, at Broadway and 23d street, was the leading mart for theatre tickets outside the box office. Show business then had not moved above 42d street.

With theatres building over night and the law sending the specs off the street, the present contingent of speculators shaped themselves out. Business improved the condition of the specs until they were in a position to "buy in advance." They were now able to purchase, and they often paid also, for a certain allotment of tickets before the show came onto Broadway. The specs would delegate one or more of their clerks to handle the performance of their claque. They always expressed an opinion as to its chances of success in New York. They gambled and, and this gambling, with the specs seldom picking a loser. They have more confidence until they presumed to assume what productions could get over in New York, if they "assisted" them, believing at the same time a new show would have little chance without them. In these "advance buys" the larger ticket offices were very often concerned.

One musical comedy show that appeared in New York and became a huge hit was made possible through the advanced sum of money given the producer, to put on the show. The specs speculated and won out. At Atlantic City, when a new show aimed for Broadway was then showing, a representative of the specs was there to watch a performance. He asked several about what they thought of the production. One ventured the opinion that by the time the show reached Broadway it would be in shape to get over. "Get over" said the spec, "what chance has it?" "It won't take it," meaning if the specs did not buy for the New York showing.

The "buys" ran into the thousands. An advance sale of over \$50,000 to the ticket men for one attraction grew to \$100,000. Many producers had their investment back and a profit before the Broadway run of their piece had fairly started. Not alone independent producers "did business" with the specs, but the largest producers who were financially firm. They just couldn't resist, even to protect their "dear public," knowing that the speculator should be held against the specs, they could issue a statement as they had done before, "wishing" that the "speculator evil" could be squelched. Now they have their wish.

The hypocritical manager when it comes to speculating with theatre tickets is an awfully nauseating person. He lies so untruthfully when talking about speculators that anyone who understands anything at all about it can not be deceived. When a brother manager, who is on the level with his box office, as one here and there has been, is suggested a practical scheme to eliminate the spec, or reduce the danger of him, the hypocritical manager was quickly revealed. He would not do it. The hype encouraged the dealer in tickets, only "squealing" when he found the spec was not splitting fairly with him. The managers needed no law to do better than they had. They wanted it stopped, those of the \$2 field who claimed they could not prevent it.

The law in Chicago now affecting the specs cuts off everything outside the box office. Eminent counsel in Chicago advised his managerial clients not to monkey with that law out there;

that they cannot beat it and cannot afford to stand in with anyone who would try.

There is one excuse the Broadway manager puts forward that has at least some merit, though all his others have none. That is, the men in the box office. The theatre manager cannot, not be in his box office all the time, even a little of the time. Box office men and speculators work very well together. All the specs have a friendly feeling for the fellows who sell the tickets, and the ticket fellows should reciprocate, for they have been staked frequently and largely by the outside dealers in theatre tickets. Some box office men got more, some got less, perhaps some got nothing. Had the manager, however, set his foot down very hard, and had he not permitted the practice of dealing in tickets to become so general, the box office men would not have looked up the speculator as a perquisite of their position, something that custom led them to do.

The speculators of present times as a rule are good business men and good gamblers, and opening night regards the gambling end of the speculator's reputation, much better in that respect than the majority of the managers they have done business with.

Of touch of the gambling is readily shown in the manner in which the specs for a couple of seasons before we entered the war went to the "Follies" auction sale and bid their heads off for the opening night. It was on these occasions it was nothing for one of the "specs" to bid as high as \$350 for first choice in the front couple of rows for a pair of seats.

Following the sale of the front rows in individual pairs would come the bidding for blocks of seats for the rear rows of the house and for the balcony's front location. On these occasions the agency representatives would bid for a block of ten or more at a time and the seats would go at prices anywhere from \$5 a seat up.

From this it can be judged what the public had to pay to get in the theatre on the opening night. But at that a first night "Follies" audience is always assured on Broadway no matter what the price. There are always enough of the easy spenders about to "kick in" the high tariff for that occasion. Outside of that New Year's Eve is always the night of the big clean-up. It is not uncommon for the price quoted as the price for seats in the first couple of rows to a musical hit that night.

The New Year's Eve of 1916 holds the record to date for high prices. On that night one broker topped the scale with \$75 for a pair. He is the broker noted for getting high prices for all of his seats because he makes it a practice to deal in nothing except the first three rows. He is the same broker that while a certain very much admired chorus girl was appearing at the Circle theatre during the days that the spec strike was on, he had a standing order for the entire first row every night from one of the girl's admirers. That "John" bought the front row so that none of his rivals could say in the choice seats and "get the eye" from his adored one.

The real clean-ups of the curb days were when the men bought out the Herald Square building. The musical hit there, if recollection is correct it was the production of "The Orchid" in which William Rock and Maud Fulton were appearing. That was one of the prices "dumped" that was pulled, but the best was the one that took place at the Criterion with an attraction that had Mrs. Leslie Carter as the star. It was engineered by the law to do better than they had. They wanted it stopped, those of the \$2 field who claimed they could not prevent it.

months, but that the cash drawer held the money for the seats at the box office price. The treasurer shortly afterward became a producer on his own.

That was really the first big "buy," but since then the "buy" seems to have developed into a regular out and out business proposition between the house management and the specs. All Hayman at the hearing before the District Attorney stated he had sold out the Empire to the speculators for 16 weeks for a single attraction at one clip. He insisted the speculators give him a bond to assure him of their selling the seats at no more than a 50-cent advance over the box office price.

One of the tricks of the trade that seems to have been uncovered by the hearing before the Aldermanic Board that was rather a new wrinkle was the Cort Theatre, with "The Better Ole" as the attraction (current) had a double set of tickets for the lower boxes. The Aldermanic Board appeared before the board with two pairs of coupons for a performance given on one evening at the Cort. One pair, which was stamped \$20, was purchased at \$2.70 a seat at an agency on 42d street; the other pair, for row M, the same evening, was stamped \$20 a seat, and had been purchased at the same price. One set of the coupons was blue in color, while the other was white. This seemed conclusive that the house was issuing two sets of tickets.

Among the speculators at various agencies, the one of a family at the Plaza is the top notch when it comes to price. This family has a standing order for two front seats to every opening, no matter what the cost. This taking the "limit off" gets them their seats at whatever the highest street quotation for seats is. There are a number of others who having standing orders for opening nights, but they for the greater part, place a limit on the price.

The Tyson Company has about 1,100 charge accounts which it carries for theatre tickets alone. The charge customers rarely ever call for seats, obtaining them by phoning. Of the other agencies, McBride, Tyson & Co., Tyson & Brother, the United and Bascom each have a certain number of charge accounts.

Since the law passed the Board of Aldermen there has been a discussion among a number of the outside of the big risk speculators as to who really is responsible for the amendment being framed, and the majority intimate that the two biggest agencies were behind the bill. After its passing several of the smaller specs got together and have placed another amendment with a Republican Alderman who is to make an investigation of the passing of the Williams-Kilroe measure. One of the Aldermen who voted solid for it and it is believed that there was a bit of "politics" mixed in the measure that will not pass unnoticed during the session after the first of the year.

STOCKS OPENING.

Memphis, Dec. 23.

Under the title of the New Lyric Players, a stock company will open at the Lyric, Dec. 30. The initial bill will be "Common Clay," followed by "Under Cover." Lillian Kemble and William L. Thorne will play the leads. Other members of the company are Raymond Bramley, Mabel Carruthers, James Doulan, Vivienne Osborne, L. Teiler Webb, Keith Ross, Daniel E. Hannon, director, K. M. Grattan, manager.

The owner of the Park, Utica, has arranged for a permanent stock to open at that house Dec. 30. Oliver Crossman, who is now managing the Century Play Co. to produce "Not With My Money" in his stock house in Los Angeles after the holidays.

OUR VOLUNTEER ENTERTAINERS

Little doubt there is, that the record of America's army in the world's greatest victory for freedom which terminated with collapse of the central empires Nov. 11, 1918, will hold a consistent pattern descriptive of the great aid wholeheartedly given the fighting men by American volunteer entertainers. For it is an outstanding fact that professional America came forth and is still coming forth freely and gladly and consistently, cheering the doughty and the sailor, ill or well, to the eternal glory of American theaterdom.

President Wilson a few weeks ago stated that it was only right that the men who were in training on this side and who, by reason only of the armistice, were denied the privilege of getting into the "big show," as the Allied push is always referred to, should too be recognized for their faithfulness and to that end he ordered that a design be made, and such men be permitted to wear a silver service which corresponds to the gold stripe of overseas service. So too should there be some heartier recognition for the men over here of the countless volunteer entertainers. VARIETY has held from the first that the only return possible to the artists who time after time volunteered their services for the cantonnments, the hospitals, the war drives and war charities, was in what publicity they might gain through mention of their names. To that purpose VARIETY has carried a Volunteer Entertainers department and intends doing so, so long as professionals are needed for such work. It is only to be regretted that this great volunteer work is so complex and far reaching here in this country, that a permanent list could not be compiled and maintained, as with the Overseas list which appears weekly in this paper.

The volunteers here are to be credited with even greater effort than those who have gone overseas through the Y. M. C. A. or America's Overseas Theatre League, which is an intensive recruiting branch of the "Y." Greater credit is due because over here professionals have appeared in many places under many conditions and without the protection (in the way of insurance, for instance) nor the monetary allowance given those who have gone overseas.

As set forth in the article in this issue on the cantonnments, the officials of the Military Entertainment Committee stated that throughout the past summer, there were between 40 and 50 vaudeville shows given in the camps over here every week by volunteer entertainers who received no pay in any way. That, however, did not nearly take in the actual number of such free volunteer shows, for such were given daily in the war hospitals and for all sorts of war work. So that giving the number of volunteer shows during the summer and fall of 1918 as 100 per week is setting forth a conservative figure.

And at least half of that number are being given weekly right now in the base hospitals, debarkation hospitals, cautions, K. of C. huts, "Y" huts and the many entertainments gotten up for the men by various public or quasi-public organizations and no fuss or publicity attends such daily giving. It simply goes on by grace of the individual professional. The booking offices who are supplying such shows take no credit for them. The United Booking offices, for instance, has been the acme of modesty in such giving, rightly taking the position that it is the artist himself or herself who is volunteering.

But the heads of the U. B. O. have received the countless requests with uniform courtesy. One of its busy men was assigned to handle all such shows. That was W. J. Sullivan and he has done a credible work and continues

to do so. The ending of hostilities did not mean the end of volunteer shows. It meant the continuance, for the men who were coming back, many wounded and they all needed and still need amusement before they are finally discharged into civilian life.

As a matter of fact if the U. B. O., without considering the requests made to the Marcus Loew office which just as quickly came forth, wished to supply volunteer bills during the current times, that are asked for, it would have to turn over one of its booking floors. Yet around 50 bills a week are being supplied and they are being sent as far as Otisville, N. Y., which is upon a mountain near Middletown and which is the central hospital for gassed men. Recently one of the shows played there. It was a rainy, slushy day and they had been compelled to leave for the hospital early in the morning. To thrill them they by the results of their efforts that on their return in the afternoon when asked to play for the wounded at Ellis Island, they gladly consented. Ellis Island is the clearing place for the wounded men. From there the men are sent to the base hospitals nearest their homes.

Literally hundreds of volunteer shows have been given over here and by thousands of professionals. It has not been infrequent that three volunteer bills be sent into the same camp on the same evening, by the same booking office. For instance, a show would be supplied to the theatre, one for the hospital and still another for the community workers who have prepared an entertainment for the men in one of the huts. The booking folk are confining themselves now to the amusement of men who have lately returned and men who are being brought back wounded. Weekly and often shows are given in the debarkation hospitals as at Greenhuts, Ellis Island and nearby camps holding wounded men.

Let it be said too to the credit of the professionals who without cavil agreed to tour the camps at half salaries for shows which were "taking a chance" to amuse the men at a time when conditions were admittedly bad, before the shows were committed to the Training Camp Commission actually hit its real stride. And credit should go to the agents of such acts for voluntarily relinquishing commissions for such appearances.

The foregoing does not and is not intended to take one whit of glory from the army of entertainers who have gone overseas. In round numbers to date over 350 volunteers have gone to France, England and Italy to entertain the American Expeditionary Force under "Y" auspices, the number being inclusive of the Overseas Theatre League's list. This combined list appearing weekly in VARIETY, shows that the number who have returned is slight and yet the "Y" over there bureau has been in operation since October 1, 1917 and soon thereafter entertainers started Franceward. Just three individuals went across before the "Y" started its overseas entertainment department, the entire remainder departed under organized control. They selected a civilian to handle the job, slicing him from a prominent place in the coal business. That is Thomas S. Melzer, who is to be described as a "live one."

The many letters coming from entertainers over there, telling of the thrills of playing to thousands of eager listeners, and at a clip, spells the reason why comparatively few have come back. They wanted, and from the most recent accounts they still want, to be in the big show. The American army has become one of occupation and with them entering Hutter territory so must the entertainers follow. And it isn't necessary for them to give a show in one of the huts now that fighting is over. But in the

cities now occupied by General Pershing's men, the volunteer entertainers will most likely give their performances in the local theatres.

Volunteers writing over from France and Italy say that once they start over there, there isn't any desire to come back. "Why come back," is the sense of the letters, "to play back here perhaps 12,000 people, some of whom may walk out on you, when over here we can play to as many as 12,000 boys who are rooted to their seats." That is the arctic spirit, no doubt.

The "Y" has built up a protective aid for its volunteer entertainers and workers in service. There is for one thing, insurance. All entertainers who age, spend at least six months abroad are thus provided: a life policy (if the worker does not carry insurance) for \$3,500 on the five year term plan, payable in the event of death or in the event of total and permanent disability for any cause, payment for total or permanent disability to be made at the end of two years from the date of disability and in the meantime the worker will receive a weekly indemnity. This consists in the payment of \$20 weekly, from total disability either from bodily or disease and provides for the additional payment of \$100 weekly for permanent injuries. These weekly indemnities are to commence four weeks after date of disability and are to continue for a minimum of 100 weeks. (But one "Y" volunteer died in service, to date.)

Overseas volunteer entertainers are allowed \$125 per month while in France and in addition the Overseas Theatre League pays \$2 per day for each volunteer a minimum of \$185 monthly. He or she must pay for food and sleeping quarters while on tour in France but all transportation is provided in addition and some of the volunteers have been able to send money home. Of course transportation to and from France is provided for as are the uniforms and other minor expenses. America's Overseas Theatre League was not organized until the spring of 1918, or about six months after the "Y" had started its bureau. The League sprang into life after Winthrop Ames and E. H. Sothern visited the fighting zones. The "Y" recognized that it must have some means of handling vaudeville talent—the kind of entertainment most demanded—and for that purpose the League became an offshoot of the "Y" organization, with James Forbes, the playwright, appointed (without salary) by Mr. Ames to take care of its activities.

The A. E. F. through the remarkable Yankee qualities of its chiefs of staff have converted portions of France into what are typically American centers of activity and into that complex structure the volunteer entertainers have perfectly fitted. The "Y" overseas department and the demand for entertainers will exist to the time when the last whistle blows for the A. E. F. for just so long as our men are over there and until the men are actually demobilized, just so long will the demand for volunteer entertainers exist and be necessary both there and right here.

DEATHS IN LEGITIMATE.

George Conway died at his home, 534 West 152nd street, New York, Dec. 18. The deceased was 73 years of age and made his debut on the stage 52 years ago in support of Booth, Barrett and McCullough. He was a member of the original "Uncle Tom's Cabin" which went to Europe, and of which he was the manager. Funeral services were held Dec. 21, at Campbell's Funeral Church. Interment was in Laurel Hill Cemetery, Philadelphia.

"Getting Together" Off for Coast. The proposed plan to reorganize "Getting Together" for a Pacific Coast tour has been abandoned.

THE N. V. A.

(Continued from page 9.)

Probably, a word here should be mentioned for the remarkable man in which the artists have conducted themselves during the past year. M demands have been made on a time, their talents and their income and in not one case have they been found wanting. With the traditional spirit, they have given it all and have signified their willingness to give until they have more.

In hundreds upon hundreds of entertainments given free to our soldiers and the numerous hospital throughout the United States, the vaudeville artist never flinched under extra demands were made of them many playing three and four en tertainments a night.

During the Liberty Loans, the Cross, the Jewish War Relief, Our War Workers and other drive shows services were asked as entertainers? The vaudeville artists, a word, some willingly, some patriotically without question, money, their time and their talent these cases? The vaudeville artist, therefore, I say, that all the benefits that the vaudeville artists are receiving, they are justly entitled for they feel that their interests being safeguarded.

Honor Roll, which carries 751 names, the volume of loyalty and patriotism of the vaudeville artist. Not only do they, their talents, but they stand ready willing to give their lives for a country. Some whose names are in the Honor Roll have made the preme sacrifice. After we have been established in our new home, a fitting memorial will be erected to their memory in order that they will never forget their valorous deed and always remember that vaudeville her heroes whose names will be kept sacred.

We must not forget our sisters. They, too, have given generously of their time and talents. They joined the different units and have done different things to show the world their willingness to do the conflict just over. To do all are capable of doing, they have enthusiastically helped wherever it was needed. We feel justly proud of their accomplishments. A record been made of them and will be kept all times as a fitting memorial of their sacrifices.

Vaudeville has now reached the highest plane in the theatrical profession. It is being cloaked with the dignity to which it is entitled, and may progression continue. May we not fail in our duties and ever be grateful to those who are putting vaudeville and the vaudeville artist on a bottom foundation upon which we building our character.

Evelyn Granville, a character in night life of New York 30 years ago and in 1891 the central figure in a murder trial which filled columns space in the newspapers, was picked up on the streets in Lodi, California, sent to the workhouse as a drug addict by a magistrate sitting in the men's court. A zealous policeman, long seriously the general orders headquarters to lead the streets of lions likely to prove dangerous to health and morals of returning soldiers, picked her up in a hallway. Evelyn, against her will, was asked him "for the price of a burr and said she had no money. Even gave her name as Annie O'Brien, admitted she was known by a few others. At 46 she had a long production at Niblo's Garden, New York. Henry E. Dixey engaged for a few weeks after that. She no stage talent but a lovely face, a splendid figure. In 1898 she became a member of the then famous K. company.

"THE HORSES"—20 YEARS AGO

VARIETY THEATRES IN GREATER NEW YORK

(Travel based on Times Square as starting point)

Sitting outside one of the large barns which are scattered around the back of the turn coming into the stretch at Belmont Park was one of the Old Guard of turfmen present. He was in winter quarters. Racing at the southern tracks this time of the year, with all its inconveniences to horse and man, did not appeal to him. And besides, during the past season he had made enough with his two or three useful ponies to tide him over to next spring, when the sport would start again on the metropolitan circuit, so he was taking things easy during the winter months.

The Old Timer was in a reminiscent mood, and an inquiry as to what he thought of present day racing and its conditions as compared with the sport before former Governor Hughes tried to legislate it out of existence in 1910, brought forth a flood of memories of horsemen, thoroughbreds and those who followed them, and he made it second to none in popularity.

"I am willing to concede," he went on to say, "we have had some mighty fine horses in the last six years, since racing has been restored around New York. But we haven't produced a Sysonby or a Colin yet, or have we the riders we used to have. Boys like Fred Taral, Snapper Garrison, Tod Sloane, and going further back, Isaac Murphy. The present day demand for sprint races has not been conducive to developing jockeys like those of 25 or 30 years ago."

"In those days a man could put down a bet and not feel as if he were a 'rascal,' as he does now under the present conditions of wagering. Anyway, we have no bookmakers nowadays. All the bets are laid by the men. The men of the stamp of Riley Granman, who in that memorable match race between Henry of Navarre and Domino, which was in a dead heat, stood to lose \$120,000, and then won. Then there was Sol Lichtenstein, who died only last summer; Steve L'Hommedieu, Aleck and Joe Ullman, Doc Cotton, Dave Johnson, Kelly Bliss and a dozen others in the 90's, who often stood to lose or win a fortune on an important race. These men have all died or left the turf. There is no place for them in present day racing."

The Old Timer was warming to his subject, and no great persuasion was necessary to get him to relate the story of some of the great races he had seen, and in a number of instances where he had trained a contender.

"Undoubtedly one of the greatest races in the last 20 years was Kinley Mack, the only thoroughbred to win the double event—the Brooklyn and Suburban Handicaps—the same year. That was in 1900. The Brooklyn, at a mile and a quarter, was as now for the first time, with Mack run at Gravesend. Kinley Mack, with McCue up, carrying 122 pounds, won, romped home a good half a length in front of Raffaelo. Herbert was third. The time, 2:10, was not particularly fast, but under the track conditions, which were not favorable, it was a highly creditable performance. There were nine starters.

"In the Suburban that year Kinley Mack beat some of the best horses of his day, and although top weight went to the great Ethelbert, who won the Metropolitan that year, the winner carried three pounds more than he did in the Brooklyn.

"It was a great race and 40,000 persons were at the Sheephead Bay track that afternoon. Twelve of the best horses of the day went to the post. McCue was again piloting Kinley Mack, and the youngster had all he could do to hold the slashing big thoroughbred. After some little delay they got off in perfect alignment. Ethelbert was in the lead, before the first turn was reached, with Gulden at

his saddle girth. McCue kept Kinley Mack with the field for the first quarter of a mile, but he never let him get too far behind, and coming around the stretch he drew away. The weight was beginning to tell on Ethelbert, and 100 yards from the finish the big colt began to tire. Gulden was still going strong, but the pace was too hot for him, and he slowed up. Then it was that McCue let down Kinley Mack, who came on with a rush to beat Ethelbert by a head, with Gulden staggering along to get just inside the honey.

"It was a popular victory, and the ovation the colt and his rider received was tremendous. People went wild and there was a mad rush to congratulate little McCue who had ridden a heady race. Lots of money changed hands. The books were hard hit, but the public was the winner. Kinley Mack was not one of the great money winners of the turf, but he was a consistent racehorse and was never sent to the post unless he was fit to run the race of his life. He was only moderately successful as a sire.

"It was also in 1900 that Voter ran a mile in 1:38 with a turn at Brighton Beach, a record which stood for many years. Besides being a fine racehorse Voter was a prominent sire and produced a lot of winners, the first being Prohibition, Feminist and Primo. But the biggest money getters between 1900 and the time racing was stopped at this state were Domino, Sysonby and Colin. The first named had a record which has never been beaten. In 25 starts he was first 19 times, second twice and third once, and he won in purses and stakes \$193,359.

"This is the most ever won by an American horse. The \$200,000 mark has been only reached in England, where the famous Isinglass stands accredited with winning the most money. Sysonby stood next to Domino, and in 15 starts was first 14 times and third once, with \$184,438 to his credit. In 15 starts made by Colin he was never beaten and his winnings amounted to over \$180,000.

"So you see that purses and racehorses were worth something 20 years ago, when racing was in its prime.

"Well, I must go and get down the meal tickets now. Compliments of the season." And with an invitation to call again the Old Timer retired into the barn.

THE COAST IN 1918.

San Francisco, Dec. 20.

In the year ending the theatrical business on the Pacific Coast has continued in rapid advancement. Almost all Coast cities have seen the erection and opening of one or more theatres. With the exception of a marked dearth of attractions, and few financially successful, the legitimate houses have found little or no change. No legitimate houses were built. Several, notably the Macdonough, Oakland, changed to vaudeville or pictures. Stock has been successful on the Coast, at the Empress, Vancouver; Wilkes, Seattle; Baker, Portland; Ye Liberty and Fulton, Oakland; Alcazar and Majestic, San Francisco; Morosco, Los Angeles, and Strand, San Diego. Vaudeville circuits, Orpheum, Pantages and Acersman & Harris Hippodromes, have had good business. The Bert Levey Circuit is successfully operating the Princess, San Francisco, and the Jose, San Jose. It books a number of houses in the vicinity of San Francisco.

Pictures have had a wonderful year on the Coast; practically every large house doing a profitable business. Such houses as the Liberty and Columbia, Seattle, and the Liberty and Columbia, Portland, controlled by Jensen & Von Herberg, broke all previous records, while the New California, San Francisco, set the pace here. Los

ANGELES—Broadway and 16th street. (Fox Circuit; Ron Jackson, Mgr.) Subway to 16th street. Walk 1 block south.

BAY RIDGE, Brooklyn.—(Robt. Rasmusson, Mgr.) Subway to Brooklyn Bridge, 14th street, then walk one block east to Chambers street to 72d street.

BEDFORD, Brooklyn.—(Fox Circuit; Harry Moore, Mgr.) Subway to Brooklyn Bridge, Brighton Beach 10 to Dean street, walk one and one-half blocks to Bedford avenue.

CITY.—114 East 14th street. (Fox Circuit; Sam Fried, Mgr.) Subway to 14th street, then subway car to Williamsburg Bridge, walk three blocks to Lejon.

COMEDY, Brooklyn.—194 Grand street. (Fox Circuit; J. Harris, Mgr.) Subway to 14th street, then subway car to Williamsburg Bridge, walk three blocks to Lejon.

CROTONA.—Tremont and Park avenues. (Fox Circuit; D. Sarecky, Mgr.) Bronx subway to 14th street, transfer to L and ride to 17th street, then walk blocks west.

FLATBUSH, Brooklyn.—Flatbush avenue and Church street. (Moss Circuit; Ed Reilly, Mgr.) Subway to Flatbush to Atlantic avenue, then Flatbush avenue car to Church avenue.

FOLLY, Brooklyn.—(Fox Circuit; Harry Lipkowitz, Mgr.) Subway to Canal, then Broadway street, take Flatbush avenue, walk one block.

GOLDEN SQUARE, Brooklyn.—(J. Rosenberg, Mgr.) Seventh avenue subway to 14th street. Walk east 1 subway to Broadway, then near Flatbush avenue. Subway or trolley to 14th street, then cross town car to Williamsburg Bridge, take Broadway (Brooklyn) trolley car.

GRAND, Brooklyn, Elm Place.—(Harry Traub, Mgr.) Subway vaudeville only. (Gram. Dept.) Brooklyn subway to Hoyt street.

GRAND OPERA HOUSE.—8th avenue and 23d street.—(Bill Casey, Agent; Schoenbach, Mgr.) Broadway car to 23d street, then Crotona to theatre.

GREENPOINT, Brooklyn.—Manhattan and Greenpoint avenues. (Kelt Circuit.) East 23d street Ferry, walk blocks to Greenpoint avenue or take trolley from ferry station.

HALSEY STREET, Brooklyn.—Halsey street, near Broadway. (George Powell, Mgr.) Subway to Brooklyn Bridge, then Lexington street to Broadway.

HAMILTON, Broadway and 14th street. (Moss Circuit; H. E. Grothe, Mgr.) Broadway subway, walk one block, and walk one block north.

JAMAICA THEATRE, Jamaica, L. I.—(L. Sylvester, Mgr.) Ferry to Jamaica, train from Pennsylvania Station (Long Island City) to Broadway.

JEFFERSON.—14th street, off 3d avenue. Tom Rooney, Mgr.; Moss Circuit.) Subway to 14th street, walk to 3rd avenue.

KENNEDY'S, Brooklyn.—R. Charles, Agent; Walter Smith, Mgr.) Broadway subway to Hoyt street, then walk one block south.

KINGMAN, ALHAMBRA.—(Pat Garron, Mgr.) Seventh avenue and 16th street. Bronx subway to 125th street, walk one block west.

KITTIE'S HUSHAWICK, Brooklyn.—(B. Blatt, Mgr.) Howard avenue and Broadway. Subway to Brooklyn Bridge. Take Gates avenue car to Broadway, or new subway local at Times square to Canal street and change for Broadway, Brooklyn L. to Gates avenue.

KITTIE'S COLONIAL.—(Chris Egan, Mgr.) Broadway and 62d street. Broadway car to 62d street.

KITTIE'S HARMON O. H.—205 West 125th street. (Bob O'Donnell, Mgr.) No legitimate houses built. Subway to 125th street, then walk west to theatre.

KITTIE'S PALACE.—(Elmer Rogers, Mgr.) Broadway and 4th street. Times square.

KITTIE'S PROSPECT, Brooklyn.—(H. W. Crull, Mgr.) Subway to Atlantic avenue.

Angles saw the opening of Grauman's theatre, which opened the eyes of Los Angeles pictures, and the possibilities of the exhibition end. The New California, Los Angeles, recently opened, is another magnificent house, as is the Kinema San Francisco and the Jose, San Jose. The attempt to make a producing center of legitimate shows failed. The few productions made were too costly and received little encouragement.

Influenza hit the Coast theatre very hard, all theatres being closed for protracted periods. The longest was where the theatres remained dark for over seven weeks, while San Francisco and Oakland theatres emerged in four weeks.

Take 4th avenue L. to 8th street. KITTIE'S ORPHEUM, Brooklyn.—(W. D. Kerrigan, Mgr.) Rooftop place and Fulton street. Subway to Brooklyn Bridge, then walk half block to right.

KITTIE'S RIVERSIDE, 14th street and Broadway to 14th street. (Moss Circuit.) Subway to 14th street, then walk one block east to 56th street.

KITTIE'S DARLING, Mgr.) 14th street and Westchester avenue. Bronx subway to 14th street, walk one block east to 56th street.

LAFAYETTE.—2217 7th avenue. Bronx subway to 15th street, then walk one and 4 blocks south. Broadway and Lenox trolley to Lenox avenue and 31st street and one subway block west.

LEE AVENUE, Brooklyn.—(Ed. Reilly, Mgr.) Subway or trolley to Williamsburg Bridge and Lee avenue trolley to theatre.

LOEW'S AMERICAN.—(Gene Meyers, Mgr.) 260 West 43d street. One block from Times square.

LOEW'S AVENUE B.—Avenue B and 5th street. (S. Kuhn, Mgr.) Subway or trolley to 14th street, then cross town east to 5th street. One block east from Times square.

LOEW'S BOULEVARD.—(J. J. Loewer, Mgr.) Bronx subway to Simpson street, then Broadway L. to Kosciuszko street.

LOEW'S DEKALB, Brooklyn.—(William Sheehy, Mgr.) Subway to Brooklyn Bridge, then Broadway L. to Kosciuszko street.

LOEW'S DELANCEY STREET.—(W. H. Stanley, Mgr.) Suffolk and Delancey streets. Subway to Spring street, then Delancey street to 14th street.

LOEW'S FULTON, Brooklyn.—(A. Sichel, Mgr.) Broadway and Fulton Bridge, then Fulton L. to Norstrand avenue.

LOEW'S GIBNEY SQUARE.—6th avenue and 14th street. (Joe Engel, Mgr.) 6th avenue car to theatre.

LOEW'S WINTER GARDEN.—194 Broadway. (Chas. Ferguson, Mgr.) Broadway car to 6th street.

LOEW'S FULTON, Smith and Livingston streets, Brooklyn.—(George Schoenbach, Mgr.) Broadway car to local street, change for Westland line to Dekalb avenue.

LOEW'S NATIONAL.—14th and Bergen avenue. (Henry Loew, Mgr.) Bronx subway to 14th street, then walk one block east to 15th street.

LOEW'S PALACE.—185 E. 8th street. (So Meyer, Mgr.) 43d street trolley to 14th street, then transfer north to 8th street.

LOEW'S PALACE, Brooklyn.—(Joe Vogel, Mgr.) Bronx avenue subway to Atlantic avenue, then Bergen street car to theatre.

LOEW'S VICTORIA.—125th street and 7th avenue. (C. E. Sewer, Mgr.) Bronx subway to 125th street, walk one block and a half west.

LYRIC, Brooklyn.—(A. Strauss, Mgr.) Subway to Brooklyn Bridge, then Cypress Hills train to Broadway street, or subway to Atlantic avenue, then Long Island train to Warwick street.

LYRIC, Brooklyn.—Broadway and Segal street. Subway or trolley to 14th street, then transfer to Segal street to Broadway.

LYRIC, Brooklyn.—(Brooklyn) trolley from Bridge.

MYRTLE, Brooklyn.—Myrtle and Knickerbocker avenues. Subway to Brooklyn Bridge and Ridgewood L. to Knickerbocker avenue.

NATIONAL WINTER GARDEN.—Houston street. (William Mink, Mgr.) Subway to Bleeker street, then walk blocks east.

NOVELTY, Brooklyn.—Subway to Canal, walk one block east and take trolley from Delancey Street Bridge to Brooklyn Plaza.

OLYMPIC, Brooklyn.—Adams street. (Harry Traub, Mgr.) Subway to Zorba street. Theatre around corner.

PHILIPPS LYCEUM, Brooklyn.—Subway or trolley to 14th street, then walk one block east to 15th street, then walk one block east to Williamsburg Bridge, Montrose avenue to theatre.

PROCTOR'S 23d Street.—West 23d street. (M. J. Duffy, Mgr.) Broadway 7th or 8th avenue trolley lines to 23d street.

PROCTOR'S 5TH ST.—154 E. 5th street. (John Buck, Mgr.) Broadway, 6th or 7th avenue trolley to 5th street, then cross east to Madison avenue.

PROCTOR'S 125TH ST.—112 E. 125th street. (Joe Lovewell, Mgr.) men to subway express to 125th street, and trolley going east on 125th street to theatre.

PROCTOR'S FIFTH AVE.—Broadway and 25th street. (Wm. Quid, Mgr.) Broadway car.

PROSPECT.—Prospect and Westchester avenues. (Moss Circuit; M. Rose, Mgr.) Sunday vaudeville only. Bronx subway to Prospect avenue.

REGENCY.—115th street and 7th avenue. (Moss Circuit; M. Rose, Mgr.) Bronx subway train to 115th street, walk one block west.

THALIA.—14th street. (M. Arsenio, Mgr.) Subway to Canal, walk to Bowery.

WINTER GARDEN.—Fresh Pond Road. (Sunday vaudeville only; M. W. Lane, Mgr.) Myrtle Avenue from Brooklyn Bridge to Fresh Pond Road.

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Stanley & Birne	Kontrium
PANTAGES (p)	Mr & Mrs H Emmet
Hill's Circus	Frank Dobson Co
Celestial Duo	Chris Richards
Porter J White	LaMont S

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B
Birk Mrs
Birk Mrs
Birk & Bonie (C)
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Burkholder Stewart
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Burns Errol
Burns & Jose
Burns Miss M
Butch Ruth
Bunhill Mae
Butch Ruth
Buzzi Walter
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C
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Card John
Card John
Carroll Violet
Carlyle Louis
Carroll Louis
Carpenter Nellie
Carpenter Nellie
Carpenter Lillian
Carson Bess
Carson Violet
Carson Dot
Carson Dot

Bachman Grace (C)	Cassey Harry R
Bailey Mrs G	Cassidy E
Baker B	Castle Jane
Baker Fay	Cattion Miss (C)
Baker Helen	Chapman R
Baker John	Celeste Mary
Baker Mildred	Colest Mario
Bearle Harold	Coleman J
Barker June	Cotler Joe (C)
Barker Ambrose	Charles Monk
Bearne George B	Craig Patricia
Bearns J	Checker M
Berry Mrs M & Mrs Geo	Chew L F
	Chisler S
Burr Lucille	Chloro Marion
Barron Paul	Clarey Virginia (C)
Barth Lee	Clark Ida
Barth James O (C)	Clark D (C)
Barrett Guy	Clark Chas K
Basil & Allen	Clark Joseph
Bassett Jack	Clark & Mahoney
Bassett Jack	Clark Miss M
Bassett & Bailey	Clark Mrs S A (C)
Bassett George	Clay Miss B
Baum Joe (p)	Clayton Lew
Baumsteiner Joe	Clayton Lucille
	Clayton Murray

[illegible]

Bonita Nims	Dalley Lu (C)
Bonnat Renee	Dalton Leslie
Both Bertha (C)	Dale Louise
Bowman F J (C)	Dale Mae
Boyd Ann	Daly Marion
Boyd Billy	Daring Eugene (C)
Boyd Mrs W	Daring Sis (C)
Boyle Jack	Darcey Joseph
Boudier Paulette	Darrell Rupert
Bradley Alma	

Dawson Frank	Gilbs Hilda
Davis Warren (C)	Gilbert & Clayton (C)
Deane Joseph	Gilbert E (C)
Davis Elsie	Gilford F
Deane Miss F	Gilman
Day John	Gilman Myrtle (C)
Decker Bill F	Gilman E B (C)
DeFouch Louis	Gold Sida
DeHaven E & Mrs C	Goldman
DeHedge Ednah	Golden Grace
Delmore Geo	Goodall Wm (C)
DeHaven E & Mrs C	Goodman
DeHart George	Gordon M
DeHaven E & Mrs C	Grandy Mrs Lee (C)
DeHart Grace	Grandy Mrs E (C)
DeHaven E & Mrs C	Graves Geo
DeHart Grace	Gray Mrs E
DeHaven E & Mrs C	Gray Jack
DeWinters Jack	Gray Jean
DeHaven E & Mrs C	Gray Mrs E
Dine Mr H	Gray Clarice
Dillon John	Gray Mrs E
DiMartini C	Green Ben (C)
Doherty Marie	Green Bill
Dolan James F	Green E
Dooley Bill	Griedler Mrs E (C)
Dolan James	Griswold Antonio
Douglas Fred	Guarino Francisco
Douglass H	Guirello Luigi
Downing A Allen	Guirello Mrs E
Draper Bert	Guirello Henry
Downing A Allen	Guyett Alfred
Dubard Dorothy H	Guyett Mr X Ota (C)
Du Fresno Evelyn (C)	
Dunbar	H
Dunigan Dan	Hadden Fred
Dunn Helen	Hadden Fred
Dupont Celia	Hagan Fred
Dupres Bob (C)	Hagerty
	Hagerty

[illegible]

Port Max	Howard Martin
Porter Violet	Howard Violet
Porter Max	Howard O. R.
Porter A. Kelly	Hubbard Mrs. (C)
Porter & Seamon	Hudson Alice
Porter S. (C)	Hume Geo.
Porter Dolly (C)	Hume Harry
Porter George	Hunter J. H.
Porter Emily (C)	Hunter Billie
Pox Flo (C)	Husey Geo. (C)
Pranklin Mairing (C)	Hyde Tommy
Pranklin Alice	Hyden Grant & H
Prance Adele	Hyson Mr. & Mrs. C
Prance Adelyn	
Prance Kitty	I
Prance Orpha	Ingram Tina
Prance Paul (C)	Ingram Beatrice
Prasham Hudson	Ingram Zella
Pratt Geo. (C)	Ives Arthur (C)
Pratt Friend & Dour	Ivan M.
Pratt John	
Pratt Eva (C)	J
Pratt Sam J.	Jackson Stewart

Gaggen B	Jackson Wm
Gaites & Pinnny	Jacobs Harry
Galbreath Blanche	Jacoby Mr
Gallegan James	Johnston Ed
Galloway Mrs L	James Lillian
Gabelle A	Jamison Frank
Garrett Arthur	Jean Chester (C)
Garrison Hazel	Janis Belle
Gaudet Alfred	Jones Alysse
Gates Melvin	Josephs Mrs M
Gauge Monel (C)	Joyce Fannie
Gayles Lillian	Juycette Elaine
Gayman C W	
Geer Edward	K
Geewey Austin	Kallil David
Georgate Vasilliki	Kalman Albert (C)
Gerber Mrs May	Kashner Miss I (C)
Gerber Mrs	Kaufman Albert
Gerber Mrs Ida	Kavanaugh Marie
	Kaye A P (C)
	Kay Mrs

Keeffe Mrs John	Mayo George N (C)
Keith K Glen (C)	Mayo Harry (C)
Kelly Eugene	Mayo Miss P
Kelly James	Mayo Mrs J Harry
Kelly Mrs M	Mayres Mrs J (C)
Kemp Marie (C)	McAvoy Stanley
Kennedy John	McBain Harry
Kennedy Beulah	McCann Mrs B
Kennedy Jack	McCarthy Grace (C)
Kerner Otto	McDonald Swinton
Kettler Joe	McEneaney & Siddle
Kilgus Billie	McEneaney Deann
King Alma	McFayden George (C)
King & Lovell	McFarlin E A (C)
Kline Madeline	McGee Mrs P
Kline Harry	McGuire John
Knox Cromwell	McGuire John (C)
Krauth Barth	McGuire Mrs P
Kublik Eileen	McIntyre I (C)
Kyle T E	McIntyre & Heath
	McKay Irene
	McMann Harry
	McMortimer Robt
	McMortimer Mrs

[illegible]

* M
 MacDonald Jack (C)
 * Macdonald Donald
 Mack Andrew
 Mack Diana
 Mack Edna
 Mack Jack
 Mack Jackwood
 Mack & Willard
 Macdonen Nick
 Macdonald Arthur H
 MacMullen Paul A
 Macy
 Macdonen Ralph
 Mee Kathleen
 Magee John
 Magalis Marie
 Magley David
 Maguire David
 Mahoney Burton
 Mahoney John
 Malinda Lottie
 Maloney Margaret
 Manney Marie
 Manville & Riddle
 Manzone Irene
 Manning Nina (C)
 * Markham J
 * Marquis Veronica
 Marshall Iry
 * Marshall John
 Martin Irma
 * Martin John (C)
 * Martens Marie (C)
 * Marston Harry (C)
 * Mason John
 * Meura Frank
 * Meier Victor
 * May Hailo (C)
 * Mayberry Ann (C)
 * Mayberry Ed & Mrs B
 Meyer Irene
 Meyer John
 * O'Neill Jim (C)
 * O'Neill James
 * O'Neill Leslie
 Orth Archie
 Orth John
 Osborne Vivian (C)
 Ostrum H C (C)
 Overing Mary
 Owen Jack (C)
 Owen John
 Owen Jack
 Owen & Moore

P
 Palmer Cecile
 Palmer Betty
 Pardo Edmund
 Parker John
 Parker Salome
 Parker Marcella (C)
 Parker John
 Perkin Skellin
 Peterson Donald
 Pfannerroff George
 Pearson Will R
 Pearson John
 Penn Jack (C)
 Perkins H
 Perivall Mabel
 Peterson Wm
 Peterson John (C)
 Peyton Louise
 Phelps Edna
 Philp Elizabeth (C)
 Philp Margaret
 Phipps John
 Pique H & B
 Plummer Ed W
 Porter Elvira
 Powell & Hurlbut
 Powell H W
 Powell Mrs H W
 Powell Mrs H W

Powers Three
 Prosper Daily V
 Proctor Two (C)
 Q
 Quaker Todd (C)
 Quinn Ed
 Quinlan Ed
 Quinlan Fred
 Quinlrent Fred
 R
 Randolph June (C)
 Randow Bob
 Raymore Edythe
 Raymond Garnett
 Reavis Fred
 Reavis Ruth
 Rees Kathleen
 Reichen Artie
 Reid Miss A
 Regina
 Reind Neil (C)
 Ronald Neil
 Rosalind (C)
 Rosentz
 Ross Edwarrington
 Rhodes Alva (C)
 Rich Mrs A (C)
 Roberts Joe
 Roberts Donald
 Rogers
 Rogers Wilson (C)
 Rogers Alfred
 Rollins Mary (C)
 Romaine Don (C)
 Romaine Victor (C)
 Rooley Mrs (C)
 Rosano Rose (C)
 Rota Otto
 Tatsuta Tago (C)
 Taylor Mrs Mrs C
 Taylor Margaret
 Taylor Billy
 Taylor Mrs C W
 Taylor Mrs J
 Taylor Margaret
 Tebbitt Harry
 Temple Bob
 Tenness Bob
 Tennesson Babe
 Terry Walter (C)
 Terry Lambert
 Terrier Oliver
 Thomas
 Thoma Anna
 Thoma Mrs
 Thoma Mabel
 Three Gibbons (C)
 Thum Dore
 Thurston Alcide
 Tilmans Fred
 Todd (C)
 Todd Quentin
 Tomlinson
 Tong Lucy
 Tony
 Tracy Harriet
 Transfield Sis
 Treachell Jay
 Trower
 Trussell Velva (C)
 Trussell Mrs
 Tins Chester (C)
 Tupper Iyer
 Tuckey Mrs (C)
 Turner Mrs (C)
 Tyer & St Clair (C)

Rose Bert
Rosetta Piora
Ronell Mrs A
Rozella Marie
Rue Isabelle (C)
Rull & Mrs J
Russell R
Rutledge Bertrude
Ryan & Innes (C)

S
Sabina Vera
St Leon Gee
St Leon Saida
Salesbury Mike (C)
Salesbury Pauline
Samayons (C)
Santoli Rudolph (C)
Santoli Rudolph (C)
Sauls Mrs
Scain Miss Fannie
Schrumm Peggie
Schramm
Schumaker C
Scott Robert
Schwartz Caroline (C)
Selbert H R
Selig Mrs C
Selinski & Groyini (C)
Selinski & Groyini (C)
Shaman L
Shannon Violet
Shoebach Jack
Sheppard Jack
Sherwood Max
Shirley Margaret
Shirley Nan (C)
Shirley & Bernice
Shirley & Bernice
Simmons Ray
Simmonds Elvada
Slipson Grant (C)
Slipson Alice
Slipson Mary
Slipson Naa
Smiley Greta
Smiley Greta
Smith Edna
Smith & Austin
Smith Joe H
Smith Mrs L
Snyder Harry (C)
Snyder John
Southern Anna
Sparrow Harry
Speer Mrs
Speers Surorella (C)

T
Tardiff Maryon (C)
Valentine S & P
Vander Houliettes (C)
Van Arthur
Van Gee
Van Gie
Van Goid
Van Camp Jack
Van Cleve Harry
Van Goid
Vann
Venz Hazel
Vesp Duo
Vint
Vinty Miss M
Vinton Will

W
Walker Harlie (C)
Walker Esther
Walker Fred
Walters Elmer
Ward Millicent
Ward
Ward & Lyons
Warner Bobbie (C)
Warner Fred
Wart Lettie
Watson
Wayne Clarence (C)
Wayne Babe
Wellington Babe
Wellington Dave
Wellington Myron
West Harry
West Harry
White
Whipple & Huston
White Harry (C)
White
Whitfield Fred
Whitely Mrs L & A
Whitely Mrs L
Wildie Florence
Williams Constance (C)
Williams & Williams

[illegible]



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Best wishes for the
Merriest, Cheeriest,
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into your hearts all
the laughs that make
it a good old world.

Douglas Fairbanks



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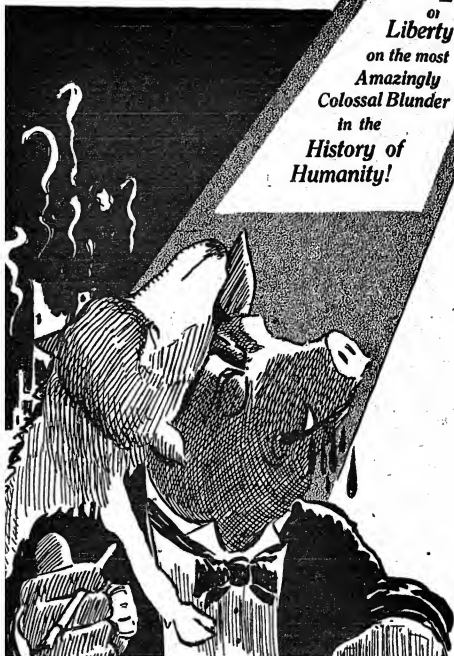
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BRENON PREDICTS TROUBLE

By HERBERT BRENON

In the first place, I am delighted in having been able to obtain for the star of my next series productions an artist like Marie Doro, who has such an enviable reputation for international success. Her screen record is unique, for while she has not been appearing in photodramas for nearly two years, there is, unquestionably, a constant demand for her pictures among exhibitors and patrons.

Coming back to America after several months' absence, with a fresh viewpoint, I am more than ever convinced there has been a steady lowering of the picture standards in this country in the last four years. This is due largely to the fact that there has been no foreign competition. Just at a time when the European producers were beginning to understand the needs of the American market, the war stopped all their activities. Competition is absolutely necessary to us in order that we may not grow careless, and indulge in the easiest way, in producing, repeating and rehearsing old ideas, and falling into ruts.

One of the most serious of these ruts has been the star situation. Now for producers to declare, as one does declare every now and then, that they can make pictures without stars, and that they have decided to cut out these high-priced artists as luxuries they cannot afford, is as reasonable as for a novelist to say that he is going to write a story without a central character. In every novel, every play, every painting, every form of art, the entire force and value is lent to the work by the central figure. The star merely represents this figure, and impersonates it. If the star is merely made to order, and without the ability to impersonate adequately the big figure of the drama, then the picture could be made much better without any star. It would be better to take some obscure player who had talent, and avoid any attempt to create a star.

But the real star makes herself, and is not made by spurious advertising. The producer does not make the star, and it is because so many attempts on the part of producers to create stars out of clay have failed dismally, that they, from time to time, declare that the star system is all wrong. This is the lesson which American producers do not seem to be able to learn. They merely decide that they must have so many releases each month, and each release must have a star, and so they "find" the number of stars they need. Until this ridiculous attitude is abandoned the star difficulty is always going to be acute.

Another point upon which American producers and distributors should make up their minds, is that the time has come for a more liberal attitude toward foreign made films. There is going to be a great renewal of activities immediately in England and France. These producers are going to avoid the mistakes that were made frequently in their activities before the war. They are going to enter the American market with productions having all the popular appeal of the American output. They expect an open market. They expect, all other things being equal, to have their films placed on an even footing with the American pictures.

If they do not receive this treatment, a very serious condition is going to arise. This has been discussed with me by several of the leading British producers. They have said over and over again, "The American producers will not let us into the American market." And they have added in no uncertain tones, that if this condition continues to prevail when they resume operations, restrictions will be placed upon American films in the European mar-

ket that will result in nothing short of a trade war, if not a lockout. They are anxious for reciprocity, but if they do not get it they are going to engage in reprisals.

Personally, I prefer to produce a few pictures in England at present, because I believe I will be able to introduce into the drama some elements of novelty of scene and other elements of art that are new to American audiences. The idea that it is impossible to

produce successfully in England on account of the fog, is preposterous. There are many, many sunny days in England, and for that matter, what do we do in New York? We send companies to Florida, Jamaica, California, New Orleans, and all over this huge continent. Did anyone who said good photography was impossible in England, meaning exterior photography, of course, ever stop to consider how much closer the incomparable Mediterranean coast, the south of France, and Spain, are to London, than California, or even Florida, are to New York? Then there is, picture-

esque Ireland, the rugged Scottish coast, Norway, and all those wonderful scenic stretches which will bring to the American screen beauties if not greater than those of American scenery, at least as great and certainly more attractive because unfamiliar.

I expect in the course of a week to close my arrangements for releasing the American rights to the productions in which Miss Doro will appear, whereupon I will leave immediately for England and begin work. I expect the first production to be ready for its American premiere by the end of March.

In June they saw
"Old Wives for New"

In July
"We Can't Have Everything"

In August
"Till I Come Back to You"

Now Comes
Cecil B. DeMille's
"THE SQUAW MAN"

An ADTCRAFT Picture

by Edwin Milton Royle,
Adapted for the Screen by Beulah Marie Dix

A modern version of Edwin Milton Royle's
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His Greatest Box Office Success,



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*I have the honor to announce a
series of productions to be made in
Europe starring*

Miss Marie Doro

*the first to be released in the
United States about the end of
March, 1919.*

Herbert Brenon

THE BEGINNING OF NOW

By JOSEPH F. LEE

Let us hark back to the days when one-reel and an "illustrated" constituted a show, the admission price to which was five cents. The picture theatre was a clothing store the week before. Box office takings of \$200 were boasted about and heralded as a record breaking day's receipts. Then a gradual change commenced. A group of men whom people now call far-fetched but who were for the most part called willful in those days formed the General Film Company Motion Picture Patents Company. These men are responsible for the program ideas. Theirs was the first film organization in existence. They created great excitement and were regarded as a grasping trust for charging from \$50 a week up to as high as \$200 for service—an outrageous amount."

They gave the exhibitors such pictures as "The Battle of Elderbrush Gulch," "Judith of Bethulia," directed by an unheard of director named D. W. Griffith; "One Round O'Brien," produced by Mack Sennett.

Then came the American Biograph Company, a name which stood for a great deal a few years ago. And a fellow named Lubin. He produced a film called "Personal" and one called "When the Earth Trembled"—a masterpiece in those days. And there was a one-reel feature called "A Trip to the Moon." There was also a man sometimes called the "Wizard of Electricity," who produced a brand of film bearing his name—the Edison film. He got out a one-reel special called "The Great Train Robbery," with a boy star called Yale Boss.

It is a question how this would fare with the censors of today. Some assert that a series of pictures produced by him and called "The Adventures of Mary," contained the germ of the present serial idea.

Kalem loomed big then with its "Manger to the Cross" and also some war films, including battle scenes containing but a handful of men, yet, at that time considered a stupendous achievement.

These are only some of the "evils" for which the old General was responsible. Then there was the Imp, with Mary Pickford and King Baggett. And there are those who remember when Kessal and Bauman hired Miller Brothers' entire well west show and made Bison Films. It was due to this influence that Mack Sennet and Charlie Chaplin were engaged for the Keystone Comedies; and when the General Film Company refused to sell William Fox any more films he made "Life's Shop Window," and a few

features costing a million dollars or more.

Not long ago a man descending in an elevator in the Godfrey Building was heard to mutter "Seventy-five dollars for a day's rental—and I can remember when I used to get a whole week's show for that amount." Passing a floor bearing a sign to the effect that there were the offices of the General Film Company he continued, "And to think of the kick I used to make over paying that company a miserable two-dollar bill for royalties in the good old days." He must have been one of the old exhibitors.

On the curb outside was great excitement. One exhibitor was saying that he would never believe that \$3,750 a week had been offered for "Shoulder Arms" with Chaplin. But he was soon convinced. For E. B. Brandt, the Brooklyn exhibitor, announced that it was he who had made the offer.

THE STRANGE WOMAN.

"The Strange Woman" is a production made by Fox and used as a vehicle for Gypsy Brockwell. It is an adaptation from the dramatic play of the same name by William J. Herritt, which was seen several seasons ago. A very successful film version has been made by J. Grubb Alexander.

The story of the picture is familiar to most theatergoers. The theme deals with the practicality of a sort of free love or temporary or trial marriage. Ines de Pierreford is an advanced young person who has spent most of her life on the Continent, imbibing the ideas of the most "emancipated" and evolving a few of her own. At this juncture she meets John Hemmingsway, an ambitious and rising young man who hails from a small town in Ohio, rejoicing in the name of Delphi. The two become engaged and Ines goes back with John to his home town. The results are amusing and make for a capital plot. Among these small-town ladies hideous Ines, smart in her Parisian frocks and worldly manners, and creates a furor. She is the subject of all conversations and the object of all thoughts. But as she begins to express her views she causes horror among the good women. When they find that she has written a book on free love they can stand no more and set out to boycott her and bring her to shame. John's mother, however, refuses to aid them, divining the real worth of the girl, and finally things work out to a normal and satisfactory conclusion. Aside from the excellent work of Miss Brockwell as Ines, a part which suits her admirably, the best part of the picture is the


work of the various types of women who make up the highly respectable society of Delphi. These different bits are remarkably realistic and amusing. William Scott as John Hemmingsway and Ruby Lafayette as his mother stand out. The picture is remarkably well put out, the direction good and the photography adequate.

WIFE OR COUNTRY.

Of 277 pictures apparently there is no end, and this one, produced by Trianglo, in which Harry Monty is starred, is just another. The scenario was written by Charles J. Wilson, with E. Mason Hopper as the director. The marital troubles of a supposedly brilliant woman who has a husband much younger than herself, blended with German propaganda, is the chief keynote of the plot which has been cunningly worked out. There are the usual good old melodramatic standbys—drink and the pretty stenographer. Gretchen Lederer takes the part of Gretchen Barker, the wife of Dale Barker (Mr. Monty).



Having to eat and to provide the necessities of life, Gretchen associates herself with agents of the German government. Before she realizes it, she is involved in their plans, and, at the height of the European war, finds herself an unwilling agent of the plotters from Wilhelmstrasse. She has pleaded with Dr. Stahl to release her from her activities, particularly as her husband has given up his law practice to aid his partner in eliminating enemy propaganda. And so the story goes on. The spies are nabbed, one shot, and the wife takes poison, leaving the hero to marry the stenographer.

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JESSE D. HAMPTON

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DIRECTED BY

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WILLIAM DESMOND

(CURRENT RELEASE)

"LIFE'S A FUNNY PROPOSITION"

By WILLIAM PARKER

DIRECTED BY

THOS. N. HEFFRON

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FILM EDITOR, CYRIL GARDNER—ART TITLES, D. D. HEWITT—PROPERTIES, M. J. MURCHISON

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DIRECTING PICTURES

By MAURICE TOURNEUR

Directing motion pictures is merely capturing life. There is no one set way of staging pictures. It is a realm in which there are no precedents. It is a very rare thing for any two human beings, even of the same temperament, to act alike under the same conditions. One has but to observe an excited mob at a thief chase or at a fire in a factory or dwelling that may mean tragedy to be convinced of this. Directors cannot be turned out by tutelage any more than can actors. The player is born. In the myriad ranks of everyday life there are countless geniuses that would win fame and fortune on the stage or in the studio if the powers they have were but developed. It is this latent capacity for drama that makes children in their pantalettes and frocks play house and weave romances and tragedies in their little worlds of make-believe that often startle listening grown-ups. It is this same quality that makes an audience artistically critical, enabling certain of its personal components to discover instantly flaws in character drawing, incident or feeling in the screened work of a director. Directing a picture presupposes the possession of dramatic instinct and artistic perception in the man entrusted with the transfer to the screen of the play of an author.

The author possesses the instinct else he couldn't have cohered in dramatic form the characters, scenes, incidents, situations, complications, suspense and other elements of which his play may be compounded. Like music, plays must address and stimulate the

emotions. An added quality of the play as against music is that it must engage the intellect as well as the feelings. If it isn't plausible, doesn't measure up to the intelligence standards of the observer or auditor, it is poor stuff. If it merely stabs at the emotions without comprising a definite and cumulative conception, gripping the attention despite the will or whim of the auditor, it might just as well at once be relegated to the playhouse for small children or morons. When an author has turned out a man's size concept in playmaking, instantly engaging in characters, with reasonable consideration of the desirability of contrast in types, and with a story that is heard by the heart and the brain, the director that gets the privilege of screening such a play has made another big stride toward his right to rank with efficient stagings of the mute drama.

Just as no two plays are alike, so, too, no two plays will respond to the same kind of treatment. There are no stereotyped laws that practiced men may lay down for students save those designed to conserve fidelity to life, truth and beauty. The human element is the mixture with which the director is ever dealing. And the human element is ever changing its complexions. What was true yesterday is often false tomorrow, and vice versa. The war changed almost all human values, just as other wars did before it.

It is for each of us who have selected the screen for our workshop to be observant of these changes, and to be faithful to such new truths as come to us. Even the most practiced of us must ever be at school. There isn't

an hour of a director's day that isn't fascinating with the magic of studying human character. If more of us would give more time to studying faces and the psychologies and impulses of people there would be fewer useless books.

The screen is not an endless white page upon which we may write or draw what characters we please. The screen's tools are limited. Cinematography is not a plastic art. If our theatrical forms were like those of the Chinese when days and even weeks may be devoted to the presentation of a single play, we might call our material elastic. But we must, within a limited number of feet of hypersensitive chemicals, crowd related scenes that in their entirety will animate and beautify the concepts of the author we are striving to adapt. Ours is a selective responsibility. We have not the space to picture all that the author might tell in words in a spoken drama or on the printed page. We must seize that part of the whole which within our limited space best approximates the spirit and action of the original concept. To effect this transfer faithfully we must endeavor to allow for the absence of the living bodies of the characters of our play. We must concede that without the warmth of pulsing vocal speech, or the magnetism of the living human spirit, our task is not an easy one. There is no greater address to the emotions than living bodies and animate speech where the story and situation introduce thoughts of fear, hope, love or sacrifice. We lack this vocal aid on the screen.

As directors we must aim deftly to create substitutes for these mediums. There is no set way to do this either. Our success or failure depend upon our particular genius at the moment of our consideration of the material

we would flash to screen form. And the measure of our successes or failures will depend upon the measure of our possession of dramatic instinct and our personal sympathy with the particular play we are directing.

The screen play has evolved a form of its own wholly apart from the manner of the spoken play, and all but wholly apart from the form of what might be termed the pantomime of the legitimate stage. The form is yet far from anything like its final. Yet it is leagues and leagues away from the infancy about which so many thoughtless critics lightly prate. It is possible to compress in five reels of one thousand feet each the dramatic spirit and color of any spoken drama of average length. It is possible to build up character so that it enlists our approval, pity, admiration, resentment or hate. It is possible within the limits of a screen play of five reels to seize interest at the outset and hold it in suspense during the entire unspooling. It is possible to hold the attention of a screen audience during an entire reel with a single situation, though such a course would mar the symmetry of one's play as a whole.


The little boy who, after several years' attendance at the movies, was one night taken by his father to a staged play—Stevenson's "Treasure Island"—a marvel of high adventure in strange places across strange seas, even in its stage form—summed up for me the crux of difference between the spoken and the screened drama in what he said after the curtain had fallen on the last act.

"Well," said the pater, "now, Bobbie, that you've seen your first spoken play on the regular stage; after all the many plays you've seen at the movies, what do you think of it?"

"The people stayed too long at the same place!"



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— OF —

**"BELGIUM, THE KINGDOM
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as conclusive proof for the Peace Table of what the Kaiser
did to Belgium—

HER SUFFERINGS—

HER SORROWS

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It is the psychological screen version the people want to see. It has been shown at the Auditorium in Chicago, Ill., and the Brooklyn Institute of Arts and Sciences to over 45,000 people at admission prices from \$1 to \$5.

"EXHIBITORS' TRADE REVIEW"

"The feeling of the people of America when Belgium is mentioned is one of pity; but this picture will show them another side and bring out strongly the honor that is due this kingdom which fought so valiantly against such great odds."

"MOTION PICTURE NEWS"

"'Belgium, the Kingdom of Grief' is a living proof of Caesar's classic statement: 'Among all the Gauls, the bravest are the Belgians.'"

"CHICAGO TRIBUNE"

"The members of the committee who saw 'Belgium, the Kingdom of Grief' when it was given for the censor say that it is the most remarkable foreign film ever brought to this country and that it will bring a tear to the eye of everyone who is interested in stricken little Belgium."

"MOVING PICTURE WORLD"

"So interesting is this picture we believe it can be exhibited without any fear of losing an audience."

"CHICAGO HERALD"

"If you have not seen 'Belgium, the Kingdom of Grief,' you don't know anything about the Germans even if you are one yourself. The first showing of the film was made last night at the Auditorium to a crowded house of the most fashionable folk of Chicago, who were all keen to see this film which the Germans have tried to suppress, but which will always be preserved in the Royal Museum of Brussels, as testimony of what the little country has suffered."

als, as testimony of what the little country has suffered."

"EXHIBITORS' TRADE REVIEW"

"One of the striking features that pleased the audience was the fact that there were many scenes where King Albert, King George, Joffre, Kaiser, Crown Prince, Kitchener and other notables appeared in person, making it much more interesting than the stage representatives so often seen."

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Director Founded 1924 OFFICE
CHARLES D. ATKINS Department of Education Academy of Music

November 5, 1918.

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The members of the Institute appreciated the opportunity of viewing your great film picture entitled, "Belgium, the Kingdom of Grief." Every chair in our Hall, seating about 2,400, was filled and many were unable to secure admission.

The Picture is an interesting and vivid portrayal of the History of Belgium and of her period of devastation and suffering.

In the course of the hour and three-quarters that the Picture was on the screen I saw no one leave the Hall, a striking tribute to the interest aroused.

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Holiday Greetings

TO every Triangle Exhibitor we wish a Merry Christmas.

To the boys overseas and to those who have returned victoriously to the Land of the Free, we offer our thanks, a hearty hand-shake and holiday greetings. To the foresight of Nations in overcoming conflicting prejudices, to their harmony and efficiency in working together, we owe the rapidity of a sure victory and the joy of peace for Christmas, 1918.

Thus the blessings of Democracy shall be awarded to every human Nation on the face of this Earth.

Do the problems of a peace time industry compare to the problems of Nations at War?

Certainly the motion picture industry will continue to progress and enjoy a new prosperity in these days of peace.

Realizing that our interests are one, to entertain a Nation of peaceful individuals, the producers, distributors and exhibitors will solve problems, overcome obstacles and work together with new enthusiasm for the certain prosperity of our mutual pursuit.

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The Strand

THE DRIFTERS.

Burke Marsden.....J. Warren Kerrigan
Evan Mears.....William Conklin
Hugh MacLaren.....Charles Fox
The Girl.....Lola Wilson
Pat Gerry.....Walter Perry

In this new Hocking-Hess production, a private view of J. Warren Kerrigan takes advantage of the opportunity to show his talents. He is used in good J. Warren's pleasant countenance, suave manner of handling tight situations and his display of reverential spirit go far toward making the picture an assured success.

The drifting story of Alaska outside life, interwoven with love, trickery and a roving-squad episode, will appeal the appeal of the most rabid fan. Photographer Charles Stumar and Director J. D. Hampton have made good use of Kenneth B. Clark's interesting tale. Stumar's photography is a splendid piece of work. His camera takes you over scenes of snow-covered mountains and paths, along steep hills and then into a cabin that takes the chill out of your body. He didn't miss a thing.

Three men of different antecedents and different tastes occupy a small cabin during the winter in the snowbound regions of Alaska. Marsden admits he came there to forget. Hugh MacLaren seeks honestly won gold. The mystery is why Evan Mears is there. Mears, you are informed in the first reel, is jealous of Marsden's secret cache of brandy, in which he seeks freedom from memory. Hugh and Evan hate each other.

William Conklin, as Mears, is an accomplished screen player. One night, while relating how Pat Gerry became a broken and demoralized derelict, the tale is interrupted by a weird cry out of the night. It is a girl whom a great sorrow has robbed of her mind, and a greater purpose has carried her mindless body through the winter snows.

Mears recognizes her, but knows she is silent because she knows her memory is gone. The man takes turns in watching her. Marsden and Hugh try to bring back the trust to her, and even Mears, driven by curiosity to test his security, takes her if she has ever seen him before. Her reply is reassuring.

The girl deplores Marsden's weakness for liquor. One day he tells her that he neglected his mother and their fortune for a woman who cared only for his money. While he was playing in Europe a dishonest lawyer cheated his mother out of their money, and the shock killed her. The lawyer fled after sending his secretary to jail for the crime.

This story stirs the girl's memory. Marsden drinks his last drink and is in a drunken stupor when the girl appeals to him to save her from Mears, whom her half-awakened memory recognizes as the man who asked "the full penalty of the law" for her innocent brother.

Mears escapes and is followed by Marsden, Hugh and the girl into the crowd of civilization. He huffs and sighs to save himself, but when Marsden demonstrates the unshakable story about the Indian method of torture used on poor old Gerry, Mears agrees that a prison term would seem sweet. He signs a confession that frees the girl's brother. Mears is the man who robbed Marsden's mother of her fortune. Believing the girl in love with Hugh, Marsden goes back to Alaska. But the girl has a mind of her own, and she and her brother go to the little cabin and the past is wiped out for the drifter who sought to forget.

THE MIDNIGHT PATROL.

Patrolman Terence Shannon.....Thurston Hall
Patsy O'Connell.....Rosemary Theby
Wu Feag.....Kino
Jim Murdoch.....Charles French
Mikale.....Marjorie Bennett
Officer Michael O'Connell.....Harold Holland
"Ching" Ross.....William Musgrave
Sing Bok.....Yamanatto
Serg. Joe Duncan.....Harold Johnstone

Thus, once has put over another picture success, one that will be talked about for some time to come. In "The Midnight Patrol" he gives the policeman an opportunity to show the public what he has done and what he can do in the future. It is replete with sensational moments, filled with genuine thrills, and capped by a wholesome love story.

Two new Oriental actors of rare dramatic ability are brought to light in this, the latest Select Pictures' attraction. They are Kino and Yamanatto, who play the wily Wu Feag and his fire-breathing crime, Sing Bok. "The Midnight Patrol" is an unusually vivid and realistic story of police and Chinese life in one of the large western cities. The picture was directed by Irvin V. Willat. The excellent photography is by Dwight Warren. The story is by Julius Josephson and Denison Clift.

The Los Angeles police department figure prominently. The action takes place in the Chinese quarter of that city. Most notable among the scenes is one near the close when the Flying Squadron of the Los Angeles police raid the underground den of Wu Feag, a notorious opium dealer, who is holding a young girl prisoner.

As Patrolman Shannon, Sergeant Shannon and later Chief Shannon, Thurston Hall has a role that calls for excellent acting, and he makes the most of it. In one scene, Hall, as a young policeman, runs the risk of being thrown into a pit filled with live rats. The rats were very much alive. Shannon gets away with apparent ease. His action work draws the attention of those who love for each the splendidly played by Rosemary Theby, and in the end they discover that there for each other. Marjorie Bennett, little sister of Eald Bennett, is also seen.

As "Ching" Ross, boy friend and all around bad man, William Musgrave handles the part ably.

THE POOR RICH MAN.

An amusing comedy with plenty of pep, in which Francis X. Bushman and Beverly Bayne are starred: "It is a Metro production in five reels.

Elaborate settings and unusually fine photography enhance the value of the picture as a feature. The stars are seen in characters which suit them, and they play their parts admirably. Miss Bayne is particularly well cast as Arizona Brown, the daughter of "Peeco" Bill Brown (William Frederic), a wealthy ranch owner who comes to visit New York. Mr. Bushman is the poor rich man, Yastyno Carter, a young man with unlimited money, with a private gymnasium adjoining his bedroom, and who pays high salaries to trainers to keep his muscles fit, but who absolutely refuses to work, to the despair of his father.

Carter, Sr., considers his son a "waster of the worst variety" and is at his wit's end to devise some scheme whereby his offspring can be made to work. Finally, with the aid of the family lawyer, they concoct a hunting trip, from which the latter returns with the report to Van that his father has been killed by an accident. According to the will the property is to be held in trust for six months. Yastyno being given the use during that time of a suburban home and five acres of ground. If he succeeds in earning his living at the end of six months he will inherit the property; otherwise everything goes to his cousin, Teddy Carter (Stuart Holmes), and Van will receive only an annuity.

Young Carter turns the house into a high-priced summer hotel. From then on there is among "Tommy" in which the stars share about equal. Mr. Bushman extracts unlimited fun out of the role of hotel manager who

has a kitchen strike to contend with and an irate woman guest who "loses" a valuable necklace and insists that all the guests be searched on the spot.

The strike and loss of jewelry are put-up jobs by Teddy Carter, the cousin, who hopes by the failure of the hotel he will become heir to the family wealth. Mr. Holmes is a weak-kneed sort of villain and is ably assisted by Miss Crute (Edith Trenton) as his companion, who is also after the Carter millions and is in love with Teddy, as long as she thinks he has a chance of winning out against his cousin.

The action is fast and the story breezy enough. The stars have been surrounded with an admirable company and the production put on in unusually fine style. There are many picturesque locations, and the interiors convey the idea they are real and not studio settings.

Yes! "Another War Picture!"

A picture you will be mighty proud to book, *Mr. Exhibitor.*

"The Battle OF Chateau Thierry"

A living memorial to American valor.
The eye-witness to the indomitable courage of those to whom VICTORY is due:—

THE AMERICAN AND ALLIED SOLDIERS

Written and Compiled by
PAUL CAPELLANI

in Collaboration with Military Experts
Photographed by the Cinematographic Division
of the French Army

Communicate with:—
E. RATISSBONNE

Delegate of the Cinematographic Division of the French Army
729 7th Avenue, New York City
Bryant 1874

FRANCE AND PICTURES

Although France didn't turn a crank during the long period of the war, yet with the known volatility and resiliency of that nation, already when the sounds of the guns are scarcely stilled, the picture business of the country, with Paris the center, is already organized and well on the way to supply the world with all the French films it wants. It is prepared to supply the most remote and most obscure corners of Europe, Scandinavia, Bulgaria, everywhere, in fact, except Germany which it is thought will be ostracized for some time to come. Relations have also been established with Australia.

The positions of France and Italy in the manufacture and production of films before the war is too well known to discuss, and equally well known is the fact that after hostilities commenced their output ceased. The only two formidable competitors of the United States, they left the field clear and open for this country for the entire period of the war. What has happened here since then is a matter of history. It is a significant fact that the really golden age of American films dates from 1914—the year the war started. It was just before that that we marveled at "Cabiria" and "Quo Vadis," both Italian-made pictures. It is doubtful if pictures from either France or Italy will command such attention here again, at least not for some time. Since the achievements of Lumiere, through the triumphs of Gaumont and Pathe, France stood in the front line. Our greatest supremacy started after the war with the strides made by Famous Players. Our late entrance into the war and our remoteness have enabled us to maintain this advantage.

Henri Diamant Berger, director and editor-in-chief of Le Film, the largest film publication in France, has recently been in New York, sent here on a mission by the French government to ascertain just how greatly we have progressed and to see if there is any market here for French films. At a meeting held by the Associated Motion Picture Advertisers at which Mr. Berger was a guest he said several things of interest to the picture industry and which revealed the conditions in France and their attitude toward us. Mr. Berger made no secret of the fact that the competition from French manufacturers would be as keen as they could make it, but he added that it would be a clean and healthy competition and one that could result only in mutual improvement. He assured his hosts of his editorial co-operation in publicizing American films in France, conceding at the same time our supremacy at the present moment.

"American films will receive a royal welcome in France," he said, "if for no other reason than that they are American; for everything that is American will be received royally over there. But your productions now represent the accumulation of four years and naturally will be sent to France in such abundance that there will probably be some difficulty in pushing them all at the same time. Those that are good will receive the favor they merit. Every picture is first shown to the

public on Friday of each week and has become a custom. The pictures are then reviewed by the press and keenly followed by the public."

Mr. Berger will return to the United States in February and will bring with him a report on the manner in which the first of the American films that were sent there since the cessation of hostilities were received in France.

It may be added that arrangements are being made to carry on the European distribution with Paris as the center instead of London, which was the head of the industry before the war. The reasons for the coming supremacy of Paris among European cities are too apparent to require explanation.

PICTURE DEATHS.

Lionel Bradshaw, until recently with Universal, died of influenza at Los Angeles last week.

FARNUM'S AGREEMENT.

The contract under which William Farnum is now working for the Fox expires Dec. 31.

He has signed a new agreement with Fox for a term of years, whereby he is to be starred in a series of special productions, receiving a salary and a percentage of profits that should net him one of the largest incomes of the film satellites.

Mr. Farnum is guaranteed 38 weeks work each year.



GABY DESLYS

in a special feature directed by one of the world's greatest photoplay directors, Louis Mercanton.

INFATUATION

An enthralling story by Marcel L'Herbier, superbly acted with Harry Pilcer and Missignoret in the cast. "He lifted her from the very gutter; gave her fame, fortune and love; yet through a conscienceless infatuation she was willing to put him where she once had been."

Six Parts, Released Dec. 1

Produced by Eclipse Film Co.

PATHE
THEATRE

COAST PICTURE NEWS

By GUY PRICE.

Los Angeles, Dec. 20.
Louise Lovely is planning to go to Europe to make pictures. There is talk of local capital backing her.

Franklyn Farnum goes east soon to return to the "legit" stage.

Rex Beach and wife are here. The author will supervise the staging of his latest story by Goldwyn. Reginald Barker is to direct the film.

Joseph Kilgour has arrived in the picture colony.

Mack Bennett has again taken over the Sunset-Victory Theatre, a Broadway house. Edward Holland is reinstated as manager.

Jack Horvick, China's former publicity man, is passing the smokes. It's a boy.

Harry Caulfield is back from Portland, whither he went on a film deal.

Mrs. Charlie Chaplin is billed here in type twice the size of her husband's name.

Jack Cunningham has fully recovered from the flu. Guess it was the ride in Frank Keenan's enclosed car and the salary the star promised to give him for writing exclusively for him more than medicine that cured the writer.

Bert Lytell is back on the coast, and has started a new Metro picture.

Winter Hall has gone over to Metro.

Col. W. N. Selig has arrived in Los Angeles and has re-established private office on Mission road.

Joseph McNamara, of New York, will support Frank Keenan when the star begins producing "on his own."

John C. Gerlach, a picture operator, was convicted of arson in connection with the trial of the Omar Theatre. The action was brought by an insurance company.

Clarke Irvine has returned, but will not re-establish his film weekly, the Motion Picture Times. Times are too hard, he explains.

A luncheon, at which the press was invited, was given Maxwell Karger, who recently returned from New York. He is director-general for Metro.

Jack Pickford, now here, will start a production shortly for the First National.

Rudolph Kopp, former leader at Graumann's, has been paroled by the federal authorities. He was interned because of pro-German utterances. He is an Austrian.

Mary Charleson, the new Mrs. Henry Walthall, will support her husband in his first production for the National Film Company of America.

Blanche Sweet has left for New York, ostensibly to purchase new gowns.

Noll Shipman has recovered from the "flu."

The Infamous put a bad crimp in the Rollin studio. Bobo Daniels and Harry Pollard and four or five of the smaller fry were stricken and it was necessary to shut down the plant temporarily.

Earl Williams and wife have returned from Catalina, whither they went to complete their honeymoon.

Thomas G. Cockings has sued Universal for damages as a result of alleged injuries while working at that studio. Cockings claims he was attacked by an orang outang and badly bitten.

Mrs. Edwin A. Clark, a professional, is reported here as penniless and in need of help. The matter has been referred to the Actors' Fund committee.

Mrs. W. D. Reed, wife of the Mason treasurer, has recovered from a serious attack of pneumonia, superinduced by "flu."

Ray Allison, formerly house manager of the Victory, is now managing the Langhills, Long Beach.

Mort Nathan has gone in for song-writing. He's had one published, too; so give him credit, boys.

Chester Withers has left for New York.

Ray Hastings has been engaged as organist at the new California.

Work is to be rushed on Pantages' big new theatre. Ground will be broken within three weeks.

The Stage Woman's War Relief, local chapter, has been reorganized. The members will take a bungalow, to be fitted into a clubhouse.

Robert M. Yost, Jr., is handling the Kiegmans' publicity.

After all, Jack Oberie, son of Florence Oberie, is not dead. Word from France states that he is seriously wounded, but has a chance to recover.

Jack Kipper, a local man, will manage Kotb and Dill this season. Kipper has left for San Francisco to take over the team's affairs.

INCORPORATIONS.

Selznick Picture Corp., Manhattan, \$12,000; S. L. Graecon, G. E. Tierney, J. B. Longstreet, 129 Wadsworth avenue, New York.

Arthur B. Reeve and John W. Grey, Inc., Manhattan, pictures, \$10,000; A. H. Small, J. W. Gray, A. B. Reeve, 116 West 30th street, Manhattan.

Resdale Film Corp., Manhattan, \$30,000; H. S. Bechelder, J. Reitman, J. F. Kierman, 240 West 41st street, New York.

DISSOLUTIONS.

Dyreda Art Film Corp., Manhattan.

KENNEDY AFTER RECORD.

Aubrey Kennedy left town last week for San Antonio to do a serial. Kennedy is after a record and he expects to turn out a 33-reel serial inside of 16 weeks. He has made a wager with the backers of the proposition that he will turn the trick in the time given him.

C. O. D. Cut Off for Exhibitors.

Hereafter no more films can be shipped by exhibitors to manufacturers, distributors or exchanges by parcel post "Collect on Delivery." This is the decree from the Post-Office Department in Washington.

Such shipments are permissible, however, as insured mail or if sealed by first class registered mail only.

Manufacturers, distributors and exchanges may send pictures "C. O. D." through the mails, but exhibitors cannot.

SUIT ATTACHMENTS.

As a result of the suit instituted against the Selig Polyscope Co., by David Klein, an attorney, writs of attachment have been levied on properties operated by the General Film Co., the Robertson-Cole Co., the Film Market, Inc., and J. Priest, president of the latter corporation. The properties and persons mentioned are alleged to be in the employ, or subsidiaries, of the Selig corporation. Selig, being a Chicago corporation, cannot be attached, being without the limits of this state, and in a legal sense is "foreign." No answers have been filed to date.

The action arises out of the claims of Seabury, Massey & Lowe, former attorneys for Selig, alleging that their client still owes them various sums for legal services rendered. The plaintiffs assigned their suit to David Klein, who is also an attorney. Fluegelman & Trosk are acting for the assignee.

If You Don't Like Louis Bennison You Are Not Human

THE NEW YORK TIMES says this through its critic—among words indeed for a great conservative newspaper.

An actor's scrapbook usually reveals his real personality; you can read what authoritative critics have said of him and accurately foretell his future success.

Every able, reputable critic in the larger cities of the country has unfeignedly praised Louis Bennison and predicted his future as a screen favorite. In

Betzwood Film Company's
presentation of
**LOUIS
BENNISON**
in
Oh, Johnny!

By Wilson Bayley Directed by Ira M. Lowry

you will see the critical predictions begin to come true. This is the first of six Louis Bennison Star Series productions to be released exclusively through the Goldwyn organization.

Exhibitors in every Goldwyn branch zone have been invited to trade showings to "meet Louis Bennison." The immediate results of these showings have been a heavy volume of signed contracts.

We are now awaiting your contract for another winning star.

GOLDWYN DISTRIBUTING CORPORATION

DAVID L. GORDON President
16 East 42nd Street New York City



NEWS OF THE FILM WORLD

Elsie Hammerstein has been engaged by Famous Players under contract.

Florence Kraft has been engaged for a new picture with Norma Talmadge.

Elsie Ferguson has just finished her last Artcraft picture, "The Marriage Price."

"The Old Homestead" is going to be a Famous re-issue.

"Under the Top," with Fred Stone, will be released by Artcraft Jan. 22.

June Caprice, formerly with Fox, starts a new picture January 25. She is in Boston testing.

Jack Blystone, for a number of years with L-Ko comedies, has resigned to become a member of Henry Lehrman's staff of directors.

Vitaphone will produce a series of pictures use in the schools for the deaf and dumb.

to be used for the instruction in lip-reading, for Famous Players under contract.

Hal Reid, father of Wallace Reid, has been engaged by Universal as a special "idea man." Mr. Reid was formerly scenario writer for Vitaphone.

Dorothy Green, the vamp, who posed for the World, International and Fox interests, will leave for California in a few days, to do a picture for a new concern.

Rosemary Thibby will have an important part in the forthcoming picture, "Peggy Does Her Darning," in which May Allison will be starred.

Nazimova will make six pictures during the coming year. These will constitute her entire work for that period, as she will not appear upon the dramatic stage until they are finished.

The Gaumont Company, after more than a year's absence from the manufacturing field, is active again, having recently completed a

big allegorical film that Edwin Middleton directed.

Bert Lytal, lately returned from the officers' training camp at Waco, Tex., has returned to work at the Metro studios. His next picture has not yet been named.

George Plateau, now playing in "The Crowded Hour," is making a picture at Fort Lee, under the direction of the French High Commission. It will be used as a plea for help in French reconstruction work.

"Out of the Shadow," in which Pauline Frederick plays the stellar role, is an adaptation of "The Shadow of the Rope," a novel by E. W. Hornum, author of "Raffles." It will be released next month.

"The Divorcee" is the title decided upon for Ethel Barrymore's picturization of "Lady Frederick." The latter is the dramatic production in which she appeared several seasons ago.

C. A. (Doc) Willis and brother, Irvin Willis, have gone to Deland, Fla. to spend the holidays with their mother, Mrs. Agnes

Willis. They expect to be back in New about Jan. 15.

Ben Wilson's town. Ben dropped a letter part of last week and brought with him the completed five-act scene has been directed on the film. The film free-lance the film on his present trip.

Coming from Boston last Wednesday Hiram Abrams was unable to secure a berth. In the morning he stepped on his upper lip and fell six feet to the covey bruising himself.

"The Unpardonable Sin," which i Blanche Sweet has to the screen. The absence of more than a year, will be changed, for the picture, when released will be brought on to New York.

The title, "A Scrap of Paper," first of a play by A. H. Woods, just about as the had decided upon it for a film, will be changed, for the picture, when released avoid confusion in the future. The o will be made at Woods' suggestion, it is

Charles Mushkin is manager of Fox Francisco exchange, having been transferred from Denver, replacing George Mann, who turned new duties in connection with the argument of the Rialto, Frisco, Leona Quill, a Fox exchange, is now head of the ver exchange.

The B. B. Feature Corporation has been incorporated in Arizona to produce all Bessie Barriscale features. Howard Hie her director, is president of the new corporation and J. L. Frothingham, of this of treasurer. The W. W. Robinson Corp release the features through Pathé.

Anniversary week at Leo's 11th (pictures), which ended Saturday, was biggest in its history, financially as scores of picture exhibitors and comedies helped the receipts to go over the top, resulting during the week one or two of high-salaried artists appeared on the to do a turn.

"All of a Sudden, Norma," the first of Bessie Barriscale pictures to be made to tribute via the Robertson-Cole show, was released Jan. 5. The Barriscale subject all ascribed the B-B Features, with husband, Howard Hie, handling it rection. Seven more Barriscales will be during the ensuing year.

Sydney Cohen, president of the New State League of Motion Exhibitors, now four large picture houses in New York last week he purchased the Tremont, at street and Webster avenue, Bronx, which more than 1,000. The three others at Empire and Madison Square, also in Bronx, and the North Star, at Fifth and 106th street.

John M. Blackwood has been appointed general scenario editor of the westerns for the Robertson-Cole show. Blackwood to pass on all scenarios and when such acts are finished in California he will pass on them before shipping them. Blackwood was at one time manager of Betanuco, Los Angeles, and for a time was needed with the Thomas H. Ince script department.

Harold Lockwood left \$15,000. It was closed, when the will was filed in Surrogate's Court. There are two of \$10,000 each and \$25,000 in real property. The policies are made out to his mother to his ten-year-old son. The \$25,000 is divided between mother, son and Glad Lela, a Los Angeles friend of the de Metro star. Anna Lockwood, his former from whom he was separated, was not named. It is said she will not contest the

Jewell Carman is making new picture and they are said to neither embrace at engagements under the Fox nor Fox Koney plans. Miss Carman has several but it was understood that she was for some sort of schedule from the N office. As far as known, Koney, who been inactive in so far as studio film making concerned, is returning to the manufacture pictures some time in February. Miss man may start work then; meanwhile resting and waiting.

Some quick changes among the big picture have been recorded. James Kir has been engaged to direct the first of Jack Pickford subjects for the First National while Marshall Neilan, who has been directed the Blanche Sweet pictures, is handling part of the Mary Pickford subjects to P. N. Henry Kolker is scheduled to direct newest Nazimova subject. Allan Dwan several directing jobs and several reports. Dwan, understood to be under trust to Henry Garson for the Clara Ki Young photographs, is also to direct the Louise Glaum series, according to a late statement. Richard Stanton has been asked to handle the next William Farnham subject.

"Race" Film in New York. Arrangements have been made bringing into a New York City around the first of the year "The I of a Race," which opened at Blackstone, Chicago, Dec. 1.

GOLDWYN PICTURES

GOLDWYN: A Great Name Built Solid During the Worst Crisis In the History of the World - - -

THE Goldwyn organization is two years old. It was conceived and launched in the middle of the world war when it required courage to tempt the fates by seeking to build a new worldwide mechanism. Today it is powerful and constantly expanding its reach into the world's far places.

The industry at large is puzzled by the growth and increasing importance of Goldwyn. But no customer of Goldwyn—domestic or foreign—or no internal factor in Goldwyn itself is puzzled for a moment over the success of the name and the organization.

Goldwyn has achieved the expected; has done what it set out to do; and intends in the future to achieve its present objectives. We have built soundly and cleanly. Within the organization there have been ideals and men with ideals to execute them. We have had the vision to see beyond a week, a month or a year and to discern the shifting currents in an industry where the tides turn quickly.

This is a clean nation whose people, no matter how fickle they may seem at times, like and demand the better things. Time and again in two years we could have catered to tastes of the moment and been rated shrewd and successful for doing so. But we have preferred to shoot straight at the mark, to build cumulative confidence on the firm, sound bases of integrity and quality.

Such a policy must be founded upon patience; upon willingness to work and wait. Goldwyn has proved rather than professed its friendship and serviceability to the exhibitors of the country. We have been from the start an independent organization, seeking friends but shunning alliances of all kinds that would hamper or restrict our freedom.

We have been untouched by the changes in the industry; have defied or escaped the predictions and forecasts. We have avoided bluster and sought to create a feeling of dependability in the minds of those we serve and desire to serve. And we feel that we have the finest group of stars associated with any one company name in the industry and that we are making, dramatically and technically, the best pictures available in the entire market. More than 6,000 individual exhibitor-customers give added strength to our belief.

GOLDWYN PICTURES CORPORATION

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

ARIET

WHAT WILL THE FINISH BE?

That the business is drifting without much direction into any one particular channel is apparent and agreed to by all.

Not since the fight of the independent picture producers against the Patents Company ten years ago first appeared to assume the proportions of a menace has the industry been in such a chaotic condition. For the first time since those eventful days no one unit in the industry seems so strong that it can withstand the rushing tides of opinion, contention and dissension that are now revealing themselves throughout the trade.

It is obvious that the strongly entrenched interests in the business are girding themselves for such an industrial struggle as has occurred before in other industries but never before in the films. The one vital phase of the impending struggle is the contest for control of the business between producing companies and exhibitors. That long, silent battle which has proceeded for perhaps five years between these two factors always masked by all the camouflage of commercial warfare is now baring itself for the final decision.

There are numerous rumors floating through the trade regarding the preparations of the stronger producing and distributing companies for such an issue. Talk of mergers, reciprocal booking arrangements, a more arbitrary attitude toward exhibitors, may mean anything or it may mean nothing.

The motion picture industry is now big enough for a huge internal, industrial fight, and from all indications the ring is being cleared.

Five years ago, when the first feature program appeared, with the implied, or stated, compulsion on the part of the exhibitor to play an entire series of pictures in sequence, a condition was created which was inevitably to lead to a situation where exhibitors and producers would be forced to compete for the controlling power in the industry. Only wise foresight at this time and a perfectly equitable plan of mutual justice to exhibitor and producer can now save the industry from the most ruinous competitive fight in which it has ever engaged, and it appears that the conflicting rivalry among the established companies would prevent such a result unless a strong neutral influence is brought to bear upon the situation.

There is no disputing that the exhibitor strongly favors the policy of open program selling, where he is allowed to freely select such subjects as are considered by him the most desirable for his clientele. He does not want to be "sewed up for service" if that may be prevented.

The distributing concern that recog-

nizes this immediately stands in the favor with the exhibitors. The distributor that says: "Here are the pictures. Take what you please. If we turn out a bad one and you turn it down, we won't complain," is the distributor that will become a force because that distributor will have the exhibitor behind him, especially if the liberal policy carries with it recognized drawing cards in the form of star names. The exhibitor may know or expect that the price for this kind of service will be a little high, but he prefers that rather than to be tied down to a service that says instead, "You take what you get and like it."

For the distributor of the liberal policy figures that with the slightly increased cost for the open door policy will repay what losses may be incurred through the inevitable bad picture that must come now and then to every manufacturer who steadily grinds them out.

The open door policy may prevail and become permanent, if—and it is the ifs of the film business that will very shortly determine the future of it, whether it is to be a competitive fight for business or a combination to sew up the business which would again include the exhibitor.

Meantime the stars of the film business are the biggest money makers in it. Everybody pays the stars, from the exhibitor to the paying public, that supports the film industry—they pay to the manufacturer, whether the manufacturer is in the shape of a distributing agency or the star, him or herself. For the film business is making a business man or business woman out of the stars, besides making them stars. The antidote, counter-effect for the cause may be talked of and about, doped out and laid out, framed up and turned down, accepted or rejected—whatever the scheme or plan to offset the "star" of pictures, there is nothing with, under, above or about the picture business that can sidestep its biggest and most important asset, of the actor, actress and the screen-personality.

And the industry notwithstanding all that may be understood of and about it by the leading lights or executives of pictures is drifting, where, no one knows, and the millions invested from studio to theater are drifting along. There must be a finish—there is too much money involved.

U. TAKES JAS. J.

James J. Corbett has engaged to appear before the camera and leaves for the coast Dec. 30. His contract is for a year with Universal to make a serial.

It will be Corbett's first appearance in pictures outside of being filmed in several fistie encounters in the ring.

STEWART BECOMES GEN. MGR.

Charles G. Stewart, who has been managing the Rialto and Rivoli, New York, since the houses have been opened, resigned last week. He will take up the duties of general manager of the Octagon Film Corporation, which will handle all of the B. A. Rolfe productions. His offices will be located at 18 East 41st street, and the initial release will be the Houdini serial, "The Master Mystery." Stewart will immediately start on a tour of the country in the interests of the firm's productions.

Prior to associating himself with the film business he was manager of the Princess and from there went to the Knickerbocker when the Triangle had the house under S. L. Rothapel's direction.

Mr. Stewart supervised the reconstruction job at the Rialto and has been with that house ever since. When the Rivoli opened that theatre was added to his managerial string, and both were under his direction, with the assistance of two house managers at each institution.

VICTORIA COS. IN NAME SUIT.

Lowell, Mass., Dec. 23. A bill in equity has been filed in the Superior Court by the Victoria Theatre Co., of Lawrence, against the Victoria Co., also of the same city.

The bill recites that the plaintiff is a corporation and carried on a general theatrical business in Lawrence until July, 1918, when its lease expired and it ceased to do business at the old stand, that the good will and reputation of the plaintiff is a valuable asset, but the defendant by adopting a name so similar has infringed on plaintiff's rights and caused great damage to the plaintiff's patronage.

The case will be tried Jan. 8.

SELIG ARRANGING TO PRODUCE.

Los Angeles, Dec. 23. Wm. Selig is here making big plans for producing at the West Coast studio.

ELTINGE'S HAS MUSSY WEEK.

Los Angeles, Dec. 23. Julian Eltinge had a bad week. His chauffeur ran into another automobile and cost him \$200. Then he was sued by a neighbor, who charged Eltinge's bulldog bit him, after which he was sued by a woman who claimed commission.

And all the time he was undergoing troubles that accompany the rehearsals of a new act.

Contracts Florence Reed for 2 Years. Joseph Sheer, of the U. S. Amusement Corp., has placed Florence Reed under a two years' contract for pictures and is at present negotiating with one of the large releasing concerns for their distribution.

PLAYS' RIGHTS FOR SCREEN.

Maurice Tournure has obtained the screen rights to "The White Heather," paying \$12,000 for the privilege of placing this Drury Lane (London) melodrama on the American screen.

Tournure also bought "The Best of Friends" produced at the Drury Lane theatre. The purchase price was also \$12,000.

"Good Gracious, Annabelle" and "The Rescuing Angel" taken by the Famous Players-Lasky Co., the former getting \$3,500 and the latter \$6,500 for screen release; each play for Billie Burke.

"The Hollow of Her Hand" (George Barr McCutcheon) goes to Select for \$4,500, with Alice Brady as the star, this picture to mark Miss Brady's return to the screen.

George Jordan, of Saenger & Jordan, has also engaged to deliver "What's Your Husband Doing?" to Thomas Ince for \$4,500. He recently sold "Here Comes the Bride" for \$6,500 to the Famous Players-Lasky Co.

TESTIFY IN FEDERAL SUIT.

A number of the heads of distributing concerns were examined Monday morning in the United States Federal Court in the suit brought by the Government to dissolve the Saenger Amusement Co. of New Orleans on the ground that it is a trust.

Lewis J. Selznick admitted he favored the Saenger Co. and gave as his reason that the concern was a large customer and he was, naturally, anxious to please it, but that he paid no booking fees, booking his pictures in the Saenger Co. territory direct to the houses.

Richard A. Rowland, president of Metro, on examination, admitted he paid the Saenger Co. a booking fee of 10 per cent.

MADDOCK REFUSED STRAND.

Charles B. Maddock, vaudeville producer, associated for years with B. A. Rolfe in vaudeville productions and in motion pictures with the Metro organization, has refused an offer to manage the Strand Theatre. The Board of Directors of the theatre offered him the management of the house at \$10,000 per annum, with permission to conduct his own business affairs. He refused this and finally the ante was raised to \$12,500, but this was also turned down. Maddock expects to step into the legitimate producing field next season.

Director Berry Granted Divorce.

Los Angeles, Dec. 23. Wallis F. Berry, director, has been granted a divorce from Gloria Swanson, on the grounds of desertion.

Abrams-Schulberg After Studio Site.

Los Angeles, Dec. 23. Hiram Abrams and B. F. Schulberg, who resigned from Famous Players-Lasky, were secured a scout here to look for a studio site.

VARIETY

Holiday Greetings

Blanche Merrill

Astor Theatre Building, New York City

VARIETY

BURTON & DUDLEY Inc.

VAUDEVILLE ATTRACTIONS
EXTEND THE SEASON'S GREETINGS



SERGEANT

CORPORAL

BOWMAN AND SHEA

IN SONGS AND STORIES OF THE TRENCHES
BOOKED SOLID—ORPHEUM CIRCUIT

(THE)

GREAT KOBAN AND CO.

BOOKED SOLID, U. B. O., UNTIL MAY

HUGO JANSEN'S PRODUCTIONS

"OH, AUNTIE," with ten people
"FASHIONS A LA CARTE"—Seven people
"FASHION SHOP"—Eight people

OTHERS IN PREPARATION

CURZON SISTERS

HUMAN BUTTERFLIES

BOOKED SOLID—U. B. O.

DAVE

LUELLA

VINE AND TEMPLE

IN
"SENSE AND NONSENSE"

DEVORE, ARMOND AND WALL

UP-TO-DATE MUSICAL NOVELTY

THIS WEEK—PROCTOR'S, NEWARK

DEGNON AND CLIFTON

"TAKING THINGS EASY"

BOOKED SOLID—U. B. O.

MARY MAXFIELD

"THE SYMBOL OF JOY"

BOOKED SOLID—U. B. O.

GRUBER'S ANIMALS

BOOKED SOLID, U. B. O., UNTIL MAY

THIS WEEK—KEITH'S, CLEVELAND

LA MONT TRIO

WIRE WALKING WONDERS

BOOKED SOLID—U. B. O.

FANNY

EARL

SIMPSON AND DEAN

PRESENT "AN EAST SIDE TANGO"

BOOKED SOLID—U. B. O.

MARLETTE'S MANIKENS

BOOKED SOLID—U. B. O.

ED AND LOTTIE FORD

LATE OF THE FOUR FORDS

GREEN AND LAFELL

LYRIC MELODY SPECIALISTS

GASTON PALMER

THE FRENCH INTERPRETER

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