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VARIETY

VOL. LV, No. 10

NEW YORK CITY, FRIDAY, AUGUST 1, 1919

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Palace Theatre Building, New York City

VARIETY

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NEW YORK CITY, AUGUST 1, 1919

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"WHITE RATS" TITLE DROPPED TO BE REPLACED BY NEW NAME

**Vaudeville Artists' Organization Known as White Rats Since
Founded by George Fuller Golden in 1900. Recent
Affiliation With Actors' Equity Association
Obligated Change. Now Vaudeville
Branch of Newest Formation,
the Four A's.**

The name of the White Rats as a title for an actors' organization is passing or has passed. A new title is to be chosen in its place. That may have been done by this time.

The action is the result of the affiliation of the White Rats with the Actor's Equity Association in what is known as the Four A's, a sort of parent body holding an international charter with the American Federation of Labor. The Rats portion of the Four A's is technically known as the vaudeville branch. It was a part of the agreement between the A. E. A. and the Rats that the name of White Rats be abandoned. The actors' Equity is said to have demanded that the change be made. Its principal reason was that the Rats as an organization had received much publicity in connection with agitation and strikes that were not successful.

The White Rats organization was formed around 1900 with George Fuller Golden, now deceased, its first big chief. Golden was the first to expound his ideals and theories for the protection of vaudeville artists. His theories in the main were substantially based, and many of them have been realized by vaudeville artists. Golden was greatly beloved by his fellow artists and held their esteem to the time of his death several years ago. Under Golden's leadership the Rats went on strike in 1900 for the abolition of the booking office commission of five per cent. Previously variety acts had paid their agent a commission of five per cent. The booking office charging five made the total commission ten per cent, if the act engaged an agent. The booking office which imposed the five per cent. charge was the Managers' Association in the St. James Building. D. F. Hennessy was general manager of it. The association then booked for many of the present day big time managers. The Rats did not succeed in having the commission charge removed. Mr. Hennessy is now in charge of the popular priced book-

ing department of the Keith Exchange.

Following the unsuccessful efforts, until Variety, then a young paper, started a series of articles on why artists should organize and recommended the Rats be built up. This revived interest in the organization. The Rats moved from a small room in the St. James Building to the corner of Broadway and 46th street. Later it built a clubhouse on the site of the present home of the National Vaudeville Artists. The clubhouse was lost to the Rats at the collapse of its second strike, starting in December, 1916, and ending in the spring of 1917.

The Rats has had many Big Chiefs, as its presidents were called. Among them have been artists prominent in the profession. It was a secret society, and its members took an oath-bound obligation when initiated.

The present Big Chief of the Rats is James W. Fitzpatrick. He is the vice-president of the Four A's, and in that capacity has the direction of the vaudeville branch.

Since the defeat by the managers in 1917, the Rats has maintained an office address in New York for the purpose of receiving dues and mail. Its members alleged the officers had a following, but no definite line on its current membership has been obtained. The Rats, as an organization, received a heavy blow through the formation of the N. V. A., a society of artists formed in opposition of the Rats, and which artists were obliged to join. The Federal Trade Commission, in its recent inquiry into vaudeville, dwelt upon this phase during the examination. The Rats was popularly supposed to have been the real instigator of the Federal investigation.

Many suggestions in the past to change the name of the White Rats met with rebuffs from the older and loyal members. They wanted the name to always remain as a memorial for Golden who coined it. The word Rats was derived from their spelt backwards.

8 WEEKS TO LEAVE ENGLAND.

After anyone in England has decided to leave for America it will be eight weeks from that time before they can sail. So says Fred DeBondy, the H. B. Marinelli representative, who returned to New York from Havre last Thursday. He left New York for London June 30. Mr. DeBondy said he remained in London but a few days, finding there was nothing worth accomplishing in his vaudeville booking line.

Reports of bad food in England just now are not borne out by DeBondy's statement that he had no fault to find with the cats. But the agent says he didn't like the transportation system as he found it at present over there, nor the baggage scheme, while the repeated reporting at police stations in every new town visited got to his nerves. The police station plan is a rigid one and must be followed by all alien travelers over there. It is necessary to register when entering a city and when returning to it.

Finding the sailings so congested, DeBondy left London for Havre to catch the French boat, Touraine.

The Marinelli representative says his credentials mentioned his connection with the Marinelli firm as a director and there was no secret about his visit to London nor his American firm. He claims the story of any trouble encountered in England by him was but the work of English agents. DeBondy strongly affirms he had no trouble at all.

SURATT GOES TO NORWAY.

Whether to escape the heat or Broadway or capture a title in Norway may be the reasons why Valeska Suratt has gone to that country.

She left New York the other day quietly and with no objective of the trip given out to her friends.

Grace LaRue Trying Out New Play.

Next Sunday at the Fulton, Oakland, Grace LaRue will try out and appear in a new play, named "The Wonderful Workshop," author unknown.

She will be supported by Hale Hamilton and the Fulton Players.

Miss LaRue is in her second week (current) as a feature at the local Orpheum (vaudeville).

Secretly Married.

Evelyn Gosnell and Jimmie Sinnott of "The Evening Mail" have been secretly wed for about six weeks. Miss Gosnell was one of the hits of the A. H. Woods production "Up in Mabel's Room." Sinnott has been editing the sporting page of the Mail and conducting a column on this publication.

SHAW MAY COME.

London, July 30.
William A. Brady, while here last month, discussed with George Bernard Shaw going to America to deliver a series of lectures during the coming Autumn. No definite conclusion was reached, but it is understood that for the first time Shaw is seriously considering crossing the water to present his views personally to American audiences.

William A. Brady, at his office here confirmed the fact that he was dicker with Shaw to lecture here under the Brady management.

"We reached no final conclusion," said Mr. Brady. "Mr. Shaw promised me that he would consider the matter seriously. I am to go back there in the fall. He has promised to give me his answer, then, and I think it will be a favorable one, despite the fact that he says he thinks the noise here will drive him almost crazy. The plan is for the dramatist to tour the country, giving twenty-five lectures in all."

\$10,000 GUARANTEES FOR CHOIR.

More than one-third of the tour of the Vatican Choirs and Singers from the Roman Basilicas was booked within five days after the announcement of the plans for the concerts, according to J. J. McCarthy and Theodore Mitchell, who are handling the business details of the proposed concerts.

To date 25 concerts have been contracted for, each with a guarantee that the choir's share will not be less than \$10,000 per performance. The dates thus far set are Baltimore, Philadelphia, Chicago, St. Paul, Minneapolis, Des Moines, Omaha, St. Louis, Cleveland, Columbus, Dayton, Indianapolis, Kansas City, Seattle, Portland, San Francisco, Oakland, Los Angeles, Montreal, Ottawa and Toronto.

The \$10,000 guarantee a performance surpasses the figures reached by the Caruso concert tour of last spring and the regular Grand Opera guarantees for a full performance.

A NEW SONG "PLUG."

Chicago, July 30.
A song plunger works between the acts at the Garrick, where "Scandal" is playing.

This is the first time this has happened in a legitimate theatre this season. The house seems to take kindly to the innovation.

Frank Q. Doyle Producing Girl Acts.

Chicago, July 30.
Although Frank Q. Doyle has taken on the production of girl acts for vaudeville, he continues his vaudeville booking agency in the North American Building.

CABLES

BIG FIGHT IMPENDING FOR CONTROL OF ENGLISH HALLS

Stoll Arranging to Build in Opposition to Moss Empires and Variety Controlling Houses in Provinces. Has Secured Three Sites. Liverpool, Leeds and Brighton Scenes for First Clash. Moss to Rebuild Several Houses.

London, July 30. The acquisition by Sir Oswald Stoll of the Bee Hotel site in Liverpool, the City Square in Leeds and the Clock Tower in Brighton seems to presage a battle royal for the control of the music hall situation in England, with Stoll at the head of the faction that is to give fight to the Moss Empires and the Butt-DeFrece interests in the Variety Controlling Co.

Stoll in addition to having his own circuit and being a director in the Gulliver Tour (formerly Gibbons Circuit), and of which Charles Golliver is the managing director, is going to build three halls, each costing a million dollars, because he was unable to have his own way in becoming interested in the other circuit.

At the time of the dissolution of the Moss and Stoll circuit some years ago there was an agreement between the two partners whereby Stoll was to keep out of the Moss towns for a period of years. This agreement has evidently run out. In other locations where the houses of the two conflicted there was an agreement as to the playing of acts.

In the building of the three new halls Golliver is supposed to be interested with Stoll. Frederick Matcham has been engaged to draw the plans.

Meantime the Moss interests have made arrangements for the rebuilding of several of the houses on their circuit with a view to increasing capacity to meet the coming onslaught of the opposition.

SACKS HOLDS MAJORITY.

London, July 30. The purchase by J. L. Sacks of the stock of George Foster in the J. L. Sacks, Ltd., gives Sacks the control of that company. This eliminates all of the outside interests with the exception of those held by William J. Wilson, the producer, and Arthur Voegtlin, who handles the American end of the affairs of the firm.

"LITTLE WIDOWS" MOVING.

London, July 30. "His Little Widows" which has been holding forth at Wyndham's moves at the end of this week to the Garrick, succeeding "Nobody's Boy" at that house. The latter piece is to be recast and tried again. Despite failure here, looks good for America.

"BANTAM, V. C." IS OFF.

London, July 30. "Bantam, V. C." was withdrawn at Martin's, July 24.

Albert de Courville revived "The Very Idea" there July 25. Easton Pickering and Ethel Ward are playing the leading roles.

"THE BOY" ENDING LONG STAY.

London, July 30. "The Boy" will be withdrawn from the Adelphi Aug. 9, after its 800th performance, making way for "Who's Hooper," a new musical play based on the farce "In Chancery."

NEW COMEDY AT AMBASSADORS.

London, July 30. "The Latest Craze," which Miss Gladys Lloyd has been presenting at the Ambassadors is to be withdrawn on Aug. 2, and sent on tour. The next

attraction scheduled for the house is a comedy by John Walton entitled "Green Pastures and Piccadilly."

BUTT ENGAGES RUSSIAN BALLET.

London, July 30. Sir Alfred Butt has signed the Russian Ballet and will continue its engagement at the Empire after its present season at the Academy closes. Butt has arranged with Richard Walton Tully, to produce "The Bird of Paradise" at the Lyric in September.

THEATRICAL BOOM OVER.

London, July 30. The theatrical boom that began after the armistice is now definitely concluded. Many theatres are closing. Others are doing badly.

The variety houses, however, are still playing to good business.

COCHRAN ANNOUNCES SEVEN.

London, July 30. Although he has made no arrangement with the Actors' Association, Charles B. Cochran has announced that he will have made seven new productions by February, mostly musical.

TEDDIE GERRAD REMAINS.

London, July 30. Teddie Gerrad, who was to have sailed for New York last week to appear under the management of A. H. Woods, canceled her reservation at the last minute and decided to remain in London. A new contract for a new play under the management of Charles B. Cochran is the reason.

A. H. Woods stated he has not heard that Miss Gerrad had changed her mind regarding coming to America.

Walk Out of Alhambra Rehearsals.

London, July 30. Huntley Wright and Gus McNaughton have withdrawn from rehearsal for the new Alhambra revue.

Both had disagreements with Oscar Asche, who is staging it.

"Too Many Cooks" for Savoy.

London, July 30. Frank Craven, who is here with his wife, has arranged with Gilbert Miller to produce "Too Many Cooks" at the Savoy in August.

Rock and White Sailing.

London, July 30. William Rock and Frances White, booked to return on the Lapland, will sail tomorrow (Aug. 1).

Rowland Coming Back.

London, July 30. Richard Rowland, president of the Metro, is sailing for home on the first available boat.

Variety again at the Holborn.

London, July 30. Now that the Holborn has given up its revue and gone back to variety, George Carney is appearing there in a single act. He has in preparation a burlesque of "Cyrano de Bergerac."

Hedges Bros. and Jacobson Reunited.

London, July 30. Hedges Bros. and Jacobson have reunited after five years.

AGENTS AND MANAGERS COMING.

London, July 30. There is an influx of English agents imminent, many planning shortly to sail for New York.

Ernest Edelstein sails Aug. 10 on the Baltic, Tommy Dawe a fortnight later, and in turn others from this term, including Paul Murray, Jimmy Tate and Julian Wylie. Others sailing shortly are Percy Reiss, Joe Shoebridge, Harry Burns, and Willie Edelstein.

Producing managers are also sailing, but all are keeping their British sailings secret in an effort to forestall the others. Among these are Albert de Courville, Albert Sacks, Andre Charlot, Gilbert Miller, Edward Laurillard and probably Sir Alfred Butt.

J. GRAYDON DEAN DIES.

London, July 30. J. Graydon Dean, one of the best known music hall managers here, and director of the Palace, died July 28, aged 76.

PANIC OVER DELAYED SAILINGS.

London, July 30. Among American artists there is a panic here brought about by their inability to return home, due to postponed sailings.

RECORD CROWD AT HIGH PRICES.

London, July 30. At the command performance at the Coliseum July 28 there was a record attendance at the record price of five guineas.

BURTON MANAGING LORRAINE.

London, July 30. Percy Burton has become business manager for Robert Lorraine who is appearing at the Duke of York's in "Cyrano" under his own management. There is a possibility that Lorraine may visit America during the coming season and present the piece there.

New House Opened by Prince Albert.

London, July 30. Prince Albert opened the new Princess theatre at Crayford, Kent, this week. It was erected for the Vickers work people. Louis Calvert is producing the American play, "Daughters," there.

Novelto Trio Is New Musical.

London, July 30. At the Palladium, Marie Novelto is presenting a new artistic musical act, billed as the Novelto Trio. She is at the piano, Ethel Varick is the violinist and Philip Simmons the tenor singer.

New Leading Lady in "Buzz Buzz."

London, July 30. "Buzz Buzz" at the Vaudeville has passed its 300th performance with Heather Thatcher, the new leading lady, making a highly successful debut.

Successful at Euston.

London, July 30. At the Euston, Conlaid and McLeod and the Two Cases Boys recently made successful debuts.

Al Stern Is Now Al Lewis.

London, July 30. Al Lewis, the character comedian, opened at the Palace successfully. He is known in American as Al Stern.

Beauty Contests in Gulliver's Halls.

London, July 30. Gulliver's Halls in Polar, Putney, Will-Esden and Islington are featuring beauty contests this week.

Romanian Tenor at Drury Lane.

London, July 30. At the Drury Lane, Constantin Strosco, a Romanian tenor, has successfully taken the part of Angie Petout.

V. A. F. CHAIRMAN RESIGNS.

London, July 30. Fred Russell, Chairman of the V. A. F., has tendered his resignation to the artists' organization and the same has been accepted. It is to take effect at the end of September. The nomination for his successor close on August 7.

The V. A. F. will hold a meeting Aug. 10 to choose Russell's successor. The meeting will decide whether to select an honorary chairman who will be practically a figurehead or make the office a strictly business one with the occupant of it from commercial lines and on a salary. Anyone elected will be debared from stage appearance during his term.

TETRAZZINI REOPENING.

London, July 30. Luisa Tetrazzini, the prima donna, reappears at Albert Hall, Aug. 2, after five years' absence from the concert stage.

Soldiers at Savoy.

London, July 30. Gilbert Miller intends to present the army entertainers known as "Les Rouges et Les Noirs Program" at the Savoy.

It consists of short plays and burlesque. Soldiers impersonate chorus girls.

"Keep 'Em Alive" Opens.

London, July 30. At the Finsbury Park, Albert de Courville produced the touring revue, "Keep 'Em Alive" this week with Jack Gallagher, George Manton, Mabelle George and Lillian Major in the principal parts.

"Latest Craze" Coming Off.

London, July 30. "The Latest Craze" will be withdrawn from the Ambassadors Aug. 2.

Aug. 6 Agnes Platt will present there a comedy called "Green Pastures and Piccadilly."

"Business" Going to Prince's.

London, July 30. George B. McLellan will transfer "Business Before Pleasure" from the Savoy to Prince's, Aug. 4.

Yorke and Leonard are continuing as Potash and Perlmutter.

"Jack O' Jingles" in the Fall.

London, July 30. Leon Lion will present "Jack O' Jingles" in the fall at the New theatre. He and Malcolm Cherry are the authors.

Palladium Leads with Victory Bonds.

London, July 30. The Palladium headed the variety theatres selling the Victory Loan, securing \$155,000.

Helen Ferrers Is Back on the Stage.

London, July 30. Helen Ferrers, a war nurse for three years, has returned to the stage.

"Lady of Lyons" Revival.

London, July 30. Nettlefold will revive "The Lady of Lyons" at the Scala, Aug. 2.

"Naughty Wife" Ending Run.

London, July 30. "The Naughty Wife" will be withdrawn at the Playhouse Aug. 2.

Kingsway, London, Dark.

London, July 30. The Kingsway is closed pending a new production in the autumn.

VAUDEVILLE

VAUDEVILLE LOSES SCHENCK WITH PICTURES GAINING HIM

Has Been Booking Manager for Loew Circuit Since Circuit Started. Schenck Now Heavily Interested in Film Business, With Several Stars Under His Personal Direction. Leaves Loew Office Sept. 1.

Vaudeville will lose one of the most popular members of its executive division when Joseph M. Schenck retires from the Marcus Loew Circuit Sept. 1, next. Mr. Schenck intends thereafter to devote his time exclusively to the picture business, in which he is heavily interested at present. He will locate in an office of his own around Times square.

Mr. Schenck's present activities in films include the personal direction by him of Norma Talmadge (Mrs. Schenck), Constance Talmadge, Fatty Arbuckle, "Mutt and Jeff" film cartoons, and Special Films, Inc., a company incorporated by Mr. Schenck to handle special films, as his title indicates.

Schenck has been singularly successful in advantageously placing his stars. He has made contracts for each, aggregating for all many millions of dollars. His personal profit for 1919 has been estimated by picture men at between \$1,500,000 and \$2,000,000.

Joe Schenck was equally as successful in vaudeville. He has been the booking manager of the Loew Circuit since its inception, though of late months Jake Lubin, who succeeds as general booking manager of the circuit, has been in charge of the Loew route sheets. Making up programs in a department of vaudeville then undeveloped (the pop. price or three-a-day) Mr. Schenck kept abreast of the new condition and saw the Loew Circuit grow from its one experimental theatre to the big chain it now is.

Mr. Schenck is also interested, with his brother Nick, in Palisades Park, on the highlands of the Jersey shore, opposite 125th street.

FISHER LEAVES BAYES.

Unless the difficulty is adjusted meanwhile Irving Fisher will not be Norah Bayes' juvenile in "Ladies First" the coming season. Miss Bayes has asked the agents to locate another young man in his place.

Fisher has been with Miss Bayes for several seasons. He lately essayed a single act in vaudeville. Since showing it Fisher is reported to have asked \$750 weekly for the turn. No bookings at that figure have yet been entered.

Miss Bayes is to appear as a vaudeville headliner at Keith's, Atlantic City, Aug. 11. The booking was made direct.

Atlantic City, July 30.

Norah Bayes will receive \$2,000 for her week at Keith's, here, commencing Aug. 11. Irving Fisher will appear that week with Miss Bayes.

NOT TOMMY GRAY'S BROTHER.

Tommy Gray says he has no brother borrowing money on his name. Tommy heard someone in the West was representing himself as a relative and making soft touches from artists.

Tommy does say that, as this imposter was successful, he would like to engage him as a collector. Tommy adds he has several bills against actors that he can't get any money on himself.

MONEY FOR ALLIE LESLIE.

William O'Donnell, nephew of the late John Howley, is making a search

for the widow, known professionally as Allie Leslie. Howley was at one time a partner of Patsy Doyle and the act was known as Howley and Doyle, later it was Howley and Leslie. The last heard of Miss Leslie was that she was in the west somewhere.

William O'Donnell sought out Doyle this week and told him that there was considerable money coming to Miss Leslie if she could be located. She is to receive something over \$20,000. O'Donnell can be reached at 31 Saybrook place, Newark, N. J.

KELLY AND POLLOCK RETURN.

After one year, to the day, of service as entertainers for the A. E. F., James Kelly and Emma Pollock returned to New York Wednesday.

They came in on a French steamer, catching it at Marseilles, to avoid the delay of securing transportation home now prevalent in England.

Mr. Kelly and Miss Pollock went abroad before the war ended.

POLI-MEETING.

The fourth annual meeting of the executive staff and managers of the Polircircuit will be held next Sunday, August 3, at Cherry Hill Farm, Branford, Conn.

Managers Not Decided on Defense. The attorneys for the vaudeville managers, named as respondents in the Federal Trade Commission action against them, have not yet decided whether they will enter a defense.

It is understood the counsel so informed the Commission in response to its recent letter to respondents making inquiry as to whether the respondents would defend themselves, and asking if they did to hasten the date of the hearings.

Berlin Postpones Opening.

The vaudeville reappearance of Irving Berlin, virtually set for next Monday, at the Palace, New York, has been postponed by Mr. Berlin.

His agents, Rose & Curtis, had about closed the date with George Gottlieb when Berlin asked it be put off until after the season opens, when he will take six weeks in vaudeville around New York.

Morocco's Producing Corporation. The Oliver Morocco Co., a new corporation organized by House, Grossman & Vorhaus with Morocco, F. Underwood and J. D. Barnes, as incorporators, capitalized at \$5,000, has been formed for the purpose of producing burlesques, plays, operas and vaudeville.

You'll Have to Figure This Out. No Lewis has given Jimmy Hussey notice of intention to leave his act and intends to join her husband, Jay Gould, in the Herman Timberg turn. Hussey and Timberg are both on the Harry Webber books.

Harry Seymour Divorced. Thelma Seymour, a "Passing Show" girl, secured a divorce from Harry Seymour last week. Seymour is of Seymour, Dempsey and Seymour in vaudeville.

HOTEL NEWS.

Buffalo, July 30.

Buffalo hotels leaped into the limelight twice this week. The Lafayette almost had a panic Thursday afternoon when George L. Gastel was lured into a room on a pretext and badly horsewhipped by George W. Koch, well known in theatrical circles. Gastel went to the hotel to keep a business engagement with "Hugo Garfield." He was shown to a room where he was set on by Koch and a party of friends. Koch pursued him down the stairs and through the lobby brandishing the whip. Regular mining-town hotel stuff! Koch alleged to the newspaper men that Gastel had stolen his wife and broken up his home. Koch was formerly connected with Charlie Filbrick, the billposter of days gone by.

Baggs Hotel is the other calcium hostility. A young woman said to have been visiting friends opened a door to step onto the fire-escape and fell three stories. What the young woman desired of the fire escape is not known, and the hotel people refused to give any further information. The doctor who was summoned took the girl to the Memorial Hospital for treatment. The physician testified a man named "Joe" accompanied them. "Joe," according to the doctor, is the manager of a burlesque show of which the young woman is a member, and of which he is the manager. He stated that they have been playing the Academy, and that he ("Joe") just purchased that house.

The police say that the girl is Arlene Richards, 22, of Detroit, who is employed in a Pearl street restaurant as a pianist and that the accident occurred while "seeking fresh air." This is the fourth time an accident of this sort has happened recently at Baggs, but the management asserts it will adhere to its established policy of no extra charge for falling guests even though they slightly damage the fire escapes.

ACT LOSES NO TIME.

George Clark, of Clark and Shoppell, took the "brown deer" or getting up an act in the shortest space of time.

When his partner, Harry Shoppell, passed away Tuesday morning at 5:30, after a short illness of pneumonia, Clark secured Eddie Crawford, a former team mate of his, to play out the Clark-Shoppell dates, opening on the Loew time that same afternoon.

DOUBLE FEATURES ADDED.

Probably in an effort to maintain the same standard of attendance during the hot months, the smaller Keith and Proctor houses are taking to running double feature films each week, in addition to an augmented vaudeville program.

As practised at the Harlem O. H., particularly, S. R. O. is the result many a time. The 23rd Street will inaugurate the same policy next week as will several other houses.

BLONDELL AN AUTHOR.

Arthur Blondell, whose theatrical activities have heretofore been confined to the booking of vaudeville acts, has blossomed forth as a songwriter, his initial effort being "If I But Thought You Mean It," written in collaboration with Ben Barnett, of the Keith office. Gus Edwards heard the number at a local theatre recently and has decided to interpolate it in his new show.

Miles, a Steady Climber.

Homer Miles has been promoted to superintendent and assistant to Manager Crull, of the Prospect, Brooklyn. Miles started at the Prospect as a cleaner and advanced via stage door tender, box office, etc., to his present berth.

AUTO SMASH ON BRIDGE.

Joe Leo, of the Fox office, had nine front teeth knocked out, and Lew Bush, vaudeville agent, and a young woman described as Mary Williams were both badly battered as the result of a collision between Leo's Cadillac and a 5-ton commercial truck in the middle of the Manhattan Bridge shortly after 8:30 Saturday night. The driver of the truck was seriously injured.

Leo and his party were on their way to Far Rockaway, and Bush claims they were feeling their way along at eight miles an hour because of darkness occasioned by a thunder storm, which was brewing at the time. The driver of the truck, which had been halted for repairs, was tinkering with the mechanism in the rear of his car. He was caught between the two vehicles and badly crushed about the head and chest.

According to Bush the truck showed no lights and the Manhattan Bridge lights had not been turned on despite the gloom caused by the impending storm. Leo, who was driving, declares the truck loomed up out of the darkness so suddenly a collision was unavoidable.

The Leo car was completely smashed. All of the injured were removed to the hospital and later taken to their homes.

A. PAUL KEITH'S ESTATE.

Boston, July 30.

The filing of an inventory of the estate of the late A. Paul Keith by the special administrator, John F. Gorman, showed that Mr. Keith had personally invested in \$217,800 of Liberty Bonds, aside from those purchased by him as president of the various theatrical enterprises with which he was connected. His personal estate was \$2,663,511 and his real estate reached a total of \$1,207,245, making a grand total of \$3,870,756.

In this is not included his holdings in real estate outside of Massachusetts, which are understood to be much larger than his holdings in this state.

There were miscellaneous stocks and bonds amounting to \$577,324.84 and the balance was almost exclusively invested in his business.

COOLING SYSTEM NECESSARY.

Recalling a certain act that could fill a particular spot on one of his programs, Johnnie Collins, in the Keith office, wrote the act offering the date. A reply came with the condition the management would be accepted if the theatre had a cooling system installed. Mr. Collins sent back word he was not quite sure whether the theatre held a cooling system but he felt positive many fans would be there and other precautions taken against the heat.

The final answer received was a declaration of the contract by the act (single man) who stated he felt he could not appear in any theatre that did not have a properly equipped cooling system.

Collins also felt he needed one himself after reading the letter.

Cartmell Given Production Release.

Charles Cartmell (Cartmell and Harris) has retired from the new "Hit-Chy-Koo," the producers agreeing to release Cartmell from the production because of his existing contracts with the Orpheum Circuit, the cancellation of which would cause a large financial loss to the team.

Mrs. Cartmell, who had been ill, has sufficiently recovered to proceed with her stage work.

Martha Lawrence Playing "Sweeties."

Lillian Berse, in vaudeville with "Sweeties," resigned last week, due to salary. She was replaced by Martha Lawrence.

VAUDEVILLE

Y. M. C. A. WANTS ALL CREDIT FOR ACTORS' WORK OVERSEAS

Profession Feels Latest Move on Part of Association Another Desire to Offend. Over There Theatre League Originated and Formed by Theatrical People. Y. M. C. A. Issuing Pins and Certificates for Service.

It may be coincidental that the Young Men's Christian Association usually manages to offend the theatrical profession. Several artists believe the latest move of the Y. M. C. A. in connection with the show business is but another instance of it.

This week entertainers who went abroad under the auspices of the Over There Theatre League received certificates of service from the Y. M. C. A. The certificate states that the holder "Served as an actor with the Overseas Theatre League."

The Overseas Theatre League is the name of the Y. organization that took over the affairs of the Over There Theatre League. The recipients of the certificates do not understand why the Y. wanted the entire credit when the Over There Theatre League was formed by the theatrical people at the request of General Pershing to take up a department the Y. had neglected at home and in France.

The Y. has also sent entertainers an enamel pin, indicating service over there.

ERNIE YOUNG BACK HOME.

Ernie Young of Chicago is back in Chicago. Mr. Young picked last Monday to end his summer Broadway run, that lasted with the new vaudeville manager for about three weeks. He went to Philadelphia, then hid himself westward.

Mr. Young has attracted quite some attention theatrically to himself of late through a series of advertisements in *Variety*, announcing his new agency business in Chi. Mr. Young laid out a campaign of advertising, using *Variety*, and started it with several pages in one issue. While in New York he favorably commented upon the benefits received through the publicity. His visit to the metropolis was more in the way of renewing old friendships than for any special business reason, though while in New York he arranged for a mutual business representation between the Ray Hodgdon and his own offices.

LIGHT'S ANNUAL CRUISE ON.

The Lights' annual "cruise" campaign started Monday, and the first three days' receipts showed a vast improvement over previous years.

The "cruise" is members of the club for this week only, playing one night stands through Long Island and New Jersey. The net proceeds go to the club.

Monday night in Plainfield the gross was \$1,187. Tuesday at Freeport, L. I., (local theatre) \$1,373.

E. F. Albee donated \$1,000 in the following letter.

The Lights,
Freeport, L. I.

Gentlemen:
As has been my custom the past two years, I am enclosing you a check for One Thousand (\$1,000) dollars to add to the receipts of your yearly "cruise." Your organization should meet with great success, as it is founded on the proper principles for enjoyment, helpfulness to its members and good fellowship, which all makes life the more worth living for.

Please accept this check with my very

best wishes that your club with each succeeding year, will grow in strength, importance and prosperity.

Very cordially yours,
(Signed) E. F. Albee.

HOUSES-OPENING.

The following houses, dark for the summer, will reopen as follows: Princess, Montreal, and Lyric, Hamilton, Aug. 18; Shea's, Toronto, Aug. 11.

The Dominion, Ottawa, will close for one week, from Aug. 2, for improvements.

Shea's, Toronto, will open Aug. 11.

\$10 More Weekly Asked by Musicians.

Youngstown, O., July 30.

The musicians and stage hands, acting in concert, have demanded a raise of \$10 weekly each in all of the local theatres.

The managers are opposing it.

Al Swenson, William Townsend, Norman Wendell and Edith Spencer will replace Dave Herblin, Maurice Franklin, Fred C. Barron and Rita Davis with the Orpheum Players, Montreal. Harry Anderson succeeds Walter Clark Bellons as stage director of the stock.

RICHARD WHEELER'S SIDE.

In a letter addressed from Cairo, Egypt, Richard Wheeler (Wheeler and Dolan) tells his version of the trouble in Bombay, where he was imprisoned for five months early this year. The charge against Mr. Wheeler was assaulting Captain Webb-Johnson, a military surgeon.

The Wheeler and Dolan All-American Vaudeville Co. opened in Calcutta July 11, 1918. The tropical heat affected many of the artists, so badly that they had to have medical attention and Capt. Webb-Johnson was called in. From that time on Johnson was a daily visitor back stage, and immediately started to force his attentions upon Gertrude Dolan, Wheeler's dancing partner. Mr. Wheeler warned Miss Dolan and the other women of the company of Captain Webb-Johnson's reputation, and they gave him a wide berth. Finally he was forbidden by the management to go behind the stage.

According to Mr. Wheeler, from then on Webb-Johnson did all in his power to hurt the show and the reputations of the players, both men and women. The latter's actions so incensed Mr. Wheeler that on meeting Webb-Johnson, later in Bombay, where he continued his persecution Wheeler gave him a sound thrashing. Mr. Wheeler was later arrested, charged with assaulting an officer in uniform and sentenced to "five months' rigorous imprisonment."

Shortly after the trial and conviction of Mr. Wheeler, Captain Webb-Johnson left India.

Crescent Policy Undecided.

Syracuse, July 30.

The Crescent Theatre, Syracuse, playing pop vaudeville last season, booked through the Family Dept. of the Keith Exchange, may play burlesque next season.

RAYS FROM THE LIGHTS.

(From the *Lights' Club*, Freeport, L. I.)

Last Saturday night the master electrician who operates the switch-board up in Heaven produced one of the most spectacular "storm effects" that New York and vicinity has ever seen. The rain came down in torrents and the lightning flashes were dazzling in their brilliancy. The thunder was terrific. The storm lasted for about three hours, during which time it did much damage to property, and made the Long Island roads almost impossible to travel.

During severe electrical storms, an indicator down in the village gives warning of dangerous lightning just before the flash comes and all the lights in the town are turned off until after the danger is passed. Saturday night the lights were switched on and off every few seconds, making it rather disagreeable for our guests, for the duration of the storm.

Wednesday was supposed to be Halloween, but our entertainment committee was so busy preparing for our annual cruise, that they failed to arrange the usual halloween games, etc., for that evening. Those present had a very enjoyable evening and seemed perfectly contented with the dancing and the ad lib clowning.

There was a double-header on our baseball ground Saturday afternoon. The first game was between the Lights and the N. V. A. and the second between the Nassau Athletic Club and the Lights. We thought we were going to beat the N. V. A. and up to the sixth inning it looked like it could be done. The score was four to two in our favor, but the N. V. A. got three runs, one in each of the last three innings, without giving us a chance to get any more of our men home. So the game finished five to four, with the N. V. A.'s the victors. We beat the Nassau Athletic Club three to nothing.

Skipper Albert Von Tilzer gave us a show Saturday night, and the club was packed to the doors. We had to turn quite a number of people away. The show started with Wilbur Sweatman and his Jazz three, and how he did start it! That's Jazz what is Jazz! Wayne and the Warren Girls, Eddie Miller, Val and Ernie Stanton, Eva Pucca, Alex. Carr, Geo. McKay, Dooley and Sayies, Freda Leonard and Wm. Kent were the artists that decorated our stage and collectively and individually they were a tremendous success.

There were two surprises in the way of clown numbers that helped make Skipper Von Tilzer's night one of the best yet. Victor Moore and Herbert Williams (William and Wolf-us) put on an old-time two-men act; boob make-ups, a couple of newspaper and some of the oldest gags that memory could dig up. Their act included burlesque paper-tearing and cartooning while singing pathetic ballads. Needless to say, they were a scream. Then came The Bowery After Dark. A real melodrama in two acts, with as all star cast? Tom Dugan was the soldier-hero, made up as a dashing juvenile. Frank Tinney was the heavy with a typical ten, twenty and thirty "dirty worker" make-up. Lew Kelly was a "Chink" and tool of the heavy. Eddie Carr was "Little Nell" and Frank Westphal was "another good woman gone wrong." Harry Sullivan was a policeman. The melodrama was very well played and every line was a "yell."

We had a great night in spite of the storm, and we want our brother and sister professionals to come down and brighten their Wednesday and Saturday nights. So long, see you ad lib.



CLAIRE STARR
with
WILL KING
Indefinitely

VAUDEVILLE

TO ABOLISH INTERMISSIONS BECAUSE OF PROHIBITION

**Vaudeville House Managers Claim That It Slows Up the Show.
Was Begun Years Ago So House Could Sell
Booze. Now Ice Cream Parlors Are
Taking Saloons' Place.**

Now that prohibition seems assured a prominent eastern theatrical managers of the opinion that intermissions will be eliminated from all vaudeville and burlesque houses in the near future.

The managers have long contended that an intermission slowed up a show and that a vaudeville act drawing the opening intermission spot had to contend with the same conditions that make the No. 1 spot obnoxious. Another angle is the salary paid an act in this position, and the antagonism of artists when offered that position, with a resulting deterioration in value received.

In the old days when theatres were licensed to sell liquor and the vendors passed among the vaudeville and burlesque patrons offering their wares there was no thought of an intermission.

As show business advanced legislation came into being that obliterated the beverages from the theatres and the property adjoining the houses was utilized as a haven for the thirsty. It was often controlled by the theatre owners and the intermission was a natural development.

Since the installation of the torrid legislation a noticeable change has come over the complexion of the properties adjoining theatres. Ice cream parlors and orange juice booths have supplanted the saloons. A Western manager who recently installed an ice cream booth in his theatre has sounded the key note for a new source of revenue for the theatre owner. This enterprising individual eliminated his intermissions and the thirsty patrons can get refreshments by a visit to the back of the house any time during the performance. He argues that the new order makes a hit with his female patrons who remain seated during intermission and endured the desertion of male escorts because it was a matter of custom.

N. V. A. COMPLAINTS.

La Pearl and Blondell, alleged to have sent a telegram to Jules Delmar while playing the Bijou, Knoxville, and signing Manager Don Trent's name to it, endeavoring to secure future dates, were severely reprimanded. They promised the N. V. A. officials that it would never happen again.

Billy Goulett has entered a complaint against Mr. Harris to restrain the latter from using a certain song number.

Crazy Quilts claim that the "Gaieties of 1919" is using one of their exclusive song numbers.

Harrison Green (Green and Parker) protests against the billing of Gray and Parker, claiming conflict in the similarity of names.

Wilbur C. Sweetman against Brooks and George to restrain the latter from billing themselves as the originators of 2- and 3-B flat clarinet playing.

Blanche Ring claims that a certain Flo Ring is occasionally billing herself as Blanche.

MAKING YIDDISH RECORDS.

Boris Thonshsky, the Yiddish tragedian, Louis Schenker, who is "angling" the proposition, and Abner Greenberg, the theatrical attorney, are named as incorporators of the Tho-

mashefsky Record Co., which is capitalized at \$50,000.

It has been formed primarily to exploit the vocal efforts of the local Yiddish Al Jolson, employing the hit numbers conned from the current Yiddish musical successes as presented on Second Ave. and the Bowery, where Yiddish theatredom thrives.

YEGGMEN HOLD UP WATCHMAN.

Pawtucket, R. I., July 30. William Burke, night watchman of the Scenic Theatre (Keith vaudeville) here, was bound and gagged by three masked men at the point of a gun early last Sunday morning and the yeggmene made an unsuccessful attempt to open the big safe at the theatre which contained the day's receipts of the Scenic as well as of the Bijou and Music Hall, two Keith picture houses here.

According to theatre officials there was a large sum of money in the safe at the time. Mr. Burke was thrown into a closet, where he remained for more than two hours before he was able to work the rope and gag loose.

IN AND OUT.

The Youngers, out of Riverside, New York Monday—illness. Roy Harrah filled in.

Billy and Edna Frawley (Edna Louise) jumped in at the Majestic, Chicago, at the Friday matinee, replacing Harmon & McManus, who dropped out because of the illness of one of the team.

George Price refused to accept the position of opening the Palace, New York, bill after intermission, and left the program Monday before the matinee performance.

MARRIAGES.

Fred M. Brown and Eleanor Roberts ("Seven Pests"), July 26, in Chicago.

BIRTHS.

Mr. and Mrs. Jack Lipschutz, son. Mr. and Mrs. Joe Fanton (Fanton Troupe) at Chicago, son.

Mr. and Mrs. Elmer B. Chapman, at their home in Buffalo, July 26, son.

Mr. and Mrs. Claude Golden, daughter. They have just returned from Europe.

Mr. and Mrs. Jack Ryan, at the Brooklyn Hospital, daughter. The mother is a non-professional. The father is of Ryan and Healy.



IDA VAN TINE—
With the First Division

PEEKING THROUGH THE BUSHES.

Binghamton, July 30.

Dear Johnny:

This burg is goin' mad and you'll never guess what happened unless you read the local papers. You remember me tellin' you about "Chick" gettin' the gate? Well he was told not to leave town as there was somethin' doin'. This week, Schulte resigned as manager, and "Chick" was recalled and is now managing the club the same as last year. They gave him a welcome home day and their was 16,000 base hit worshippers out at the park.

Schulte was a great outfielder and knew baseball like Walter Kinsley knows telephone numbers, but he wasn't cut out for a leader. He couldn't impart his knowledge to the mob he had workin' for him and as a result he was always crabbin' and they wouldn't hustle like they will for our old pal.

It's the same way in any line of work, from show business to aviation. How often have you stood in back of the Palace on a Monday and listened to all the lay offs pannin' the acts that were booked solid for the next eight years. Guys who topped the bill at the "Idle Hour" and then got a week at the "Sea Shell" and called it a season, tellin' each other what a clump audience the Palace was and they couldn't understand why the acts were all nervous on a Monday.

We're in this place, but now that the "Dutchman" is the boss watch us dig in and climb. We brought home the onion today and we're goin' to stay with them and let some of these ball gamblers know there are eight clubs in this league.

A funny thing happened today durin' the game. We're playin' Readin' and they got a left handed pitcher. He's got the greatest move to first base I ever looked at. Half the time when we had a man on, the base runner, would be slidin' back to the bag when this bird was pitchin' to the batter. One of our outfielders, a left-handed hitter, was up in the sixth innin' and had three balls and two strikes on him. There was a man on first and this pitcher throws over to try and get him.

This outfielder of ours walks away from the plate with a disgusted look on his pan. The ump's watches him saunter toward the batter, and when he sees him throw his bat away, he calls him back and says: "What's the idea? You only got three and two on you." This gem says: "That's all right, I hit at that last one!"

I blew this broad of mine, for I finally got hep to myself. She's true to the whole league. I kept her away from the gang for I figured what was the use of invitin' competition. The other night one of the Readin' gang asked me if I wanted to meet a couple of James who were nuts about ball players and actors. He said they called them the hit and run sisters. I figured I couldn't miss with my double routine, for if I couldn't base hit my way in, I could switch and tell them how I could out them at the American. I joined him out and we drive to a road house where you can get anything from heroin to Bourbon. We breeze into the dinin' room and their six two molts with their backs to us. My home wreckin' companion nudges me and I put on the prop smile and amble over to the table.

They round and you've guessed it. One is my sweetie. So I'm a bachelor again, but a good man nevertheless.

Run up on your vacation.

Your old pal,

Con.

PRODUCTION ENGAGEMENTS.

Mildred Donnelly, "Oh My Dear." AL H Wilson with John Cor's "Gloria."

George McKay and Ottilie Ardine (McKay and Ardine) with "What's the Odds," a rewritten version of "Checkers."

IN PARIS.

By E. G. Kendrew.

Paris, July 17.

Five American girls who have been entertaining with the A. E. F. as a troupe billed as the Hearons Sisters for the past 17 months returned home last week. The unit comprises Misses Anna, Charlotte and Winifred Hearons, of New York; Clara Grey and Eunice Proston.

As an attraction for visitors, gambling facilities have now been officially granted to various Casinos at different health and seashore resorts in France, subject to the law of 1907, which provides for a Government tax on the winnings. This is pending further legislation, but Parliament has excluded Enghien casino from the list as it is considered too near Paris.

The passenger service between New-haven (England) and Dieppe (France) will be resumed daily from Aug. 1, including Sundays.

Hertz and Coquelin will revive next season, at the Porte Saint Martin, Paul Bourget's "L'Emigre," with Lucien Guilly, who created the piece during his tenancy of the Renaissance Theatre, a few years before the war. Maurice Lehmann, who resigned last from Paris.

The Comedie Francaise, will also appear "Le Chantage," by Gustave Tery and Alfred Savoir, a political play, is to be presented at the Marigny in the autumn, Mlle. Geniat holding the lead.

"La Pretresse de Hordywen" is the title of a ballet by the dancer, Cleret, music by Paul Ladinraut, which M. Rouche has accepted for the Opera.

"L'Esperance" by F. de Croisset will be played at the Theatre de Paris next season, for L. Volturna, by Andre Brule (who had reported he intended taking a theatre of his own). He will also appear in the new play by Henry Bataille and a piece by Tristan Bernard.

A classical concert for the A. E. F. was held at the Theatre Albert Premier, at which Jean Nestorescu, the Roumanian violinist, appeared with Miss Martha Baird, the American pianist. The house was packed.

Do you want a stage costume up to date? Try the civils' uniform. It would appear civilians now have a uniform, for outside a so-called English tailor on the Paris boulevards there is a sign: "Navals, military and Civils Uniforms."

IN LONDON.

London, July 18.

The drop in business has penetrated to "Uncle Sam" and the stay of this play at the Haymarket will probably not extend beyond August. It will be followed by another American play, "Daddies," which Frederick Harrison, in conjunction with Robert Courtneidge, has secured from David Belasco. The play will have an English cast.

Among the forthcoming productions of American plays over here are "The Depths" (known on your side as "Redemption"), by Gilbert Miller at St. James', with Henry Ainley in the John Barrymore role; "Three Wise Fools," by Andre Charlot, at the Comedy; "Tea for Three," by George MacLellan, at the Criterion; "Nobody's Boy," by Sir Alfred Butt and J. L. Sacks, at the Garrick; "Trimmed in Scarlet," by Violet Vanbrugh, at the Globe; "Come Out of the Kitchen," by Gertrude Elliott, who has not yet found a theatre for it. An English play scheduled for immediate production is "The Bantam, V. C.," by Harold Brighouse, at St. Martin's. A. H. Woods has the American rights to it.

VAUDEVILLE

CABARET

George White was set back \$10—representing the court costs—as a result of his injunction suit against Gilda Gray, erstwhile "Scandal" shoulder shiverer, and now champ shimmyist with the Shubert "Gaieties" attraction. White, through Attorney O'Brien, Malevinsky & Driscoll, alleged a contract for the mean shoulder possessor's services—consisting mainly of convulsively shivering the aforementioned anatomical members—at \$75 per week. Miss Gray's enlistment under the Shubert banner precipitated the suit. Miss Gray, however, was prepared with an infallible defense, which only resulted in setting White back the double V. The defense that the contract had been automatically cancelled because of White's failure to provide her with an assistant as stipulated was accepted by Supreme Court Justice Robert L. Luce as sufficient grounds to dismiss the complaint. Thus ends this colorful litigation of White vs. Gray.

B. D. Berg offered his new revue "The Spice of Life" at the Winter Garden, Chicago, last week. The revue was staged by Raymond Midgley. The words and music were written by Joseph Burrows and Walter Hirsch. The show hit the same standard usually reached by Berg in his cabaret acts—a live, snappy, not too high-brow, not too low-brow production, well gowned and well done. The featured people in this revue are Isabella Jason, Fred Sosman, Angel Sisters, Josephine Taylor, Paul Rahn, Johnny Yule, Charles Bennett, Sid Lewis.

Following the closing of the Lamb's famous rendezvous for folks of the stage, John Vogelsang last week closed his place on Madison street, opposite the La Salle hotel. The building is being wrecked for construction of the \$2,000,000 Blackhawk hotel. With its passing goes Chicago's most picturesque wine cellar. The basement of the restaurant, patterned after the wine cellars of the old times, has been one of the show places of the city. It was the scene of many historic banquets.

Ernie Young believes he has the find of the year in a pair of youthful hoofers and u'elele hounds named Keegan and Edwards whom he dug up in the wilds of Chicago recently. The team had specialized in back yard entertainments and the resorts where saw stunts on the floor is considered class until Ernie found them in the Arsonia, a Chi cabaret. Young will ease the team East by slow stages, placing them in Henderson's, Coney Island, for a show in a couple of weeks.

The Melody Five, formerly with Perle Frank in vaudeville, are now the attraction at Arthur Hunter's "Ben Hur" at City Island. An incident that was not on the program occurred last Saturday night when the storm tore down all telephone and light connections, the continued playing of the band being one of the factors in quelling a near-panic.

Joe Mann, local cabaret agent, returned from Newport News, Va., this week. About seven weeks ago, Joe established a young Coney Island at Riverside Park, Newport News, erecting various amusement places. He places his total loss on that venture at about \$3,000.

Emile De Reest, of Chicago, put on a new revue, July 24, at the Edelweiss Gardens. It is dubbed "Nenth the Stars," and Harry Rose is featured. In the cast are Ferguson and Sanderland,

Dennis Sisters, Lillian Pleasant, Francis Moore and Miss Stross.

Weiman's, one of Washington Heights' cabaret establishments, which was destroyed by fire about a month ago, has been thoroughly renovated and again open to the public. Cabaret entertainment has been eliminated on account of 275.

A new group of entertainers are on at Rainbo Gardens, Chicago. Among them are Smith and Pullman, Three Rounders, Ipham Jones.

NEW ACTS.

Eddie Janis and Co., (five people). Billy Abbott and Marie Hall, singing and talking. (Harry Weber.) "What's on Your Mind?" (sweet (4 people) (Lewis & Gordon).

Dow and Young (2 men) singing and talking (J. Kaufman).

"The One Cent Sale," girl act, (18 people). (A. & A. Producing Co.). Valerie Berger, dramatic playlet, "The Moth."

Bobby Reed, comedy sketch "The Average Husband."

"Very Good, Eddie," with 15 people and two special sets again in rehearsal. Garry Owen and Co., sketch (5 people) (Ray Hodgdon).

Eunice Mitchell and Charles Stone, two-act (Chicago).

Donna Montran in "Bonnetts," by Charles Smith and Abel Green.

Nat. S. Jerome and Co., (4 people), "The New Generation," by Emmett Devoy. (Frank Evans.)

"On the Ragged Edge," singing and dancing (3 people). (A. & A. Producing Co.).

Ernest M. Jacobs and Co., two men and one woman in a comedy-act (Ray Leason).

Jack McClellan is producing a new girl act, entitled "Cairo." The turn will carry ten people, featuring Joe Phillips.

Jack Henry has placed 30 members of the band of the U. S. S. Great Northern under contract and will line them up into three jazz bands for vaudeville.

"Devil's Ball," with four men and four women, by William B. Friedlander and Will Hough (Ray Hodgdon). "The Cat," with three men and one woman (Arthur Klein). "Cleopatra," with two men and twelve women (M. S. Benam). Latter two also written by Friedlander.

OUT OF THE SERVICE.

Sergt. Harold Belmont, A. E. F. (Counts and Belmont), returned last week from France.

Pvt. George Carson MacDonald, A. E. F., was tendered a reception by his parents, Charles and Sadie MacDonald, at the clubhouse of the Professional Woman's League. There were 75 guests.

Benny Schwab, formerly in the music business at 145 West 45th street, returned from France this week, with Hospital Corps No. 25 (76th Division). He has joined the staff of Joe Mann, cabaret agent.

Frank A. Vardon (Vardon and Perry) was discharged from the Overseas Theatre League and is hurrying home to a seriously ill mother in Denver. He has 10 months in service. His partner is on his way back and will reach here in about 10 days. They will re-enter vaudeville.

"PEEK A BOO" CLOSES AUG. 9.

"Peek a Boo" will close at the Columbia Saturday, August 9, after playing there 12 weeks. During its run it took in a gross of close to \$100,000, a little over \$5,000 a week, the greatest gross ever played to at \$1 top.

SPORTS.

The Loew-Variety nine annexed another victory Saturday afternoon by defeating the strong N. V. A. team at Dyckman Oval, 207th street and Broadway, by a score of 2-0. It was the first defeat for the N. V. A.'s this season by a theatrical nine.

The game was featured by the sensational fielding of Jeff Davis, who played left for the winning club. He got in the Tris Speaker class on two occasions. Jack Conway, who played second for the Variety bunch, forgot to include a pair of trousers with his uniform, and he had to borrow a pair from one of the local kids. After putting them on with the aid of a shoehorn he was forced to stand erect for nine innings. After a clean single in the fourth inning he called for help. It was plainly evident that the soloed lights were coming in to raise on his person like a blimp in mid-ocean. The losing club fought hard all the time. The umpire was busy, as the women would scream on every decision against the N. V. A.'s.

Loew-Variety now claims the championship of the theatrical line, and will play any nine.

Score by innings:
V-Loew—0 1 0 0 0 0 1 0—2.
N. V. A.—0 0 0 0 0 0 0 0—0.

Batteries—Simpson and Hebblewaite, Brennan and Thorne.

The N. V. A.'s will play the Universal Film team tomorrow (August 2) at Fort Lee, N. J.

For the third time this season, and within the last six weeks, the N. V. A. nine defeated the Lights at Freeport Sunday by a score of 5-4. In the ninth inning the Lights had the bases loaded, and after Paul Dempsey fouled off three long ones the runner on third, in an endeavor to steal home, was called out at the plate.

Joe Melino's "Yip, Yip, Yap Hangers" were defeated by a team recruited from Proctor's, Troy, staff by a score of 7-6 in an eight-inning game at Troy, N. Y., this week. The game was called on account of rain. It was featured by the hitting of first baseman Jim Francis, who got three hits for the Yap Hangers. Joe Melino got a homer with the bases full. They intend to challenge all the theatrical nines when they again make the metropolis.

A baseball game between the Friars and the N. V. A. at the annual Friars outing last Tuesday was won by the N. V. A. 11-5. The game was really forfeited by the Friars who quit after the fifth inning, figuring more sport elsewhere.

ILL AND INJURED.

Halsey Mohr is wearing his right arm in a sling, and attributes it to inflammatory rheumatism.

Billy Inman confined to his home in Brooklyn for the last three weeks with a severe attack of inflammatory rheumatism.

Al Gray, general manager for D. W. Griffith, out of the hospital after a two weeks session, following a badly lacerated arm, caused by the breaking of the windshield on his automobile.

Belle Baker, showing no improvement from a slight attack of stomach trouble, intends to remain at Schroon Lake, N. Y., for several weeks longer, having canceled all immediate bookings.

The following are reported at the American Theatrical Hospital, Chicago: Mabel Ranous ("My Soldier Girl" company); M. Burnell ("Current of Fun") and Alberta Fritch (formerly of the Fritchie Comedy Company).

IF YOU DON'T ADVERTISE IN VARIETY—DON'T ADVERTISE

OPERA CORTPHEES MAY STRIKE.

Chicago, July 30.
Old Sig. Campanini is gonna have trouble this season. There may be a strike of the opera chorus gels. The men in the grand opera chorus get \$3 a week more than the gels do. Some of the high spirited ladies of the chorus couldn't stand for that.

Frint George Out of Firm.

Chicago, July 30.
Lester Bryant has purchased the interest of Frint George in the producing firm of George & Bryant. George will resume his connection as road manager of the Western Vaudeville Managers' Association.

AMONG THE MUSIC MEN.

Tom Penfold is with the professional staff of the Remick New York office.

Jack Neal of the Joe Morris professional staff will join the "Three Chums" act.

Bert Lowe, formerly with a two-act, is pending the favors in the Harry Von Tilzer professional department.

Jack Carroll, last with McCarthy & Fisher, is heading a band at North White Lake for the summer.

Remick's has secured the song rights to the Universal feature, "The Right to Happiness," and Paramount's, "The Dark Star."

Lois Bernstein (Shapiro, Bernstein's) returned from his vacation last Monday. He was up in Maine.

Ernest A. Lambert, late director of entertainments at one of the local W. C. C. B. branches, has joined the professional staff of the McKinley Music Co.

Bursey Hagan, formerly assistant professional manager of the Wiltmar's San Francisco office, has been given charge of their new Seattle branch.

George Bennett and Fred Bernard, of the Stern writing and professional staff, respectively, left for Atlantic City, this week, in the interests of their act.

Joe W. Burns's new Boston office is in charge of Charles Lang with Billy Moran managing the professional staff. He is assisted by Sam Waller and Eben Litchfield on the professional end.

Henry Santley, discharged from the Army this week, after 15 months across the pond with the 101st Division, has returned to his former position with Waterson Berlin & Snyder.

Harry D. Squires, Joe Morris' Pittsburgh ballad writer, is now located at Morris' new Atlantic City music shop, on Garden Pier, where he is popularizing his firm's numbers, including several of his own.

Jerome H. Remick & Co. through their attorney, Ahner Grensborg, are legally combating a number of the mutter houses who have put out song publications, alleged to be infringements on their "Sahara," the Winter Garden hit.

Ed. O'Keefe, formerly a member of the Broadway Music Corporation professional staff, has been discharged from the service, having served 14 months with 77th Division in France. O'Keefe is now connected with the Joe Morris Music Co. as a professional man.

Max Frival's "Somebody Misses Somebody's Kisses," as rendered by Lew Kennedy at Loew's Pittsburgh Theatre, last week, won a silver loving cup and prize for the A. J. Stansky Music Co., as winners of the song contest conducted there.

The Wiltmar's have placed George Ridgewell, the musical comedy actor, under a long term contract, whereby they will exploit all 25 numbers in the future. George Ridgewell is the author of a current popular London revue.

Bob Rusk, last professional manager with Gilbert & Friedland, will enter the music publishing business for himself next month. He is at present negotiating for a location on West 45th street. With his Seymour Parth will be affiliated as writer and professional man.

By a mutual agreement, Gracie Clarke and James V. Monson, who enter their exclusive song writing services with McCarthy & Fisher for a year, recently, have severed their connections with the house. The duo have placed their first free-lance song writing effort with Jerome H. Remick. It's called "Remember You Can Always Have Me."

With the announcement that David Belasco's "Daddies" will be produced in London next season, B. Feldman, the British music publisher, cabled to and completed contracts with Charles K. Harris, publisher of the song "Daddies," which is written around the play, Little over \$5,000 a week, for the number in England in conjunction with the comedy.

VAUDEVILLE

WHO'S WHO—AND WHY

IN VAUDEVILLE

By JOHNNIE O'CONNOR (Wynn).

(To be continued as a series, with one Who's Who article weekly. Name of writer supplied upon request—this one by Johnnie O'Connor (Wynn).)

IRVING BERLIN.

This egg, now numbered among the greatest of lyric and music composers in our midst or in the past, was born somewhere in Russia in 1888. He doesn't know the exact spot because they move the map of Russia around frequently, and what's more he doesn't care a rap for in Russia they wouldn't understand his melodies anyhow. And besides he can't speak Russian, but don't try any wise crackin' lingo on him for he knows them all.

When he migrated here in his early youth, the most lucrative profession on the east side was peddling papers. "Issie" started in that racket down on Chambers street and Broadway. He had one of those crying voices and could sell more than the other kids, so he cultivated the "pipes" hollerin' "Extras" until we next fine tune up in Jimmie Kelly's gin mill crooning ballads. That was in the good old days when Kelly's was the real joint on the east side and mugs like the late "Big" Tim and others, Tammany fame, used to fall in the dump to throw half dollar pieces at the cuckoos.

But Irving was ambitious. When a song scored a hit he'd sneak into the bar and try and write a parody on it. And one day Max Winslow (the great unshaven) fell into Kelly's plugging songs for Harry Von Tilzer. He recognized Irving's possibilities and now he's his partner in business. He tried to procure a job at Von Tilzer's for the kid, but Harry was writing his own stuff exclusively and couldn't see any newcomer, even at the \$15 weekly wage Irving was willing and anxious to break into the music racket for.

Finally Irving wrote a song instead of a parody. It was called "Queenie." Al Plantadosi wrote the music up and Harry Jones the "vamp." They landed \$25 for the number splitting it three ways with the vamp writer on the short end. Carl Laemmle, then in the music business, published it. It flopped. The great unshaven Max still had faith in his "find," and when Irving wrote "Someone's Waiting for Me," Max peddled it to Harry Von Tilzer for \$250, then considered a high price for any number.

It didn't take long for Irving to work up and Max crawled up with him. They were pals then and they are pals and partners now. When Henry Waterson sold out his jewelry business and went in the music racket with Ed Rose and Ted Snyder, Irving Berlin and Max Winslow sneaked in with them. Irving's path to fame was short and sweet. He banged out one hit after another and taught the music world just how much the public liked ragtime. When his "Alexander's Ragtime Band" hit the market a wallop the competitive publishers began to look around feverishly for ragtime writers. The idea of a "rag" song breaking selling records seemed preposterous to them before, but now a music catalogue without a rag is a laugh, and Irving Berlin paved the way for them.

Many people think "Alexander" holds the Berlin selling record. It doesn't. His best seller was "Michigan," also published by Waterson, Berlin and Snyder. And his "When I Lost You" makes most of the modern ballads look like the wail of an amateur. Berlin has some funny characteristics. He does his best work under pressure. Just recently when he knew his new firm needed a catalogue he hopped down to Atlantic City and in those three days turned out the six songs the firm is now starting with.

And the same goes for the several musical shows he has provided with a score. Always under pressure.

Irving is also an art lover on the quiet. He sneaks around art sales and gobbles up old art treasures as long as the ready bank-roll averts consumption. His home is full of old masterpieces in painting, old gems in literature and curios of ancient origin. And with his youth and popularity Irving Berlin never passed up a friend. The so-called "swell-head" never affected him. He can feel at home in a Fifth avenue mansion or an east side tenement. And he's not a piker. When he gambles he plays the high stakes, and when he gives he goes the limit.

Now Irving, after several years of success as a writer is going into the business end with his discoverer, Max Winslow, carrying with him a host of friends, the kind of friends who would crawl through hell for one they like. They've found Irving a regular, like his make-up, and so does everyone else who knows him personally.

A little nervous, always on the go, but never forgetful. Russia has given America much in a musical way, but few Berlins. What a regular kid he is! None more regular, no siree!

WAR CORRESPONDENT LECTURING

Lowell Thomas, the American war correspondent, will open at Covent Garden, Aug. 14, in a series of illustrated lectures.

The tour will be under the direction of Percy Burton.

Brown Secures Release.

Chamberlain Brown managed to secure the release of Harry K. Morton and Zella Russell from Jacobs and Jermon. Morton and Miss Russell were under contract to the burlesque managers for a number of years.

Brown placed the comedian with "The Greenwich Village Follies." Early this week the comedian stated that he was going to tender his notice to the Greenwich Village people and leave the show.

The arrangement that Brown made with Jacobs and Jermon for Morton and Russell includes an appearance for eight weeks under the Jacobs and Jermon management after which they will be free for other productions under the direction of Brown.

Harry Delf is to succeed Morton when the latter leaves the Greenwich show to fulfill his eight weeks with the burlesque managers.

Equal Pay for Equal Work.

Fifty of the galls have organized and registered a kick with the management. They also called on the American Federation of Labor, with which their own union ("Federal No. 30") claims to be affiliated.

Joseph C. Engel, stage manager for the Auditorium, says a compromise had been effected, and exhibited a contract signed with the girls. He declared the president of the chorus persons union, Irving Lavitz of New York, had agreed to the proposition of paying the girls less than the men.

Acts or Burlesque at Francais.

Montreal, July 30. Harold Havia, who has the stock company at the Orpheum, will secure the lease of the Francais. Mr. Havia says unless he can secure Keith popular price vaudeville to play at the Francais, he will place burlesque in the house.

OVER THE BUMPS

Some grandfathers o' today weren't born when certain female dramatic stars were already grandmothers, an' still we hear th' cry that gittin' in the fillums, if you're a stage hit, is difficult unless yo' gotta pull or a jaw.

Buyin' up all the film houses in th' country and dumpin' 'em in a single pool so's to be able to jack the box office take up to where the public can't eat is business acumen, accordin' to some screen philanthropists, sez Ike Stronsky. Ike sez deys been \$200,000 in paper money passed between the maggots in th' last three mos. for t'ee-aters alone, but that all he kin find charged for the stories that makes th' plays that shakes got audiences in \$24.35, the 35 bein' for one o' the last "smashin' big punch" per-lots.

Ike sez gettin' up at six to git to Ft. Lee at eight, to be told to kum back in January when you only wuz goin' to git \$250 out o' the \$350 the director's ticket dey would give you for two deys' work and t'ree nights worry, shows even a blind guy that it's better to have your brains in your lead pencil than in your alarm clock.

'Spuds Reilly sez you kin git all th' "Follies" tickets you want at the box office figgers if you've gotta jame in January when that's got audiences who b'longs to sum o' of the swell clubs who only has to telephone from, say, the Skitmore or any other big noise shack whose jokes summered last winter down where the Palm Beach pants grow.

Scarcity o' putty gal material for musical comedy an' burlesque choruses! The year taught a lot o' them that they could pull down \$35 per se passers o' the buck, and beef-and, an' get smiled at all the time. Instead o' havin' to lish'n to th' "You blame boob, ain't you got no contrivance over your legs!" prayers that stage producers hand out.

When they wheeled a tea and bon bon table down the aisles of a certain 42d street theatre t'other night in a shot o' the press agent to show his manager he wuz busy tryin' to git somethin' on the front page about how certain managers wuz handlin' the decadence of the 'tween-the-acts because booze habit, a coke in one o' th' seats shot out his addict card.

Producin' managers are askin' Congress to git after the one-night stand managers who won't open up their saturday nights at 29/80 coz the o. n. s. m.'s instead o' the p. m.'s gits th' 80, an' the 20 besides with the film flams, without havin' to bother about no shows.

An actor in a certain show who got his salary boosted because o' the harem he got every time he kem out and got off got fired last week when his managers discovered a card in the program that the actor had had inserted at so much a line sayin' as how he wuz glad onct more to be back in his own home town, an' hopin' everyone in front that he hadn't wrote to while he wuz away would appreciate that a sojer's life is pretty busy when the gatts are gattin' in.

Hearst macin' N. Y.'s managers out o' 90c per line for ad. space in his 'Sunday American' has got the other publishers who are on'y gettin' 50, 60 and 75 wonderin' why the diff. between havin' certified circulations and just meke smart advertisin' hypnotists, while the managers who are just merely payin' the bills are wonderin', after all, with some of the shows they're runnin' if it wouldn't be just good

common sense to stick their show ads' in the obit. columns where the rate is on'y 40 fat even in the Am. & J.

Who said the drama ain't progressin'? Of 17 separate and distinct salients in the dramatic and visual substance of five new plays produced in Manhattan within the past month, the local critics agreed unanimously to disagree about everythin'.

What's wrong with the movies? Shakespeare probably could tell if he came back. Also, David Belasco, George Broadhurst, George Bronson Howard, Eugene Walter, Willard Mack, and others. And, also, besides, lots of exhibs, who have to take careful f'm their audiences year in an' out. But, who's goin' to pay any attention to dem guys?

The savants diggin' oodles o' years for the secret o' puttin' life in dead ones kin stop worryin'. Let 'em go to the current melodrama along B'way. In one o' the present big hits they'll see two dead ones come to life after the first act for the curtain applause, an' in one o' them, sez a guy bowin' an' smirkin' in front o' the foots two years after he's been interred.

McPherson & Wadsworth, who started out last week on a grand "odyssey tour o' th' inland water towns, has canceled the tour and is comin' back with web feet.

ANNOUNCEMENT WITHOUT NAMES.

The National Burlesque Association is again exhibiting signs of coming to life and announces that they will be ready to open Sept. 1 with 25 weeks the houses (names of theatres not given) located as follows: Two houses in Philadelphia, two houses in Chicago, one house in each of the following cities: Boston, Montreal, Troy, Schenectady, Rochester, Buffalo, Cleveland, Detroit, Milwaukee, St. Louis, Cincinnati, Columbus, Pittsburgh and Baltimore. The other five weeks will be made up of one, two and three nighters.

John H. Walsh is president; Joseph Howard, vice-president; Charles E. Barton, secretary and general manager; William E. Mooser, treasurer; Albert H. Ladner, Jr., counsel; John W. Ford, chairman of the executive committee, which includes Edward C. Schmidheiser, Albert Bartz, William Heim and John H. Dugan.

It is a Delaware corporation and incorporated for \$100,000. The circuit officials are chary about giving out for publication the names of theatres and franchise holders. It was learned from unofficial sources that several American Wheel franchise holders are numbered among the National's prospects.

American After Tulsa (Okla.) House.

The American wheel is negotiating for a house in Tulsa, Oklahoma, which, if secured, will be used to fill in the lay-off week heretofore sandwiched in between Kansas City and St. Louis.

Providing the deal for the Tulsa house goes over, the American shows will play the stand following Kansas City, opening on Mondays and closing on Fridays, in order to make the jump to St. Louis.

FROM DRAMA TO BURLESQUE.

Harold Kennedy, last with the Spooner and Blaney dramatic stock at the Yorkville, New York, has signed for a comedy role with the "Girls a la Carte" attraction.

DINNER TO MARTIN S. OWENS PROVES GREAT WELCOME HOME

Gallant Police Officer Guest of Honor at Affair Arranged by
Fred McCloy, Manager of Columbia Theatre. French
High Commissioner, City Officials and
Others Present. Diamond Pin Given
Hero, Entertainers There.

One of the greatest social events of the decade from the standpoint of municipal importance was supervised successfully last Wednesday night at the Palais Royal Restaurant by Fred McCloy, manager of the Columbia theatre, New York, when he staged the dinner for the police department of New York welcoming home Capt. Martin S. Owens, who went abroad as the official representative of the department in the European war to drive the ambulance donated by the Honor Legion of the force. Owens returned with honors from every allied nation for the valiant work done in line of duty.

McCloy has been working on the dinner for several months. He is one of Owens' closest friends and the department, recognizing his prowess in

a handsome diamond tie-pin as a token of appreciation from his friends.

Owens was practically nominated as sheriff of Kings County by Bob Hall, one of the entertainers who took part in the gathering. Hall scored a terrific hit with his impromptu type of verse. Others who entertained were Frisco and Loretta McDermott, Skipper and Ashley, Toto and Olga Cook, the latter a daughter of a police captain. Miss Cook brought the gathering to tears when, with her arms around Capt. Owens, she sang "Laddie Boy" to Gus Edwards' accompaniment.

It was a triumph for burlesque with Mr. McCloy in the chairman's role, for of all the active heads of theatricals McCloy was the best suited man for the position, with his large acquaintance among the members of the various municipal departments. Among other things said of Owens by the burlesque manager were:

"This gathering of personal friends, this unofficial religious assembly, hearty, sincere, and without ulterior motives, as it surely is, is but a meagre contribution to the gratitude that is so richly earned by our hero and honored guest."

"If any soldier deserves well of his country: if any soldier merits the recognition that finds expression in substantial material advancement, I respectfully submit Captain Martin S. Owens can not be overlooked, when his record at the front shall come before the constituted authorities of this city. (Applause.)"

"For over two years of exceptional service in the Department, and to humanity itself, we wish you that full measure of reward you so abundantly deserve. We want you to take from this banquet hall tonight not only memories of good fellowship, sincerely and honestly expressed, but as well this token of our unbounded admiration and high esteem (presenting Captain Owens with a diamond stickpin)."

"May I ask every person present to answer my question—Has he upheld the reputation of the Police Department of New York? (Cries of "You bet he has," and great applause.)"

There were two days during that horrible carnage over there when every man of the Police Department of this city, from the Commissioner down to its lowest member, must have felt his pulse quicken; must have felt an unusual pride in his nonbeing in that body; must have felt in his soul, without being able to account for it, that something, somewhere, had happened, of which he was intimately a part. Mr. Townmaster, they were two days in which the Police Department of this city received the homage of the civilized world, at the hands of two of the world's greatest and most illustrious leaders. Owens was there—Owens was always there when the valor of duty summoned him to stand up and take what was coming to him.

On the first of those two memorable days, our New York policeman, working in such a way as to uphold the reputation of the department, and with the raging hell of battle shrieking in his ears, was approached by a courier who thrust a paper in his hand with the brief exclamation: "From the Commissioner."

"Townmaster, that communication was signed by General John J. Pershing, and was sent to the Police Department of the City of New York through the designated representative at the front—Police Commissioner Martin S. Owens. (Great applause.)"

Mr. Townmaster, when the great General learned that Owens upon the breast of every member of the Police Department of this city.

Al Green Leaving Detroit.

Chicago, July 30. Al Green, orchestra leader at the Temple, Detroit, will leave Detroit for New York.

Green has been at the Temple for many years.

DIPLOMAS FOR CRITICS.

On the stones of the Starkey Press of Philadelphia, and fast as the advance sheets of just what a certain John Keats of the Penn state thinks of the theatre critics of America.

John wants a government dramatic institute, where only diplomated graduates will be permitted to pass judgment upon the plays offered for public consumption. The critic of the critics says everything theatrically critical in America at present is all wrong. John doesn't like the things done here in the name of stage criticism nor the way they're done nor the men who do them. He concedes that William Winter approximated something of the quality demanded in one who is to be the guide, counselor and friend of the men who would interpret the muses of the theatre. But he says that Winter was prejudiced, and that the late reviewer for the New York Tribune was wholly wrong in his strenuous advocacy of the Shakespearian extension. Jawn concedes that the late Charles Frohman did more for the American drama than a thousand critics could do or undo in the encouragement the manager gave to writers through the moneys he disbursed in advance royalties. The influence of Sardou, Dumas, Balsac, Murger, Du Maurier, and Maupassant, the author of "Madame Bovary," Jawn thinks worked wonders in stimulating the dramatic impulse in this country, and the author traces those influences to certain plays produced by American writers, inspired, Jawn thinks, by their French forerunners.

Of German fossils, John exhumes Lessing and his fables, Kant and his critiques, Claudius and "Sorrow of Young Werther," Lavater and his "Influence of the Imagination," Von Goethe and his "Confessions of a Fair Saint," and other works. Jawn Schelling and his "Plastic Arts of Nature to show how much the pioneer impressionists affected the later German drama, which in turn affected America through the German plays adapted here by wholesale after Augustin Daly introduced the practice.

The author of the criticism of critics has some 150 paragraphs in his paragraphs making up a total of 358 pages, and is exhaustively and imperitously personal in tying tags to many of the theatre's reviewers that he arraigns.

For years the writer has observed the field of criticism in this country, has compiled the published opinions of paid writers of stage plays in more than 2,500 American cities. Some of the best critics he found, he says, in small places, where the comparative absence of economic pressure helped a reviewer to clearer thought of the real meanings of life, as reflected by the Greatest Dramatist, the Creator and Reviewer of all and everything.

John thinks New York critics the most worse, "a motley of hybrids," he styles 'em. Chicago vivisectionists of the drama he calls "intellectual popinjays," for the most part, who air both their ignorance and their vanities singly on occasional week days, and offend doubly on Sunday, with their misdeeds mainly blocked paragraphs of real pedantry void of sense or real information for the player or the public, their several vanities as clearly indicated in their several facets of manner as the oxidized ornaments on a peasant's tail.

New York's critics he classifies "for the most part licensed brawlers of coarse speech and purling vision."

Jawn professes to have dug into the early personal histories of the critics of N. Y., Phila., Chi., San F., Boston and other cities, and states that what he writes is deliberate judgment. "Provincial" is his designation for the point of view of the average American critic of the theatre of America of today.

The author points to what he defines

SHEA'S NEW \$1,500,000 HOUSE.

Buffalo, N. Y., July 30. The Shea Amusement Company has purchased the Root property at 622 to 634 Main street, running through the entire block to Pearl street, where they will erect what will be one of the finest amusement buildings in the country, at a cost of upwards of \$1,500,000.

On this plot having a Main street frontage of 133 feet and a depth of 232 feet, a theatre and roof garden will be built. It will be known as Shea's Metropolitan Theatre and Roof. The theatre will seat over 3,500 persons, while the roof theatre will accommodate about 2,000 people. This will make a total seating capacity of both new theatres of over 5,500 persons. Both theatres will be completely equipped.

The theatre building itself will be erected in the rear of the two-story building now fronting on Main street. This building will be modernized and the lobby will be placed directly in the center of that block, flanked on both sides with three modern stores. The lobby will be 28 feet by 80 feet.

The active direction of the work will be under the management of Harold B. Franklin, who will operate the theatre in conjunction with Shea's Hippodrome.

The new theatre will be devoted to the presentation of photoplays, together with a symphony orchestra, soloists, and novelties. When the new house opens Shea's Hippodrome will play high grade vaudeville, together with motion pictures. Shea's Court Street Theatre will continue the policy of showing Keith vaudeville. Other theatres owned by the Shea interests in the city are the Majestic Theatre, and the Gaiety Theatre. Mr. Shea is also interested in theatres in Toronto and other cities.

BURLESQUE ENGAGEMENTS.

Jim Franck, advance agent of the Edmond Hayes show.

May Belle, for "French Babies." Ted Symond, erstwhile owner of the hall de music "Auto," will manage Blutch Cooper's new "Victory Belles" show.

For Bob Deady's new "Girls, Girls, Girls" show. Snitz Moore, Billy Welch, Betty Palmer, Myrtle Cherry, Anne Burke, Bill Lawrence.

Charles Quinn and Josie Quinne, for Sam Howe's Big Show. Charles Fagan, "Girls A La Carte." George Douglas, "Bon Tons."

Elvia Bates, by Jacobs & Jermom, to replace Zella Russell in "The Burlesque Review" in October.

BETTER SECOND WHEEL SHOWS.

Patrons of American wheel burlesque houses are in for some really worth while attractions judging from the rosters and stars of several of the new productions.

George Stone, and Etta Pillard, as heads of their own company, operated under a franchise granted Sam Levey, are certainly above the standard of the second wheel attractions. Likewise Sliding Billy Watson's show, the Edmond Hayes burlesque and the new "Girls, Girls, Girls" attraction contain worthy art, bawls out the venality of a full evening's excellent entertainment.

as the "yanked-up" education of the writers he excoiates, gives many instances of graduation from callings foreign to any form of art to the drab world of the theatre, the venality of publishers who allow their critical departments to be influenced by theatrical advertising, and finishes up with a fine blast in which he thinks that the absence of harmony in the alimentary canal, senility and the perverse human trait that makes a born railroad man want to be an actor—he cites Thomas A. Edison's attempts to go on the stage—responsible for the unfit that get into the dramatic critics' berths.



Captain Martin S. Owens.

matters of this kind, delegated him to handle the whole affair. McCloy first began the grand welcome by sending two boats down the bay to meet the transport bearing Capt. Owens home, the boats carrying members of the department and personal friends of the hero of the force.

Dignitaries of every branch of the municipal departments, including His Excellency Maurice Cazanava, High Peace Commissioner of France to the United States, were seated around the banquet dais to welcome Owens back to his native city. Police Commissioner Enright, John H. McCooey, democratic chairman of Kings County, and many judges, police inspectors and others of importance in the municipal service, were among the speakers who voiced their praise of Owens' behavior while abroad, but McCloy struck the keynote of the gathering when he said, "For your two years of exceptional service to the department and to humanity itself we wish you that full measure of reward you so abundantly deserve." At the conclusion of his speech McCloy presented Owens with

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John Lampe, manager of Proctor's Mt. Vernon, has not resigned his position as stated last week.

Helen Shipman has been engaged by Charles Dillingham to succeed Anna Orr in "She's a Good Fellow."

Josephine Davis has canceled the Pantages time to be with her mother in Brooklyn, who is seriously ill.

Joe Gluck will manage "Oh Look" with the Dolly Sisters the coming season.

George M. Cohen is re-writing Aaron Hoffman's "Welcome Stranger" before the C. & H. firm brings the piece to town.

Ika Maria Deel has been engaged, by Rosalie Stewart, for the principal part in "On the Yellow Sea." The part was first played by Fania Marionoff.

C. B. Madlock has postponed his trip to Europe. He is at present putting on the Andrew Tombs show, "Nothing But Love."

Ann Brenner is representing Lew Golder's office, on the 5th and 6th floor of the U. B. O., while Golder is on his vacation.

Charles Bradley, formerly in vaudeville and more latterly with the J. H. Remick & Co. Boston branch, is at the State Sanitarium, Rutland, Mass., for his health.

The Princess, Nashville, will close Aug. 9, reopening Sept. 2, resuming with vaudeville. Meantime the house will have its seating capacity increased 400.

Edna Bates, engaged to play the title role in "The Only Girl" with the Garlick Stock, Washington, D. C., was compelled to leave the cast due to the sudden death of her mother.

John Laverage, formerly manager of the Alhambra, N. Y., and recently in charge of the Greenpoint, over the summer months, has been appointed manager of the Strand, Brooklyn.

The epidemic of automobile thieves among theatrical agents continues. James Plunkett lost his Ford-Sedan Monday, valued at \$1,500. It was insured.

Linton & Lamar added the Opera House, Beacon, N. Y., to their list this week; playing four acts and pictures on a weekly split with the Casino, Jersey City.

It was reported recently that Henry Bellitt would revive "Poor Old Jim" for vaudeville next season. Mr. and Mrs. Walter O. Hill are now appearing in William C. DeMille's playlet, and have an option on it for the next two years.

Ralph Riggs and Kathryn Witchie, after 11 months with various revues and musical comedy shows in England, returned to this country this week. The combination will open their vaudeville tour in Baltimore, August 18.

The apartment of Harry Norwood

(Norwood and Hall) was burglarized on July 25. The loot, valued at \$500, included his wife's furs and various articles of clothing. He lives at 149 West 46th street.

Blanche and Ina Kuhn, wives of two members of the Three White Kuhns specialty, returned from overseas last week, where they were entertaining the American troops. They will offer a double turn in vaudeville.

Aboud & Lawand, of the King Edward Theatre, Montreal, have decided to place vaudeville in the house, succeeding stock. The plimner agency will handle the booking of three acts semi-weekly commencing Aug. 25.

Gertrude Hoffman was given a little publicity last week through the alleged announcement of her husband that she had mysteriously disappeared. During her reported absence Miss Hoffman was around Broadway as usual without any mystery attaching.

Sonny Barkas, the theatrical manager, sailed on the Aquitania last Saturday for London, carrying with him contracts to represent a number of American artists seeking British engagements. Among his clients are Frank Tinney, McKay nad Ardine and the Leighton Bros.

Homer Near, manager of Gus Sun's tab department, and Hal Hoyt, Billy Wachtel and Ed Paul, connected with the Sun offices in Springfield, arrived in New York Saturday to dig up new material for next season. Ray Leason is chaperoning his former teammates while in the big town.

Tom Coyne's Clinton Theatre, at Soldier's town, Camp Mills, Hempstead, L. I., was struck by a wind storm, house and blew it a mile away. All the electric light poles and feed wires were destroyed. Performance was given in daylight.

The Actors and Songwriters will hold a field day at Wallace's Ridgewood Park, Sunday, August 24, the principal event of the day being a baseball game. Gus Van and Joe Schenck will constitute the battery for the actors, while Harry Carroll will officiate on the slab for the songwriters.

W. Carey Wonderly, author of "The World to Live In," has been in town placing his new play. He has been on the stage himself and various experts are predicting a career for him as a dramatist. He has now gone back to Greenwood Lake to complete his vacation.

Tom Smith's four-year-old son enjoys the distinction of being the youngest passenger ever carried in an aeroplane. At Freeport Sunday Tom and the youngster went up with Sperry, the aviator, who has been carrying passengers at a dollar a minute. Tom's kid threatens to bankrupt the family. After they had descended the youngster did not want to leave the plane.

Paragon Park, the biggest summer resort near Boston, got considerable advertising on Monday following an accident to one of the aviators who make daily exhibitions at the park. Lieut. Wesley L. Smith fell 1,000 feet into the surf during one of his stunts, a mimic battle in the air, his escape from death is considerable. Another plane has been secured and the stunts are on again. Lieut. Smith escaped with minor injuries.

The tornado which hit Long Island Monday afternoon ripped off the roof of the Clinton Theatre Soldier-town Hempstead, where Tom Coyne has

been playing stock burlesque for the last six months. Coyne managed to give a show Monday night, however, by turning the house into an improvised air dome and starting the show at six o'clock, the early hour being necessitated by the lighting system of the town having been put out of commission by the storm.

Nellie Lynch (Western and Lynch) who recently arrived in this country from abroad, where they have been for the last seven years, asserts that "O'Donnell and Kibbs, have appropriated a part of the act which Miss Lynch and her partner originated 12 years ago, and have been using ever since. The portion referred to is at the end and is a reference to 'shooting the cat.' Miss Lynch is over here looking for a partner, as her husband, an Englishman, formerly appearing with her, has contracted tuberculosis, since returning from the war.

Quite a laugh was handed to friends and members of the Poli Circuit when an entire column of print, combined with an old tin type picture, appeared in one of the local papers, to the effect that Dan T. Sullivan, proprietor of the Oneco Hotel, and Thomas C. McPartland, manager of the Yale Brewing Co., had teamed up for a tour of the Poli Houses. The two are very prominent names known throughout all New England, especially in the theatrical section of New England, subsequently are busy this week answering a galore of congratulations.

The Daniel Frawley Theatrical Co., which is touring the Orient, opened July 10 at Honolulu (Bijou) in "Three Faces East," to a packed house. This piece was played for four nights, followed by "3 Wise Fools," "Lightnin'," "Scandal," "Turn to the Right," "Polly With a Past," "East is West," "Parlor, Bedroom and Bath," and "Upstairs and Down," three nights each. The company sails for Yokohama, Aug. 10, to play Yokohama, Kobe, Tokio and Nagasaki, Japan. Then Shanghai, China, six weeks will be spent in the principal cities of China. From there the tourists go to Manila, Singapore, Ceylon, Java, British India, Burma, Arabia, Mesopotamia and Egypt.

News from Continental Europe, theatrically, is just commencing to drift in, telling in a way what has happened over there during the war. Carries has sold his circus and a company has been organized to operate it with operettas under the direction of Max Gahrille, formerly of the Rembrandt theatre. Some of the Belgian and German acts that managed to miss the fighting line played return engagements numberless times in all of the smaller continental places. The Scala, at the Hague, has been sold and will take on the operette policy. Carl Hagenback was at Schoeveningen (Holland) toward the end of June doing well there. Woreys, Bliesing and the Boston Brothers are with him. Steiner of the Wintergarden, Berlin, has a bad streak of luck. He left the Wintergarden, taking the Apollo, Berlin, then lost it and after Steiner quit the house, it became a winner. His son broke his leg to add to the troubles. Saitmacher has left the Liebhies, Breslau. It has been sold to a corporation. Kornorah, of the International Artisten Loge, started something with the managers upon the Revolution in Germany breaking out. There is a wordy battle now on between the I. A. L. and the managers association. Anger, of Anger and Bauer, was in Karlsbad when the war broke and had to remain there. He is a Bohemian. Later he entered the army as a lieutenant. Not much has been heard from him since. Bauer, a naturalized Englishman, was obliged to dissolve the firm, after three years of partnership. A continental manager writing to a friend

in England recommending a Dutch act, was informed in reply that there was no chance of any act not English, as the English only wanted their own. One continental manager closed his variety theatre during the war, preferring it remain dark than to injure his reputation for good bills with the poor programs he would have had to present. A picture house is building in Amsterdam, seating 2,000. It will play small turns in addition to features.

TOMMY'S TATTLES.

By Thomas J. Gray.

A regular two-day rain storm washed up three of our biggest airplanes, proving that railroad trains and nice big ships will be the most popular mode of travel for some time to come.

Senate committee changed the "dry" bill allowing people to make a certain kind of elderberry wine in their own homes. Those who like hard liquor will get the raspberry.

Reports say shoes will be \$25 a pair in the fall, which may force Americans to wear wooden shoes. It should be a great year for buck dancers.

Theatrical Mysteries:

Chorus girl's rehearsal clothes. Booking agent's silk shirts. What becomes of society dancers. House manager's dress suit. "The Party of the Second Part."

Congressman suggests we send our army into Mexico. You guessed it! The Congressman is not in the army.

It would be tough on the boys who just got through struggling with French to have to start in on Spanish. Besides, Mexico is so far from Paris.

Our Pictureless Costume Play Movie.

The Gallopers were one of the oldest families in Tennessee. Clinton, the eldest Gallop, loses heavily at the gaming tables. Lord Eatingwell presses his suit for the hand of Constance. The Earl of Toothpaste is searching for new woodlands.

A chance meeting. Love finds the way. Gallop applies to Lord Eatingwell for a loan.

"The price is your daughter." Conspiracy. "I arrest you, Eatingwell, on His Majesty's warrant." The tables turned. "Father, I am to be a Duchess. Stop gambling and I will help you." The old estate is saved. The wedding was a gay affair. And their hearts were light when the leaves began to fall.

Actor's strike will not mean anything in the lives of authors. No matter what happens the players and managers will still take credit for all successes and blame the authors for the failures.

Most people find out that picture companies talk about very large sums of money until you ask them for cash.

Dancing masters are trying to find some dance to succeed the "Shimmie." Some dance to find out that the "Shimmie" was really supposed to be a dance.

Moving pictures with girl acts as an added attraction are getting quite popular, while song writers are fighting to name their songs after feature films. The girls look much better in the pictures and the songs sound much better in the publishers' offices.

May we now expect a call for entertainers to entertain the troops used to stop the riots.

LEGITIMATE

STRIKE FLIPS DESPITE PLEDGE EQUITY MEMBERS GAVE TO QUIT

Ida Mulle, Lucy Beaumont and Ling Kept Away from "Chu Chin Chow" Rehearsals. Others, Gilmore Says, Promised They Would. Opening Postponed, But Morris Gest Says Walkout Has Nothing to Do With It.

The nine A. E. A. members of "Chu Chin Chow" who refused to obey the orders of the Actors' Equity and walk out of the rehearsal Tuesday afternoon were summoned to A. E. A. headquarters Tuesday evening and according to Frank Gilmore, executive secretary of the organization, all signed a pledge placing themselves on record as refusing to rehearse Wednesday unless Comstock and Gest issued A. E. A. U. M. P. A. contracts.

Despite the pledge signing claimed by Gilmore, when "Chu Chin Chow" started to rehearse at 2 P. M. Wednesday, there were only two absentees, Ida Mulle and Lucy Beaumont. Lionel Braham, Albert Howson, Edward Raseley, and Fred Kaufman, according to a statement issued by Comstock & Gest, were rehearsing notwithstanding their A. E. A. membership. Claude Beerholm Tree has been engaged to replace Richie Ling, the sole A. E. A. member to quit the "Chu Chin Chow" cast Tuesday afternoon.

Mr. Gilmore when informed of what had taken place at the Century, shortly after 2 o'clock Wednesday afternoon, said he would not be in a position to make a statement until he had received an official report on the matter from Miss Mulle and Miss Beaumont. Asked whether those A. E. A. members who refused to obey the A. E. A.'s instructions after signing the pledge to do so would be expelled from the organization, Mr. Gilmore said that if the reports were true, expulsions would more than likely follow.

Mr. Gilmore stated the A. E. A. has formed no plans with respect to calling out the members of any other company but that the proper steps would be taken to bring every manager in the P. M. A. into line when the time arrived.

The opening of "Chu Chin Chow" has been postponed from Monday until next Friday, the postponement being occasioned by the non-arrival of costumes from Europe according to Morris Gest. The walk out of the three A. E. A.'s, Mr. Gest declared, had nothing to do with the change of date.

Sam Harris, president of the Producing Managers' Association, stated Wednesday that Cohen & Harris and all of the managers included in the P. M. A., were securing all the actors needed to fill their casts, despite the efforts of the A. E. A. to force its members to accept nothing but A. E. A. U. M. P. A. standard contracts. Under no circumstances, Mr. Harris added, would his firm or any of those in the managers' organization issue any contract other than the P. M. A. contract. The possibilities of a strike call similar to that issued against Comstock & Gest by the A. E. A. in Tuesday, was being directed against any other member of the P. M. A. or the organization as a whole, would be discussed at a special meeting of the P. M. A. scheduled for Thursday (yesterday), Mr. Harris said.

The opening skirmish in the long threatened war between the Actors' Equity Association and the Producing Managers' Association was won by the managers Tuesday afternoon when nine of ten A. E. A. members rehearsing with Comstock & Gest's "Chu Chin

Chow" refused to walk out in obedience to orders from A. E. A. headquarters after Morris Gest had refused to meet the demand of the A. E. A. that its members be given U. M. P. A.-A. E. A. standard contracts.

Richie Ling was the sole A. E. A. member remaining loyal to his organization, sending in his resignation shortly before 2 P. M. the time set for the Tuesday rehearsal. Marjorie Wood, one of the ten A. E. A.'s in the "Chu Chin Chow" cast, sent in her resignation to the Actors' Equity Tuesday afternoon.

Frank Gilmore, executive secretary of the A. E. A., served notice on Morris Gest Monday evening that unless the standard contracts were forthcoming at the Tuesday rehearsal, the A. E. A. members present would quit. Gilmore then issued an order to A. E. A. members to walk out of the show if not given the standard form. Mr. Gest made no reply to the A. E. A.'s ultimatum until shortly before the Tuesday rehearsal, when he addressed the assembled company and stated that he did not intend to issue the contracts called for, and if any player desired to walk out he was free to do so. During Mr. Gest's speech he made mention of the treatment accorded actors employed by him, adding that although he had never issued any form of written contract since he entered the producing business seven years ago, no actor ever had occasion to file a lawsuit against him or the firm of Comstock & Gest.

Gest also took a rap at Harry Mountford, styling him as "a labor agitator from England," who according to report some years ago, was compelled to leave London after trying to foment labor troubles there. Gest likewise paid his respects to Francis Wilson and Frank Gilmore, describing Wilson as a millionaire and Gilmore as an English actor who has not worked at his profession for the last six years.

At the A. E. A. offices a council meeting was in progress Tuesday afternoon following the "Chu Chin Chow" fiasco. Francis Wilson, president of the A. E. A., declared the organization was formulating certain plans which he would make public at the proper time. Mr. Wilson was inclined to look at the "Chu Chin Chow" affair in the light of a trivial battle lost at the opening of the conflict, and one that did not necessarily have any bearing on the final outcome.

CAN'T GET STAGE DIRECTORS.

The dearth of competent stage directors may cause the postponement of a number of productions that were scheduled for production during the month of August. During the last week there was a general scramble on the part of producers to secure men to direct the staging of productions for them.

John Cort tried to secure Hugh Ford from the Famous Players-Lasky to direct the staging of "Three's a Crowd," but Ford stated that he was tied up and could not take on any outside productions. Another producer made the English producer, Robert Courtenidge, an offer to remain over and stage a production for him, but was likewise turned down.

"SCANDAL" DATE SET BACK.

The date for the opening of "Scandal" in New York, at the Shubert Theatre, was set back four weeks, that time having been given to the attraction in Chicago. The New York date now is Sept. 15.

Immediately after the opening of the show in the East Walter Haast will open four new productions.

The first of these will be "The Master of Balantray," with Walker Whiteside starred, which will open in Buffalo on Sept. 22. A week later, in Detroit, he will present Cosmo Hamilton's new play, "An Exchange of Wives," with Lee Baker, Forrest Winant, Helen Bolton and Stanley Harrison in the cast. On Oct. 6 Toronto will be the scene of the opening performance of "Eve and the Man," by Frederick Bruegger, a Chicago newspaper man. It is an occult drama. Ramsey Wallace and Marion Coakley are to be in the cast.

Haast's fourth production will be a dramatization of the LeRoy Scott story, which has been running in one of the magazines under the title of "A Daughter of Two Worlds." Haast arranged for the play rights to the story this week. Just before he closed his contract the Eminent Authors tied up the picture rights.

Walter Haast has signed all the principals for the four companies of "Scandal," which he will produce again next season. Charles Cherry and Francis Laramie will have the leading roles in New York. Malcolm Fasset and Betty Murray will head the western cast, with Emma Bunting and Herbert Ranson for the South, and Smyth Wallace for the East.

Lee Baker, Forrest Winant, Lucille Manion, Helen Bolton, Marion Coakley and Florence Shirley have been signed to appear in the new play which Mr. Haast recently secured from Cosmo Hamilton to be produced early in the Autumn.

DENIES EQUITY ACCUSATION.

Chamberlain Brown denies he is in the direct employ of the managers to advise members of the Equity to resign from the organization. Brown stated this week that several members of the Equity had advised him that they had been informed at headquarters that he was on the salary role of the Producing Managers' Association and that he was paid to advise artists to desert the Equity. The agent says his advice to artists was only given by him because he thought it was to the best interest of those that he advised.

Brown does not deny that he has been advising several members of the Equity under contract to him personally to quit the organization. A number of artists have given him, as well as other agents, he says, power of attorney to sign contracts for them, and as long as these agreements are in force the agents will not recognize the Equity's demands and will sign up under whatever conditions they deem to the best advantage of the actor.

ROLISTER COPS COPS' BENEFIT.

In competition with 25 other attractions, Nat Royster, representing Comstock & Gest, won out on the annual benefit of the Chicago Policemen's Benevolent Association, which takes the form of a show each year at the Auditorium.

The attraction this year will be "Oh, Look," with the Dolly Sisters and a prominent male actor in the Harry Fox role. The show will run for three weeks, from Oct. 12 to Nov. 2. The date nets Comstock & Gest a flat sum of \$21,000, it was announced.

NEW "FROLIC" REHEARSING.

The new shows for the Amsterdam Roof, to replace the present couple of "Frollic" entertainments given up there nightly by Flo Ziegfeld, started rehearsals Tuesday.

The new productions are to be made ready around Aug. 20.

"LISTEN LESTER'S" PROFIT.

Crossing the \$100,000 profit mark last Wednesday night during its 33-week run to date, "Listen Lester," the Cort show at the Knickerbocker, is but one of many straws showing producing managers the way the wind is blowing at this time of Manhattan showdom's history. The tidings, carried to the producers by the straws include the fact that not a single theatre in Greater New York is available just now for any sort of theatrical production.

"Listen Lester" is mentioned merely as an illustration of the situation. Voted by the informed when originally produced as a musical comedy of but passing interest, scarcely suitable to \$2 Broadway, undistinguished by any specially big names, and its characters played, for the most part, by Broadway unfamiliar, Ada Lewis, Gertrude Vandervilt, Johnnie Dooley, its hotel clerk, and one or two others excepted, the Cort show's business has hovered near the \$18,000 gross mark per week, the greater part of its run, rarely dropping below \$12,000, and but once, 4th of July week, dropping as low as \$7,000.

With a show of its kind getting this big money receipts unheard of at the Knickerbocker save by Montgomery and Stone, the producing managers with-plays on the stocks are fast making their plans to get into their final action the coming season in cities outside, and wait till the tide in New York gets lower.

Indication of the way the theatre Park Theatre, who, after sub-leasing his desire to begin a New York season, to have the way opened for him. Just now, equipped with a new production that has all the potentials of big success, the actor-manager cannot find an opening. A full dozen other producers are similarly plighted at this time. One of the freak illustrations of the situation is offered in the case of Lawrence Anholt, of the Park Theatre, who, after sub-leasing his Columbus Circle house to the Society of American Singers, bought a farce and is now striving ineffectively to find a place somewhere in Greater New York to play it.

COBURN'S NOTE CASE ADJOURNED.

As Mr. and Mrs. Charles Coburn were out of town on their vacation (their roles in the "Better Ole" being taken by others), T. Garland Tinsley, who is suing them for the recovery of \$9,000, was unable to secure a hearing before a special session of the Supreme Court Tuesday.

Tinsley, through Henry J. and Frederick E. Goldsmith, intended entering judgment on several notes aggregating the sum in question, the notes having been endorsed over to him by Alexander T. Herd, the Wall Street man, who had originally "angled" the production and who is said to have cleaned up a quarter of a million thereby.

Recently the Coburns expressed the desire to buy out Herd's interest with the purchase price in the neighborhood of \$100,000. The greater part was paid in cash. \$25,000 was paid by notes, of which \$16,000 had been satisfied. The plaintiff alleged the Coburns refused to make good the remaining \$9,000, hence the suit.

The trial was postponed until Sept. 5.

KENT BACK WITH HAMMERSTEIN.

The decision of the Managers' Association on the controversy between Arthur Hammerstein and the Shuberts over the services of William Kent, the comedian, was decided in favor of Hammerstein.

Whether Kent will leave the "Gaieties" show immediately to await the call from the Hammerstein office or remain with the show until Hammerstein starts rehearsing "Somebody's Sweetheart" has not as yet been settled.

DRAMAS ON BOLSHEVIKI COMING TO LIVE UP AUGUST SHOWINGS

"The Challenge" Date Advanced to Beat "Red Dawn" to New York. Weather the Business Barometer. Four Additional Houses Dark. Current Shows All Set for Summer Run.

It's all up to the weather, with the breaks thus far much in favor of the theatres. There was one wallow Monday night that had the managers looking for cover, but with Tuesday there came a cool spell which again turned the tide in the managerial favor. Monday night was the worst night of the season and all the hotels were "stuck" on their buys, even the "Follies" stuff was dumped into the curates on that night.

The general outlook from this week is that Broadway is just about set on the attractions that will go through for the summer, there being but two doubtful ones and they are "La La Lucille" at the Miller, and "39 East" at the Maxine Elliott. Just how long they will be able to stand the gaff should a spell of hot weather hit the street is a question. The others, however, look as though they will be able to weather any kind of a storm and last until the Labor Day date brings the new ones for the 1919-1920 season onto the street.

This week finds three closings marked up, which will bring a total of four houses added to the "dark" list. The Spanish Opera at the Cort blew after Saturday night's performance. That house will remain dark until "A Regular Fellow" comes in on Aug. 13, although there is a possibility that the "Greenwich Village Follies" may be moved into the Cort for a run. Those closing this week are "Three Wise Fools" at the Criterion, "The Little Journey" at the Vanderbilt, and "Up In Mabel's Room," at the Eltinge. The latter house will remain dark all through August and, about Sept. 1 "Not Tonight Josephine" will be presented there.

Last week the weather played peculiar tricks in New York and the box offices moved along in accord with the atmospheric variations. The early part of the week while it was damp brought money. Then a couple of dry days caused a slight slump, with Saturday night away off at all of the houses because of the terrific electrical storm which broke about theatre time.

The two openings of the week were "A Voice in the Dark" at the Republic, and "Oh, What a Girl!" at the Shubert, both on Monday night. The former is third of the murder mystery plays that has been presented in New York during the month of July. A. H. Woods is the manager and the notices were great, the wise ones stating that if the show had been presented during the regular season in cool weather there wouldn't have been a doubt but that the show would have burnt up the town. The show at the Shubert is one of the rather old fashioned musical comedies that served as summer shows years ago. The Shuberts engineered a buy for the attraction for four weeks before it came to New York. There are 300 seats a night with the agencies with a 25 per cent. return allowed.

The race to be the first on the scene with a play dealing with the Bolshevism theme, caused Selwyn and Company to switch the opening date of Holbrook Blinn in the Eugene Walter play "The Challenge" from Aug. 11 to Aug. 5 at the Selwyn. "The Red Dawn," another play on the same

theme opened this week in Washington and is due at the 39th Street the following night.

With the exception of Monday night the Public Service and the Joe Leblanc cut-rate agencies have been doing a corking business during the summer. Monday night the "dump" from the theatres is then coupled with their own stock found both overboard. With 12 attractions listed as regulars on their boards and with occasional others from the hotels they are holding up nicely. Orchestras seats can be had for "Up In Mabel's Room," "Listen Lester," "39 East" and "The Little Journey," while balcony locations are available for "A Lonely Romeo," "Three Wise Fools," "John Ferguson," "She's a Good Fellow," "The Five Million," "At 945," "Oh What a Girl" and "Monte Cristo, Jr."

In the premium agencies there are eight buys running at present. The latest to be added was "Oh What a Girl" at 300 a night for four weeks with 25 per cent. return. All the agencies now, with the exception of the Leo Newman agency, are handling seats for the "Greenwich Village Follies." Originally the Newman agency had the inside track at the house and froze out all the others, then Al Jones of the Broadway bought 51 per cent. of the show and in turn passed up the Newman outfit giving all the other offices seats for the village show. The buy for "A Lonely Romeo" at the Casino ends tomorrow night with small likelihood of it being renewed. At the Globe "She's a Good Fellow" has still four weeks to run. The others are "The Follies," "Scandals of 1919," "Gaieties of 1919" and "The Royal Vagabond."

HAMMERSTEIN IN COMA.

Oscar Hammerstein is a patient in Lenox Hill Hospital, at 77th street and Park avenue, with little hope of his recovery held out. The impresario and manager was removed there late last week and Sunday lost consciousness.

Monday he was reported in a state of coma, and the attending physicians gave up hope late that afternoon.

SHANNON'S SHOW AND CAST.

"What's The Odds," the musical version of "Checkers," which Sam Shannon is producing may have its metropolitan premier at the Liberty, Sept. 1.

The cast includes George McKay, Mabel Withee, Billy Mehan, Vera Michalena and Rene Riano.

The production will remain out for a week before the New York opening.

Forty-six Weeks for Brooklyn Stock. The Fifth Avenue Stock of Brooklyn has completed a record stock run, as far as this city is concerned, of 46 consecutive weeks, breaking its run to allow the players some respite.

May Melvin, who has been leading the company the past 46 weeks, and Edward Vail, the director, are on vacation prior to the opening of the new season, the middle of the month.

Lucy Weston Engaged by Selwyns.

The return to the Broadway stage of Lucy Weston will be made in the fall through the medium of a musical production by the Selwyns.

LEDERER'S FILM SATIRE.

George W. Lederer, who gave America its first revue, taken from the French manner, when he produced "The Passing Show," announces among new plans for the coming season a big musical revue with filmdom the target of its start, middle and finish.

Lederer, now scoring at the Colonial, Chicago, with the new Herbert-Smith musicality, "Angel Face," says he sees in filmdom a subject the liveliest popularly for musical expression just now. He will write the piece himself in collaboration with Harry B. Smith, and will apply to it the observations he got when he was himself making pictures, a field he entered about eight years ago during one of his theatrical submersions.

At present the producing manager is hesitating between calling the production "That Night" or "Next Day"—he will play tag for laughs with the personal characteristics and idiosyncrasies of most of the big picture stars, directors, and in some instances, with the executive heads of the film game generally. It is said that the satire will take broadside shots at many of pictures' best known people.

A part of the Lederer film laugh stuff, it is said, points out the fact that not one of about 400 film directors who comprise the film field has ever written a successful play for the speaking stage, and never directed one.

DODGE JOINS PRODUCERS.

Wendell Phillips Dodge, general press representative for David Belasco, has resigned to take effect today. He will join the ranks of the producing managers with Willy Pogany as a partner. The latter is the famous artist and designer of stage settings and costumes. They have formed a corporation for the production of plays and for the running of theatres and are trying to secure a lease on a New York playhouse at present.

The first production will be a dramatic spectacle with incidental music and ballet features. It is entitled "Ester," in three acts and nine scenes. It is to be produced in New York in October.

The play was written by the Baroness Leonie de Souiny, who has been identified with the continental theatre for a number of years. The initial production is to be followed by a series of light comedies and a musical production.

The financial backing for the initial production is guaranteed by a movement in this country for which the production will act as a strong propaganda argument.

AMSTERDAM GETS "HITCHY KOO."

When the Raymond Hitchcock "Hitchy-Koo" show comes into New York after having played four weeks out of town, it is to follow the "Follies" at the Amsterdam. The opening date set this week is Aug. 18 at Atlantic City, and then to the Colonial, Boston, for three weeks, after which the New York date is scheduled.

This week Mark Sullivan was added to the cast. The show now has about 80 people all told.

Karl K. Kiehl is to do the advance for the attraction.

SHUBERTS PRODUCING "TAXI."

The Shuberts will make the production of "Call A Taxi," the Earl Carroll show, originally placed by Mr. Carroll with A. H. Woods. Woods has transferred the script to the Shuberts, retaining an interest.

BILL POSTERS THEATRE STRIKE.

The bill posters of Greater New York, through their local unions, sent out letters to every manager in the territory covered by the organization Tuesday afternoon demanding a wage increase of 18 per cent over the present scale, designating Aug. 25 as the date upon which the new scale is to become effective. If the wage demand is not met the bill posters will strike.

The reason for presenting the wage demands to the individual theatre managers instead of the U. M. P. A. or the Producing Managers' Association was because of the fact that many of the large producing managers like William A. Brady and A. H. Woods use no paper to advertise their shows in the Greater New York territory. The bill posters decided that the U. M. P. A. or P. M. A. might be inclined to disregard the claims of the union owing to this condition.

Union bill posters doing work on the ground now receive \$21 a week. The new scale calls for \$25 weekly. Bill stickers doing extra hazardous work on elevated stands now receive \$25 a week. Under the proposed new scale \$30 weekly is asked for this kind of work.

The bill posters received 20 per cent increase about a year ago, the managers coming through just in time to avert a walkout.

CANADIAN STAGEHANDS RAISED.

The musicians and stage hands attached to the Loew and Canadian Circuit houses were raised in salary, subsequent to a thorough canvass made by S. H. Meinhold, supervising manager of the Loew Circuit, and Clark Brown, president and booking manager of the Canadian Circuit.

As a result the Canadian Circuit employees, including the Dominion, Ottawa, Princess and St. Denis, Montreal, and Lyric, Hamilton, were granted an increase of over 20 per cent. weekly, while the employees at the Canadian Loew Theatre were only increased about 10 per cent. weekly, as their wages were previously higher.

The wages of both houses now are on an equal basis.

"NIGHTIE" FULL OF LAUGHS.

Long Branch, N. J., July 30. Although the demand for theatres in New York is so great that many new shows will have to wait until well into the fall and then take their chances, "Nightie Night," offered here Monday evening by Adolph Klauber, will get immediate booking. It was received with such gales of laughter that Comstock & Co. immediately offered Mr. Klauber the Princess Theatre. "Nightie Night" will open there next week.

This new farce by Adelaide Matthews and Martha M. Stanley, is hilariously funny, and is splendidly played by Francis Byrne, Dorothy Mortimer, Susanne Wills, Malcolm Duncan, Marie Chambers and others.

HARRIS' HUNT FOR JUVENILES.

William Harris, Jr., has finally completed his hunt for the five juveniles needed for his play, "Dark Horses." So much trouble was involved in getting the men necessary for the show that Samuel Shipman advocated the opening of a conservatory for the development of leading men.

Chamberlain Brown finally came to the rescue with a quorum of leading juveniles to fill the bill. They are Richard Dix, Walter Lewis, Robert Strange, Hazard Short and E. G. Karl. Kiehl is to do the advance for the attraction.

MOROSCO'S BOSTON HOUSE.

Oliver Morosco, through his attorneys, Horace Grossman-Vorhaus, have completed arrangements whereby the producer will build a new theatre in Boston, located on Tremont street. It will house legitimate attractions.

LEGITIMATE

ONE-A-MINUTE.

Washington, July 30.

With the use of the pruning knife in a few spots Fred Jackson's new comedy, "One-A-Minute," produced here for the first time by the Garrick Players at the Shubert-Garrick Theatre last night, will be a success. The comedy was more than well received at its initial showing and gave Lynne Overman and Mrs. Jacques Martin excellent opportunities which they took full advantage of.

The story is an oft used one, that of the poor boy who through his own clumsiness turns the tide, sells out to the rich old miser and gets the girl; but it is slightly refreshing to have this sort of story, told as cleverly as it was last night, after the continuous run of bad room farces that have been repeatedly shown to our tired audience.

The girl is fighting to hold the family drug store against the heavy competition of the drug trust, and things are going mightily bad with her when Jimmy, the drug clerk, and Pitt, the village editor, take things in hand and invent a concoction which will cure all ills. Of course it is a fake, but wonderful cures are accomplished because of the faith that the users put into it. The result is not hard to fathom, of course; it sells in great quantities and follows with a large advertising campaign.

Mrs. Jacques Martin's performance of "dramatic" comedy was really remarkable and most favorable, her first act as the tottering old lady and then her part as the girl who takes of the remedy until she becomes a devotee of the jam king and the girl who, in a way, it was a fine triumph, presented with all the skill of a veteran player.

The part of Jimmy seems to have been written for Lynne Overman; he takes full advantage of the comedy and the story, and his interview with the deputation from the Mayor is one, if not the most amusing scene in the play. He should play the Mayor when the piece is presented in New York City. Eileen Wilson has been excellent in her part in this piece. Donald Mack gives an excellent performance of the drug magnate. Robert Williams is excellent as the editor. While Marjorie Collins and Doris Sheerin are equally well cast. An individual bit was scored by a little colored lad appearing as the errand boy.

THE GOLDEN AGE.

Atlantic City, July 30.

"The Golden Age," which opened here Monday with production of George S. Toller into almost a veritable riot to Helen Hayes. The play, by Sidney Toller and Marion Short, is of the golden age of youth, of puppy love and the oracles in a girl's career when love enters in the period where adolescence blooms into womanhood.

Miss Hayes is the girl and her moments of life, laughter and tears are splendid examples of an art that is bound again to make an impression. The story is a tale of a rich man who tries to interrupt the acting puts into it a charm and naturalness that is of indelible impression. Donald Gallagher, calm and sturdy in his part, was the lover's foil, the tool of a rich man who tries to interrupt the acting.

Glenn Hunter was the real sweetheart's choice and youthful in his palpitant heart interest, with a plain but lovely Mary Hershey, Paul Kelly, Genevieve Robin, Marion Abbott and Misses Gail and Mary. They were also in the cast; and Joe Wallace in a Sir Hopkins' role was dominant in an old maid part.

For Miss Hayes "The Golden Age" is a rare treat—an opportunity that it may be hoped she will realize on Broadway soon, for the expansion of her youthful art will come in such plays as this—not in mere airy nothing—like Gloriana.

OH, WHAT A GIRL!

Downes Larry Francis Carr Mat Murphy Taylor George Stifter Smith William Zinnel Holmes Harold Helen Williams Dave Dreyer Rose Lawlor Carrington Bill Corcoran Frank Fay Jack Runkton Sam Ash Margot Marshall Hazel Kellie Lola Chappello Vera Grosset Edna Frazar Ignace Martini Desnon Amos Timmons Harry Kelly Perkins Sam Curtis Sue Smith Lester Schandl Amanda Timmons Elizabeth Moffat Cinderella Charles Snyder Prince Charming Ethel Mary Oakland Frazar Godmother Ma-Belle Head Water.

Lee and J. J. Shubert picked out about the hottest night of the year for the launching in New York of their musical farce, "Oh, What a Girl!" which is the renamed "Oh, Uncle," story that has been played in the best of the days of a few weeks. The night was Monday, and the place the Shubert Theatre, from which Lew Fielder "Lonely Home" was moved to the Casino to make room for the new attraction.

The show is one of those typical summer musical comedies of an era in the past. It isn't the summer type of revue in which the tired business man is supposed to be refreshed in recent years, but rather has been the days of the "Reverend Brue," "Jewel of Asia," etc. type of summer shows. In general idea the plot goes back over beyond that

by a great deal. But to offset it, Frankie Ford and Harry Kelly are in the cast to handle the comedy, and they do that little thing despite the least inclination does seem to enjoy the foibles of these two comedians. The plot is the time when device of the century units a deacon, who goes into New York every once in a while for a fling. His employer is well known for the big town and in love with an actress, but not with a country Susan hand picked and waiting for the one of his trips to the city sees the girl, falls for her and decides to be an aspirant for a show. Down on the farm he is Deacon Timmons. In New York he is Mr. Brown. On the night he is to hear the score of the show he is to angel he gets it up and invites all the folks down to the farm, with the result: wiley gets wise and incidentally sound through the manipulations of the light comedy of the cast. Then everyone comes right on back to New York for a night on the Century Grove estate. All right complications are straightened out and the lovers sent along their merry way.

As said before, the show relies mainly on the two comedians to get it over. Mr. Kelly plays the deacon and Mr. Brown is the general comic who is here in the play and stage manager all of the surprise of the evening. Other than that the show is just a series of specialties, the story leading itself nicely to the laughter of dance features and the interpolation of numbers that were not originally in the show.

Musically the piece holds the usual walls theme that is put over three or four times. It is "Oh, What a Girl!" and rather than other than that there is a "whimsy" number where a guy happens to be a deacon. The staging one of his Ratswagger "chimney" that gets over in great shape, later an audience number, "Such a Beauty," and a Fair, gives the chorus a chance to get into close touch with the front row. This Fair girl is a very pleasing soprano type who gets to the audience very nicely in the two numbers where she has in the second act. The dancing is Hazel Kelly, rather pretty and with very charming voice. Another of the starring women principals is Vera Grosset, who hasn't much more to do than to look pretty and occasionally fill in on an occasional principal. Elizabeth Moffat in a character role is very effective.

Of the male principals Lew Cooper in black face got over two numbers to applause. The first a song about the "Gimme Gal" which started too early to get over as well as it should. In the last scene of the show, the Irving Berlin song, "I've Got My Captain Working for Me Now," the musical number Cooper is doing as an encore has been "good" in too many other summer shows to land effectively with the audience at any rate. Sam Ash with his voice is also on the scene. He is the best of the show, his voice was thunderous of applause. Ignace Martini in a role typical of his past characterization with his familiar story, Sam Curtis, formerly of vaudeville school scene, was in a scene with a black rock character bit.

Of the dance specialties there were a flock. They started in the first act with a dance right along with the song. Renee Adore and Lewis Sloden started things with a force that was like a storm. There was a lot of some top stepping, after which Harry Kelly introduced her number and was a real show. In the second act in the "Prince Charming" number Ma-Belle got another chance, but the work of the two kiddies, Charles Snyder and Ethel Mary Oakland, really walked away with the honors here, especially the little Snyder girl. She is mighty clever for a youngster. In the Century Roof scene there were two other dance specialties, a girl doing toe work and a team with a whirlwind acrobatic specialty that fairly tied up the show.

There are 22 girls in the chorus. Fourteen are big girls and there are eight in the dance set. They average fairly well on looks, although they are no ravishing beauties. In costume they are well taken care of. There are also six boys, and this includes the Manhattan Comedy Four, who sang play bits of a few lines each in a poker game that opened the show.

The book and lyrics of "What a Girl!" are by Edgar Smith and Edward Clark. The latter is responsible for the staging of the piece. The music is by Charles Jules and Jacques Preberger.

Two acts, with three full stage scenes, and a scene in "one," are required for the telling of the story. The first act is a rather extensive interior. The opening of the second act is a very effective rural set which is followed by a scene in one before a couple of the show. The final scene is the Century Roof, very well done.

The business has many odd bits and gags. Two of the bits, the first of which was lifted from Villalby, is the scene of change in the sleepy pianist. The other is the drunken scene with a deacon's bewilderment, because booze has been spilled into the old oaken bucket. There are a couple of other scenes equally as well tried and proven. As for the "gags," the least said is the best.

But at summer shows "Oh, What a Girl!" will stick along at the Shubert until about the get it, but although at a time the show looks to be pretty heavy for the attraction. However, the show will still stand up as long as long as Fay and Kelly stick in the pressing the audience with the tremendous self assurance he is going to be a mighty valuable man in music comedy and other comedians of his type are few and far between.

A VOICE IN THE DARK.

Miss Griddy Doris Kelly Sam Clay William B. Mack Robert Farrel W. L. Thorne Tom Hammanway Stewart B. Wilson Adele Warren George Lee Hall Blanche Warren William B. Mack Mrs. Marie Lyndard Florine Arnold Richard Gordon Richard Gordon Miss Meredith Horriet Ross Hugh Salisbury Richard Gordon Madea Corcoran John Sharkey Joe Crampson William B. Mack

A. H. Woods brought "A Voice in the Dark" a new play by Ralph B. Dyer, into the Republic Monday evening, one of the hottest nights of the year, and got away with it. There were several reasons for this. The play is a novelty for one thing. It is equally acted for another, in particular by Olive Wyndham, who has a grade of attitude, a charm of manner, a way with her that lent to every minute she was on the stage the interest a lovely woman always has for men and a well dressed woman for all eyes.

But Miss Wyndham did not walk away, by any means, with every honor. The cast was made up of some of the best of the city. Anne Sutherland, William Boyd, Frank Monroe and Richard Gordon all made their way stand out. Georgia Lee Hall and William B. Mack were disappointing, the latter because of the indelicacy of his director.

As William Mack, the play's doctor, replete with wit and cynicism, Miss Woods had been labeled a "nut" for trying "A Voice in the Dark" at all. That is typical of Broadway opinion. It was a play that had been tried, and then someone with nerve enough to do something new and make money. This show will make money. It is a simple story, but it is a story that is told in a way that is so convincing that there is no doubt that the battle is won.

The plot shows a coroner's inquest, with a paralyzed old woman, Mrs. Lyndard, as the witness. She is the only one who can tell the truth. Blanche Warren and Hugh Salisbury, the murdered man, Mrs. Lyndard is dead. With the aid of a nurse, she is able to tell the truth, but not her Blanche Warren and Salisbury, whose from their expressions she knew they were quarreling.

Harriet Day wore Blanche Warren, and is a lawyer. He undertakes to clear her and sends for Mrs. Lyndard. As he questions her, she tells him the story of the murder. She cannot bear to let it be said, so the action is given to her. The play is a very effective pantomime.

Going back, then, to Day's office, Blanche Warren tells the man she loves her side of the tragedy. Once more, this time with the plot in Day's office, the play is a very effective pantomime. When the light breaks again, it is a very effective pantomime. Warren's version is acted and we hear every word, and understand better the nature of the tragedy. Back in Day's office, the play is a very effective pantomime. Warren's version is acted and we hear every word, and understand better the nature of the tragedy. Back in Day's office, the play is a very effective pantomime.

John Bayard, William Flinnor and Bedford Kendrick appeared in the prologue, but not in the play, and finally it may be said that the latest of the season's mystery dramas played comparison with "A Voice in the Dark." It has no more effective acting than the former, nor does it preserve the mystery of the plot. It is a superior product.

CANTOR'S QUICK STUDY.

The record study for a song may yet be claimed by Eddie Cantor for the speed with which he interpolated "The My Captain Working for Me Now" in the "Follies." It's an Irving Berlin song. Mr. Cantor first heard it at four o'clock on Monday night. He read the number a few moments later to Flo Ziegfeld. Mr. Ziegfeld asked that Cantor put it on that same night.

Mr. Cantor sang it along with the same night, procuring orchestration means time from the Irving Berlin company.

A. H. Woods, recovered from an illness keeping him confined for 10 days, was at his office this week.

PROVIDENCE STILL TIED UP.

Providence, R. I., July 30.

The theatres of this city and other parts of the state opened their doors on Monday confronted by the second week of a state-wide trolley strike which has completely tied up the Rhode Island company's system and caused a large loss in business to play-houses as well as raising havoc with business in general.

When the week opened the strike was as far from a settlement as when it began and indications were that should the strike continue all this week the theatres will feel it to a much larger extent than during the first week of the trouble.

During the first nine days of the strike there were plenty of automobiles being operated as jitneys, and although the fares charged were higher than those charged by the trolley company before the strike, they were well patronized and thousands used them in coming into the center of the city.

Then came the move by Federal authorities. Autoists were rounded up and told that if they continued to operate as jitneys they must pay the \$10 Federal tax. This caused a drop of more than 50 per cent in the number of jitneys and thousands of people who had been obliged to walk to and from their work and have thus been kept away from the show houses.

The vaudeville and picture houses during the week reported only fair business evenings, and the most of their poor business at matinees.

All out of town business has almost ceased. Whereas some come to the city on trains, others live at places not touched by the steam roads and the jitney fares from these places to the city are so high that few are coming into the city. The theatres of the city draw from numerous nearby cities and towns, and lack of patronage from these places has caused probably the greater part of the decrease in business.

"THE LOVE CHILD" NEXT.

The production of a three act drama entitled "The Love Child" is underway to follow "The Greenwich Village Follies" at the Village theatre when the musical attraction moves uptown. The piece is from the pen of Andre Bataille who wrote "The Thief."

MISSING VANGIE IS BACK.

Vangie Valentine, one of the beauties of the Ziegfeld "Follies," who slipped out of New York about two months ago with much attendant publicity regarding her being missing, is back in New York and rejoins the "Follies" next week.

The "missing" stunt was pulled off by Harry Reichenbach, who sent her to the coast to appear in "When Bearcat Went Dry."

PRODUCING "MAGIC GLASSES."

A. & P. Producing Co. have engaged Ray L. Joyce and Mary Johnson (Mrs. Jack Norworth) for "Magic Glasses." The piece is scheduled for production in August.

Francis Nordstrom is credited with the book and music and William Pinkham is staging it.

Albany House By Subscription.

Albany, N. Y., July 30.

George S. DeRue and Lily S. Hill, former manager of Harmanus Bleecker Hall, have secured an option on the Second Presbyterian church on Lodge, Hall and Chapel streets, and intend to erect a theatre for legitimate drama. The theatre will cost \$100,000, to be raised on popular subscription.

Wanger Casting Two Plays.

Walter Wanger has begun casting two plays. The first is "The Purple Slipper." The second piece is as yet unnamed.

SHOWS IN NEW YORK AND COMMENT

"A Lonely Romeo" Casino (5th week). Moved from the Shubert this week. Got a bump with the show on Monday night picked up Tuesday. Looks like it will get a stronger balcony play at the Broadway house.

"A Voice in the Dark" Republic (1st week). Opened Monday night. Ticket sales great. Would be a knockout if it had been brought in later in the season. It is the third of the mystery murder plays now running.

"At 64.5" Playhouse (5th week). Going along to about \$6,000 with cut-rate hits.

"Century Midnight Waltz" (28th week). Prohibition seems to have cut in a little, but the regulars are still playing it at \$5 a throw for the front table seats.

"Crimson Alibi" Broadhurst (8d week). Doing a corking business and pulling upstairs as well as on the lower floor. Looks like it will stick into the new season and give the other mystery plays a run.

"Follies" Amsterdam (7th week). Still at the \$12,500 mark, with the run spoken of as indefinite, although "Hitcho Koo" is scheduled for the house in September.

"Five Millions" Lyric (4th week). Dropped \$500 behind the previous week, getting about \$8,000. Early in the week the show was a little better than the previous week, but the weather turn hit it.

"Gale of 1919" 44th St. (4th week). Is one of the big musical hits with the bookings around \$10,000 and standing them up nightly.

"East Is West" Astor (45d week). There seems to be no let up in the draw this place has. Topping the \$15,000 mark with regularity. The bookings of business are dropping.

"Greenwich Village Follies" Greenwich Village Theatre (8d week). Will move up to Broadway in about two weeks with the house still undecided. Jones interest is 51 per cent.

"John Ferguson" Hammer (13th week). Got a little something over \$5,000 last week, which shows a profit for Walter Wagner. He is guaranteeing the company \$2,500 and paying the rest and advertising.

"Little Journey" Vanderbilt (30th wk.). Close tomorrow night. House to remain dark for a few days. The \$15,000 mark. "Hitcho Koo" Knickerbocker (3d week). Little over \$10,000 and sticking strong.

"La La Lucille" Hammer (13th wk.). Is getting help from the cut rates in the balcony. Getting something over \$7,000.

"Monte Cristo Jr." Winter Garden (5th week). Will remain until about the middle of September, when the "Passing Show" comes in. With the Sunday night business hit the house is over the \$30,000 mark weekly.

"Oh, What a Girl" Shubert (1st week). Opened Monday night. Notices fairly good. Spots have a buy for four weeks. Old-fashioned summer musical show that has some laughs.

"Peek-a-Boo" Columbia (11th week). Will remain until the opening of the regular season at the Columbia and is still attracting business.

"Royal Vagabond" Cohan & Harris (34th week). Has another four weeks at the house, then goes to Chicago. Last week's business around \$14,000.

"She's a Good Fellow" Globe (15th wk.). Is to remain until about the early part of September, then goes to Boston. With the Globe rent paid for the year the show can go along indefinitely without a loss. Got around \$5,000.

"Sensational Liberty Bells" (1st week). Played to over \$15,000 last week. Will get in September to make way for either a George Truitt piece or the Lederer show, "Angel Face."

Spanish Opera. "The Acquit" Lasted only two weeks, closing Saturday. House remains dark until Aug. 18, when "A Regular Fellow" opens.

"30 Hours" Maxine Elliott (15th week). Getting help from the cut-rate, but still holding on nicely.

"The Better 'Ole" Booth (15th week). For the first week Newell Hopper was in the show the gross was over \$7,000. Cohan returns at Hill next week.

"Three Wise Fools" Criterion (4th week). Close tomorrow night after a long run. Still getting around \$7,500 at the finish.

"Up in Mabel's Room" Biltmore (35th week). Close Saturday. Pulling good business last week and this week also looked fairly good after the first few days.

SHOWS IN FRISCO.

San Francisco, July 30.

"Moliere," with Henry Miller, in its second week at the Columbia is going so well it will probably eclipse last week's good business.

"Tea for Three" at the Curran fall-

ing down this week after doing well last week, its first.

The Casino with the Will King Co. and Ackerman & Harris vaudeville continues to a very healthy return at the box office. The house did \$3,600 last Sunday, giving four shows on the day.

"The Brat" by the stock at the Alcazar is doing quite nicely.

MCNAUGHTON IN "SEE SAW."

Broadway looks doomed to be full of the McNaughton family the coming season. Tom McNaughton, who lately returned from England, has engaged to appear in "See Saw," which Henry W. Savage first produced Wednesday at Stamford, Conn. Others in the cast are Charles McNamee and Frank Carter. The show goes to Boston (Tremont) Monday for four weeks.

The other McNaughtons are Charles, now with "The Better 'Ole," and Harry McNaughton, who is also going with a "Ole" show next season.

MARLIN OUT TWO WAYS.

Max Marlin was reported out of two things this week, the Paramount engagement and the Authors' League. One of the reasons ascribed to his withdrawal from Famous Players-Lasky was the Shuberts. Marlin is to produce the next legit stage coming season, in association with the Shuberts. This aspect when placed before Marlin is reported to have resulted in his decision although the proposed script bureau of the F. P. L. concern may not go through. Marlin and Eugene Walter were to head it. It may be dissolved into other departments of the picture corporation, it is claimed.

The trouble with the Authors' League and Marlin has not been made public.

DEATHS.

Earl Davenport.

Chicago, July 30.

Earl Davenport, press agent of White City, was one of 15 persons killed when a huge blimp of the Goodyear Tire & Rubber Co. caught fire during an exhibition flight here last week. The big bag tumbled down aflame and crashed through the skylight of the Illinois Trust Building, killing nine of the employees of the Trust company. Mill Norton, a camera man of the Herald and Examiner, was also killed. Emil De Recat is at work getting subscriptions for the widow of Davenport.

The wife of Frank F. Mackay, chairman of the relief fund of the Actors' Fund, died at her home at Coyteville, N. J., July 21. The deceased was 30 years of age. Interment was in Pittsburg.

SHOWS OPENING.

The De Wolf Hopper company presenting "The Better 'Ole" is to reopen Aug. 22 at Newburg, N. Y., and after playing Poughkeepsie and Utica will head for the big week stands.

CLARK & RUSH WILL PRODUCE.

Peter S. Clark and Ed Rush have formed a partnership to produce for the legitimate next season. The new firm's first production will be a four-act Irish-American play by Willard Mack, starring Barry McCormack.

The piece will be routed over the K. and E. time. Rehearsals start Aug. 11, with an opening set for Sept. 1.

Incorporate to Produce "Blue Mouse."

The J. M. W. Corporation has been formed by Joe Weber, Harry Carroll and Harold Atteridge to produce Weber's forthcoming musicalized version of "The Blue Mouse," featuring Bernard Granville. Carroll and Atteridge as the adaptors will own an interest in the production, which is tentatively titled, "The Little Blue Devil." Rehearsals begin Aug. 4.

Paul Dickey has had his latest play, as yet unnamed, accepted by Cohan & Harris.

St. John Irvine, author of "John Ferguson," arrived last week from Ireland.

The new production by Winchell Smith and John Golden is likely to be named "Thunder," it being a successor to "Lightnin'."

Franco De Gregorio, actor for the Metropolitan, accompanied by his wife, arrived in New York last week from South America.

A company is being formed to play "The Fire Million" in Chicago while the original organization continues in New York.

Governors of 29 states have consented to serve on committees of the Actors' National memorial campaign.

Phil Barker, the English scenic artist, will come to New York to stage the scenic production of "Aphrodite" at the Century.

Edward Goodman's play, "Mommie," will be produced at Astor Park and Long Branch during the second week of summer.

Mario Klaw has purchased a four-act comedy entitled "Weaning a Husband," by Della MacLeod, a Baltimore newspaperwoman.

Brieux's play, "La Femme Seule," will be produced here during the coming season by Harry Neale under the title of "The Woman Alone."

London L. Wallack, proprietor of Wallack's Hotel, is being sued by his wife for divorce. Mrs. Wallack charges misconduct with an unidentified woman on May 23.

The opera "Alba" will be sung in the open at Sheepshead Bay, near the shore of the ocean, will go to the audience from the recent earthquake in Italy.

William Post has been engaged to direct "The Merry Widow" at the Metropolitan Theatre of William Gillette's old farce "All the Comforts of Home."

Rehearsals started this week for "The Bathing Machine" by Frank Duane and music by Ernest Truex in the title role. The premiere will be at the Bijou, Aug. 20.

Edwin Holt, Everett Bitterfield, Charlotte Gravely and Margaret Green have added to the cast of "A Regular Fellow," which will open at the Cort, Aug. 15.

Marguerite Lawrence and Percy Ames will be featured in "The Widow," a comedy by Salisbury Field, which will be produced early next season by the Selwyns.

"Half a Widow," a musical comedy with book and lyrics by Fred F. Foy and music by Sheppard Camp, will be produced out of town early next month.

Lieut. B. C. Hillman, R. F. A., has been engaged by Gus Edwards to write the book and lyrics for his forthcoming musical comedy, "The Film Girl."

The War Camp Community Service's "Community Playhouse" opened July 23, at the Amsterdam O. H., under the supervision of Marjorie McGuffee.

A. I. Namm Co. have purchased the Grand O. H., Brooklyn for \$400,000 from the Dehman family. It will be raised and turned into an addition to a department store.

George Marion, who staged "Toby's Bow" and played the part of the colored butler in that piece, has been engaged by the Shuberts to produce Edward Locke's play, "The Dancer."

Robert Hunt will have the principal female role in "The Acquittal," Rita Welman's "Ohanized" American play which Cohan & Harris will present on Broadway early in the autumn.

Leigh Lovell and his wife, Octavia Kemmore, have arrived from London to give a season of their plays at the Metropolitan Theatre early in September. They are known as exponents of the Ibsen drama in England.

James Montgomery's "Trene O'Dara" originally written as a serial, comes to the stage into book and lyric form by that author and playwright, Harry Tarnes. Cohan & Harris will produce it during the season.

George C. Tyler will stage twelve plays this fall, included in which are production in "The Little Blue Mouse" and "The Blue Mouse." The former is a play by his husband, J. Hartley Manner.

Winchell Smith and John L. Golden have engaged Barry McGuffee to write a part of a shouting preacher in their production to be presented this month under the title of "Bunrue or 'Thunder'."

The new musical comedy by F. G. Wedgwood, Rod Cooper McGuffee and Raymond Hubbell, which is to be called "Ask the Girls," is to go into rehearsals this week and will open in New York early in September.

The complete cast of "Adam and Eve," which will be produced at the Longacre in August, includes Ruth Shipley, Adelaide Prince, Roberta Arnold, Jean Shipley, Otto Kruger, Courtney Foote, Ferdinand Getchell and Reginald Macon.

Complaining, last week that they were living on an uncaring diet of jazz music, Rose Coghlin and other artists from an apartment in West 42d street, sought relief from Magistrate Corrigan in the West Side Police Court. The complaint was made against De Bryde's dancing school.

Following the completion of her road tour in "The Middle Women," Bertha Kuller will produce an English adaptation by George Foss of Jacob Cordia's Thelma play, "Sonia Korvan," in which Miss Kuller appeared more than 15 years ago at the Thalia, New York.

Dorothy Ort, 19 years of age, describing herself as an actress was held by Magistrate Simpson in Yorkville Court, last week in \$1,000 bail to await the action of the Grand Jury. She pleaded guilty of representing herself to Arnold Constable & Co., as Gladys Bishop, 41 Riverside Drive and obtaining goods valued at \$35.

In a letter by James T. Powers to Daniel Frohman accepting a place on the Professional Committee in connection with the Actors' National Memorial Day, Mr. Powers wrote in part: "At the death of both me and myself, outside of some cash requests, the income from our modest estate will even, I trust, reach to the Actors' Fund of America."

CRITICISMS.

A VOICE IN THE DARK.

A melodrama in three acts and three acts by Ralph B. Dyer, at the Republic, July 27. The play in "The Dark" is an illuminating piece of trick realism which will be heard for a long time—Herald.

The play goes smoothly and briskly from start to finish—Times.

OH, WHAT A GIRL.

A musical comedy, the book and lyrics by Edgar Smith and Edward Clark, scores by Charles Jaffe and Jacques Freuburg. At the Shubert, July 23.

If the amount of applause and laughter at the presentation of a musical farce signifies its success, then "Oh, What a Girl!" promises to enjoy a long run—Times.

Both melodious and spontaneous, with a wealth of wholesome nonsense, "Oh, What a Girl!" came to prove, apparently, that the midsummer can bring as delightful a musical comedy as the more formal autumnal season in first class theatrically—Herald.

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.

William A. Thompson, Schine Railway Co., N. Y. v. A. Melnik, \$320.

William S. Kaufman, v. J. Macpherson, \$115.51.

Herbert H. Hazleton, v. Theo. Healy, Inc., \$25.75.

Mastercraft Photo Play Corp., v. Pearson, \$2,400.20.

Arthur W. Millett, v. Theo. Healy, Inc., \$15.43.

Norman Whitelade, v. Thomas Healy, Inc., \$14.67.

Julio Hein, v. L. Malbin, \$551.70.

Lorrie Del Valle, v. Musical Courier Co., \$219.37.

Clara Loftus, v. Greenwich Litho. Co., Inc., cents, \$10.44.

B. Lansing Masters, v. Wld's Daily, Inc., \$103.70.

ENGAGEMENTS.

Ethel Mary Oakland, "Oh, What a Girl." Louis Benneiss, "Johnny Get Your Gun." Burford Hampton, "Please Get Married."

May Selzer, "Rue-De-Roy Eyes."

Margaret St. John, "Too Many Husbands."

Bessie Miller, "Too Many Husbands."

Peggy Hunt, "The Acquittal."

Brown and Evans, "Rio Rio."

Great Expedition, "Mercedes Road Show."

Ethel Mary Oakland, "Frisco Charming."

Barlow, "Those Who Walk in Darkness."

Consuelo Bailey, "Those Who Walk in Darkness."

Any Ricard, "Those Who Walk in Darkness."

Major Reginald Barlow, "Those Who Walk in Darkness."

"TIN PAJAMAS" DOESN'T SHOW.

Washington, D. C., July 30.

"Tin Pajamas," heavily billed to appear at the National this week, did not show and the house is dark.

No reason is given. It is understood the show is closed. It played one week at Atlantic City and was severely criticized.

Chicago By Day

By SWING

Just returned from a very—oh, too very—brief visit to New York. It is a much bigger, livelier and more interesting city than Chicago. I love every light that burns on Broadway. I think Wolpin's is a better hashery even than Pot's Greasy Vest. The New York office of Variety isn't as nice as the Chicago office, but it's much busier. I met Jo-Jo, and he handed me more laughs than Ernie Young. The Joyce Hotel is nicer than the Raleigh. The traffic coppers are urbane gentlemen if you buy a ticket to their field day benefit. I saw the "Follies," paid to get in, sat in the balcony and never enjoyed a show more. I ran into Julius Marx, and he gave me a bully briar pipe. I met Helen Murphy and done her a ratty. He helped her buy a ticket back to Chicago. The only man I didn't meet in New York was Johnnie O'Connor. I visited the aquarium and went down to the blintze shop on Delancey street. I walked from 48th down to 42nd on Broadway, listened to the sidewalk gab and enjoyed it even more than I enjoyed Eddie Cantor's show in the osteopath scene in the "Follies." What a town wot'town! I love New York as much as Jack Lait hates it. I gave a thought to Broadway, and here it is: Broadway is the big league lane of the world and for every ounce of tin on it there's a ton of gold.

Francine Larrimore is a glut for punishment. After working for gosh knows how many performances in the leading feminine role of the longest-lived show in Chicago—"Scandal!"—Francine went into the chorus of the "Passing Show" last Thursday matinee on a bet. The bet was made with John Garrity, who vowed it would get pictures and stories in all the papers. It did.

Clarence Washington Williams is playing the oddest circuit on theatrical record. In show business Clarence is known as Bert Williams, Jr. The little African tenor will be remembered locally as having been one of the featured attraction of the Amateur Mid-night Frolic which lived a hectic and glorious week at the Pastime on Madison street early this year. Clarence made such a hit at the frolic, which was patronized largely by actors, song pluggers, coppers, newspapermen and night hounds generally, that he made valiant efforts to get a route in vaudeville, even going so far as to send in his application to the M. V. A. His efforts were unavailing. Recently, while engaged in his favorite pastime, of tossing the animated dominoes, he was arrested, with others of his colored brethren. At Central station Clarence made the night pleasant for the bulls by singing his repertoire, which extends from "Mother Machree" to "Livery Stable Blues." The cops liked his act so much that he wasn't booked. Clarence's fame spread from police station to police station, and now he's playing the Chicago police circuit. He travels around in a Frisco Albert coat, a high, collapsible comedy dicker and stand-up collar, singing songs for the dicks at a jitney a number. Making a night dance cleans up as high as 85 cents. He gets free chow at the Greasy Vest in payment for impromptu entertainment there, opens and closes every show he plays, has every bill to himself, pays no commissions and is saving up for an inch in Variety.

MAJESTIC, CHICAGO.

Chicago, July 30.

Emma Carus, more slim than would appear creditable, got a father's welcome that was possible, even in this, her home town, to love the love and the town that love her. Monday night the Majestic was Miss Carus' home, the audience her guests, and a good time was had by all. With the town torn by race riots and strike troubles, the folks in general were in need of diversion, and Miss Carus, backed by an extraordinarily good bill, supplied it.

Ralph Lebe and Nana Sterling followed the Kiborgama. This has often been characterized as the best opening act in vaudeville. Perhaps that's a little too fulsome. But the youngsters certainly rank among the best. Their athletic work on the bars and rings, Ralph's balancing work with the chair and acrobatics, Nana's youthful charm, all help to complete a pleasant, thrilling and peppy opener.

Allison Stanley, with a crackerjack, unmentioned pianist assisting, turned to last for aid and comfort. Her voice is suited to the times. Back of the footlights Allison looks like Ethel Barrymore, but she sings somewhat like the style of Mae Samuels. The song publishers have furnished her material. Being jazz, she could not have gone to a better source, for private enterprises cannot compete with the publishers in the matter of jazz songs. She went over surprisingly well.

Eva Shirley split honors with Fido Gordon's band and Al Rich. The latter, a comedian, Miss Shirley walked off several times (although the man had one of the best of costumes and that not particularly a felicitous one) to give the musical comedy and the dancing foot a chance to cavort. Covering her by her dancer and musician. The fiddler in the band particularly enjoyed the music. The comedian, who does everything to his violin but set it—and then he almost does that, holding the bow in his teeth while he plays the instrument. Both were immense and got perhaps the most individual applause of the evening. The shabby suggestiveness part of his dance hurt his popularity with the better class of audience. Miss Shirley was in her best voice. Her numbers were well chosen and executed.

De Leon and Davies went over with a wallop to the only act with a vaudeville background. At that, the war stuff was confined largely to the setting and uniform worn by Wallace. The act has been seen here many times, but seems to improve with repetition. It is remarkable how much of the world's couple can seduce with just a few lines concerned with the American version of French love. The song, "But When I Was a Boy," with the interpolated satire on "The Spy" is a melodious, intelligent thing.

Julius Tannen followed Miss Carus and the good-looking Walter Leopold. Julius will never get into the shirtless business. As far as shirts are concerned, Julius knows how to keep his eyes on, and that is a big thing. He is a word. Talk is what he can sell. He not only sells it—he gives it away. Tannen is a terrific singer. He is a singer because the stage Tannen is intelligent—so much so that he might even be termed high brow.

F. Roy Barnes and Benie Crawford were a

funny. The house rocked. It had to. Roy

paraded the aisles with a long musket, and

ordered everybody to walk out. He then

seized arms and ordered applause, he got it.

At the end of the act, Roy and Benie

barred, hard-bore personality took the

stage. With Miss Crawford rendering able and

colossal assistance. She was born to play

straight to Roy's comedy.

They staged the pleasant novelty offered

by the Gascolines. *Swing.*

STATE-LAKE, CHICAGO.

Chicago, July 30.

Leona Le Mar opened here just a week too late. For the past week the entire city had been agitated as never before by the mysterious disappearance of a 6-year old child named Janet Wilkinson. Thomas Fitzgerald, night watchman at the Virginia hotel, had been arrested in connection with the case. Pages were devoted to the case. The city editor of the Herald and Examiner Saturday called up Variety's office and asked if any of the vaudeville spiritualists were known to be able to have the spiritualist go into a seance and attempt to tell the city what happened to the body was. Variety promised to put the newspaper in touch with Miss Le Mar, who was due Monday. Monday morning the spiritualist confessed to the murder of the child, and showed the police where her bones lay buried. —In the basement of the child's home on E. Superior street. The Miss Le Mar lost the most enchanting possibility for valuable publicity ever placed before an act. Notwithstanding there were a number of people in the audience, anxious concerning their own souls, to help Miss Le Mar get over nicely.

Mahoney and Auburn opened with a jingling act. They jingled gags and jokes, and then, aided by a good appearance, started the performance brightly. Betty Brown came No. 2, with a song cycle of character songs, with special scenery and material. She registered best with "The Little Blue Devil." Jimmie Savo, a little fellow in a comedy sketch, needed a lot of assistance to get single with nothing but dances and songs to sustain him, but he too had the goods and got over. Lloyd and Christie are doing an act which seems to be practically the same one that Arline and Lloyd used to do. Lloyd, with new bright chatter. Leona Le Mar closed. *Swing.*

RIOTS HURT BUSINESS.

Chicago, July 30.

Chicago by day and Chicago by night is in a fever because of an exceptional condition brought about by a street car strike and the worst race riots in the history of this city.

After parleying for weeks the street car men went on strike Tuesday morning, tying the city pretty well in a knot. With cries of "To Hell with the public," 15,000 street car and elevated railway trainmen quit work.

On the south side of town, thousands of whites and blacks, armed, fought the bitter fight of race hatred. By Tuesday night over 30 had been killed and 200 wounded, white and black. The state militia was mobilized and four thousand guardsmen are patrolling the affected area, attempting to bring back law and order.

Show business on the south side has been thoroughly demoralized. People are afraid to go to theatres. The police are considering orders closing the theatres in sections inhabited by whites and blacks, fearing any sort of assemblage.

Business was hurt downtown by the strike, which prevented the majority of people from coming to the loop except in automobiles. Taxicabs were inadequate to meet ten per cent of the demand. Only auto owners could navigate the city. The only rail transportation not affected were the suburban lines. Finney buses did a land-office business, but theatregoers were not among the patrons. The general situation brought about by the riots and strikes is so serious that Governor Lowden, who had left Springfield for a trip to Burlington, Ia., stopped short and made his way promptly to Chicago.

The street car strike comes within a week or two of the opening of the season here, and will undoubtedly have a bad effect on the new season, unless it is settled quick. The unions appear to be in control of radical elements, and the situation is expected to get worse unless a prompt settlement is made.

From the show point of view the situation is further complicated by the threat of the musicians' union to go out on strike Thursday of this week unless their demands for a 25 per cent increase is not met at once. Committee of the musicians have been in daily conference with the Theatre Managers' Association and every effort will be made to avoid a strike at this time.

INCREASE FOR MUSICIANS.

Chicago, July 30.

Negotiations are pending between the Chicago Federation of Musicians and the Theatre Managers' Association for a 25 per cent increase in the scale of all musicians in all local theatres. The present scale runs from \$27.50 up in the pit.

Harry J. Ridings, speaking for the managers, and Joe Winkler for the musicians, both stated no trouble was expected.

The theatres are prepared to grant the increase, and the new scale will probably go into effect next month.

CROSS SUCCEEDS GRANVILLE.

Chicago, July 30.

Negotiations have been in progress whereby William Cross is to succeed Bernard Granville as the featured leading man of "Honeymoon Town" at the La Salle. Granville leaves next week to go in Joe Weber's musical version of Clyde Fitch's "Blue Mouse," to be known as "The Little Blue Devil." "Honeymoon Town" expects to stick at the La Salle until Sept. 21, if arrangements can be made with Comstock & Gest, lessees of the house. "Tea for Three" is booked to come into the house Sept. 23. In the meantime Louis Mink has succeeded Helen Bolton in the place.

Chicago By Night

By JACK LAIT

The name of this column had better be changed. Chicago has no nights now. Since the frisk and seizure law began its insidious operations, you could shoot a big Bertha up and down Randolph street at high midnight and do nothing beyond waking up a dog asleep in a doorway which was once the threshold of a teeming emporium for beer and cheer.

It is hard to say whether this helps or hurts the box offices. It has pulled up trade at the outlying movies, but it is a question whether liking, with the attendant elements of supper parties and the like, were not attached, skin and bone, to the theatre-going idea. Prohibition will make money more available to the middle and poorer classes undoubtedly, but may it not prove hurtful to divorce. An evening down town from the associated pastimes and make attendance at a person some stand alone and unaided as the sole attraction to cajole folks out of their houses to make the trip down and return.

That it will finally murder the scalping craft is already sure. One of the main factors which directed the rubles into the talons of the speculators and the dime stores which turned on short notice into "let's take in a show" channels, and now so few dine out that the main cafes are desolate and desperate.

Chicago is a town of long distances. Most citizens live miles from the Loop. There is no concerted and concentrated loafing and teeming around the theatre district such as is obvious about Broadway. Except for the floaters, who are comparatively few, almost everybody in the busy portions of the town after business hours is there for some definite purpose. Cafe gayeties always stood as one of the main purposes until the panic came on. Most people have some wet stuff corralled at home, making a definite purpose for not coming down town, while the 100 per cent enforcement against liquor sales has removed the chief incentive for coming down town. In "wine, woman and song" the playhouse typifies "song," now that the charmed trinity is a bust, wine having seceded from the union, is woman to survive alone among the primary delights of life. Long may she march.

HARDY REPRESENTING TYLER.

Chicago, July 30.

When the Blackstone theatre resumes its season, Aug. 31, with Harriet Ford and Harvey O'Higgins' "On the Hiring Line" as a new manager will be in charge of the theatre. Walter McClellan will be succeeded by Guy Hardy, former manager of the Playhouse, which was leased this week for pictures. Hardy will not only manage the theatre, but will act as representative for George C. Tyler, who has practically taken over the entire booking of the house for his own attractions, although the theatre will continue under the lease and general management of Harry J. Powers.

Prior to being manager of the Playhouse, Hardy was manager of the Auditorium. As Tyler's representative, Hardy will have charge of the Chicago engagements of George Arliss, Laurette Taylor, Alexander Carlisle, Alfred Lunt, Lynn Fontaine and other stars.

IF YOU DON'T
ADVERTISE IN VARIETY—
DON'T ADVERTISE

ORPHEUM.

There is a good summer bill at the Orpheum this week with a number of singing turns, both popular and classical. The bill is a good measure of comedy. Grace La Rue, who is filling the second week of her engagement, was easily the star of the show. Miss La Rue sang a number of songs, every one of which went over big. Her hair, face and line showmanship are large assets to the act.

Jose Pastore, a lyric soprano, is making her vaudeville debut. The young woman has a finely trained voice and sings a number of standard classical selections rather well, but she lacks the vaudeville requisites necessary to put them across. Nevertheless she scores because of her local popularity.

Nolan and Olsen stopped the show with their "Use Your Own Judgment," a screamingly funny burlesque. From the time of their entrance on vaudeville until their finale with a burlesque of a Ciesopatra dance, the audience never ceased to laugh. Bob Murphy and Elmore White went over big with popular numbers skilfully handled with an original twist, some good patter and new sounding subtleties.

"The Doctors," a musical comedy with Edder Jarrett, Cecil Summers and Dewey and Rogers, is playing a future engagement. The scenery has been hunched up, with new costumes and there are a number of changes in the chorus, all which have helped to make the act more pleasing and the result is it closes every night.

Delro, billed as the original master of the piano accordion, is one of the most popular acts on the circuit. This is the fifth time he has been here this season, and according to the way he was received, he will remain here indefinitely. Theodore Bekki in Russian and other dances, who was one of the holders from last week, has made several slight changes in the opening of the act. The program closed with Heart Wagon.

Jack Joseph.

PANTAGES.

There is a well rounded show at Pantages this week, headed by the Kelly Field Players from Kelly Field, Texas, as the headline attraction. The act was handled by Alton Pantages personally and is making a transcontinental tour of the United States, after having played all the army camps throughout the country. There are 12 soldiers and they put on a musical revue. They received a big reception.

The Four Russians offered a clever singing and dancing act of the various nations appropriately costumed. The dancing is done by three of the quartet, while the other member is a singer of ability. Joe Darcy, a black-face comedian, although slow in getting started, closed his act with his well known song. Nolan and Nolan did exceedingly well with a good line of songs. The act was well received. The girls had some special topical numbers which were appreciated by the audience.

Sam and Ada Javary with their offering "Mirrored Moments of Musical Comedy" were a big success. The team's French character number being exceptionally good, they also had some clever and humorous material along comediography. The team's work is above the circuit's average.

Anita Dix and her monkey opened and the latter are some of the best behaved monkeys that have been seen many years.

A regular screen comedy and news Weekly closed the bill.

Jack Joseph.

HIPPODROME.

There is a nicely balanced bill at the Hippodrome, containing good variety. Morrell's Toy Shop opened, a well trained lot of dogs which are put through a fast routine by an energetic master who towards the end was inclined to treat them rough.

Kolish and Gail are a mixed team of singers and dancers. The man has an excellent tone of voice and was the big applause winner. Mae and Betty Earle made a hit and got over many laughs with their act and general breezy talk, they finished strong with a good double act number.

George Hall scored big in the next to closing spot with his monolog, comedy songs and recitations. Alton Hall and Dollie gave us an exhibition of hallroom and Russian dancing, the latter by Rull. The turn went over to a big finish.

"Leave it to Susan," with Madge Kennedy, was the film feature.

CASINO.

San Francisco, July 30. Plenty of novelty is found in the vaudeville portion of this week's bill despite the fact that there are three silent acts on the program. These three turns, however, offer a wide variety of entertainment in their respective lines.

The particular bright spot on the bill is Jack and Eva Arnold offering "Bright Moments of Musical Comedy" in number two position, a handling that seemed to have no apparent effect on the results produced by the couple. They attracted a striking attention and after a pleasing routine of patter and songs, the latter having restricted favor, a comedy bit by the man, a travesty on a person, proved a big feature of the turn. Arthur Davis opened the entertainment with a slack wire. His work, though not startling, is a spot of the act. It is done with ease and grace and he finished to a fair amount of applause, which would have been greater had he not stalled before making his entrance.

Paula Armstrong and Neville follow the

Arduous in hand-to-hand balancing. The noteworthy feature of the turn is that the girl, presenting a frail appearance, does all the understanding. The act closed with the man leaping from a bounding net over a piano to a hand-to-hand catch. Versatility is the prime factor of the offering of the Sallyrider Trio which consists of two men and a woman. The opening shows the exterior of a dress tent, then goes to full stage for acrobatic and contortion which is the nucleus of the turn. The acrobatic member also displays a fairly good tenor voice. The contortionist does work that borders on the uncanny, but very good work. Nat Man and Marie Mallory talked and sang their way into favor. They are a capable couple and if they eliminated the recent part of their routine their success would be more pronounced. The Wintergerden Four close the vaudeville bill. Considering their selection of songs, which is noticeable by the lack of ripe hits, the boys did very well.

The King offering "Tova Frolics," a title that runs true to musical comedy form by having nothing to do with the show, is presented in two scenes this week. As usual, the numbers and hits are put over in excellent style. A feature number of the show is "I Found the End of the Rainbow," led by Nan Lewis, one of the chorus. Despite unusually many weather long lines continue daily in front of the Casino.

Jack Joseph.

SAN FRANCISCO NOTES.

Jack Joseph, who will be playing the Pantages in Oakland, lost considerable wearing apparel from their room at the St. Marks Hotel and according to the report received sent courtesy from the management, and the company is making arrangements to replace Jack Manion, of Harris and Manion, also report, a very unpleasant experience at this hotel.

The Jim Post Musical Comedy Co. is seeking a house in the Mission District. An engagement at the Wigwam is likely.

Harold Reid, formerly assistant treasurer of the Casino, and lately an exhibitor of costume pictures, has purchased the newstands in the Palace and St. Francis hotels.

According to the gossip around the Casino, the Columbia Theatre in Oakland is duplicating the Will King production. The same being produced for the first time and number for number, a week following its presentation on this side of Bay.

Wallace Reid made a personal appearance at the Casino, and later in the evening included violin and saxophone playing.

Morray Le Roy, of Le Roy and Cooper, at present with the Famous-Lasky Players at Hollywood, will shortly return to vaudeville.

Nora Kelly and Nat Goldstein, who have been playing the Orpheum circuit, have left for a four week tour to the mountains.

Doc Tryon is back in his office after a month at the Casino.

Fox Benson Trio, playing the Ackerman & Harris theatre, have contracts for a Monday night, opening at Blackpool, England, some time in December.

Berton Myers, formerly manager of the local Pantages house, and recently assistant manager at the Palace-Hip in Seattle, is now managing Pantages Theatre in Minneapolis.

Harry Hines has received an offer to join the Rutings show to replace Sidney Grant, who left the show last week.

Irving Ackerman returned from an extended visit in the East last Friday.

Paul Locke's "Shimmi Dancers," appearing as a special attraction with the T. & D. Circuit of picture theatres, and proving a box office attraction, will in all probability repeat the tour.

Danny Simmons, R. S. Moss' booking manager, was in San Francisco last week.

Billy White, formerly assistant manager at the Hippodrome and Casino theatre, is scheduled for a berth at the Palace-Hip in Seattle.

Lester Fountain is resting here, pending assuming the management of one of the Ackerman & Harris Hippodromes. How what house he will be assigned to has not been decided as yet.

Winfield Blake is rehearsing a girl act to appear at the Orpheum in Oakland next week in conjunction with the feature picture, "Oh, Boy." The act will have twelve girls and three men.

Eugene Levy, theatrical manager of Seattle, who was married to Vivian May, a well known actress, died last night in Seattle, July 20, was last week with his bride.

Carter and his magic show will be the attraction at the Liberty in Oakland the week of Aug. 17.

The cast of principals for the Heart Break Theatre production of "Miriam, Sister of the Mockers" is to stage on the main stage Friday and Saturday next week, will include Ruth, at Denis and Ted Blake in the leading roles. The remainder of the cast as follows:

BOOKING FOR ANTIPODES.

San Francisco, July 30. Ben J. Fuller, the Australian vaudeville magnate who arrived here last week from the Antipodes via Vancouver, on the Niagara, intends to be absent from Australia for a year. Following a visit to Los Angeles this week he left for Chicago thence to New York from which port he sails for Europe on the Mauretania early in September.

During the trip Fuller will not only arrange for the Australian appearances of vaudeville turns, but he also intends to book several big melodramas of the old Sullivan, Harris & Woods standard. For the presentation of these offerings, he already has three companies organized. These companies have been touring his theatres for the past year in repertoire. He expects, however, to engage several principals while in America for work in the better class of legitimate shows which it is his intention to produce on his return and for which there appears to be a demand for in Australia.

Fuller states that the income tax levied on professionals is not as large as has heretofore and that the present tax is now being revised, a statement of which he expects to receive shortly. This statement will be given Varner for publication immediately on receipt.

Fuller is accompanied on his tour by his wife, two daughters and his eighteen year old son, A. B. Fuller. During the voyage over here, Mrs. Fuller and their daughter, Mary, seven years old, were stricken with pneumonia, but since their arrival here both have fully recovered.

YIDDISH PLAYERS ORGANIZE.

San Francisco, July 30. The Grossman Yiddish Players have organized a stock company which will remain here indefinitely, playing stock in Yiddish, with interpolated songs in English. For the present, the company will appear on Friday and Saturday nights at the Savoy. Irving Grossman is the juvenile and L. Karp handles the comedy.

Alhambra Closed for Alterations.

San Francisco, July 30. The Alhambra, one of San Francisco's first picture houses, closed Saturday night to undergo a complete process of rejuvenation. The house will be completely remodeled and redecorated and will be reopened in two weeks as a first run house. As the house is owned by Universal, it is thought likely the Universal pictures will be the policy. A contest is to be conducted by the Daily News for the selection of a new name for the house, the winner drawing a prize of \$50.

Oakland Bars the Shimmi.

San Francisco, July 30. The Oakland City Council, after hearing arguments by society women and social workers, voiced unanimous and official disapproval of the "Shimmi" and instructed the city attorney to prepare an ordinance banning the dance.

Cunning's Touring Show.

San Francisco, July 30. Cunning, the magician, who has been on the retired list for the past few months, is reorganizing a show that will tour via auto into Portland, and a Canadian tour to follow.

Griffin's Minstrels Start Rehearsals.

San Francisco, July 30. Sam Griffin's premier minstrels, recently organized to tour the better class theatres in the West started rehearsals last Saturday. Eugene De Bell will be one of the principals.

Lower: Jessica Davis Nahl, Marie L. Meyers, Malvina Morris, Eugene Brown, W. Phunkett, Charles Birnbaum, Howard Miller, Frank A. Black, Richard Hall and A. F. Black.

SHOWS IN SAN FRANCISCO.

ALOAZAR.—The Brat (stock) with Walter F. Richardson & Belle Bennett. CASINO.—Will King Co. (10th week) & A. W. V. A. Vaudeville. COLUMBIA.—Henry Miller & Blanche Bates. "Mollers" (2nd week). CUBA.—"The Four Threes" (2d week). MAJESTIC.—Del Lawrence Stock Co. PRINCE.—Bert Lever. Vaudville. WIGWAM.—A. H. & W. V. A. Vaudeville.

CHICAGO NOTES.

Irving Mack, publicity agent, has been appointed to handle the press work for the Capital Film Co. of New York and Chicago, working from the Chicago office.

Sam Gervon has returned from a flying trip to New York. Anxiety to take a look at his new three weeks' old daughter—his 18th grandchild, by the way—cut his trip short.

Lon Maclean, director of the annual Whelan Show at Wichita, Kansas, was in Chicago last week looking for attractions.

When it arrives at the Studobaker on Aug. 17, "Take It From Me" will have substituted Joe Barnett for Vera Michaels as its principal singing role.

Betty Prescott, formerly a member of Misha Cook's company at the Palladium theatre, has gone East and joined the cast of "The Last Journey," succeeding Glida Varul.

Clarence Lott, formerly with "Going Up," and Beatrice Newman, known in local waters, have formed a partnership in a turn.

Harland Dobson (Dab), newspaperman, is handling the publicity for the La Salle and Princess theatres.

Joe Bennett is acting as Chicago representative of Irving Berlin.

The N. Y. A. contributed \$100 toward the funeral of George Schneider.

Pete Mack came out last week from New York. He is making his headquarters in Tom Powell's office.

Art Moberg has returned from two weeks' rest in the woods of Wisconsin, where they dance till midnight, and will resume his duties as manager of the Blackstone theatre as soon as the house opens next month.

Charlie Yates, former office boy to John Elias, has been promoted to assistant to Sammie Friedman at the Theatre Circuit. He is now the youngest of the youngsters on the association floor.

Ray Conlin and Stan and Mae Laurel have been looked over the past time by Allen Summers.

Charlie Dillingham was in town this week. It is reported his visit was for the purpose of negotiating to take George Lederer's "Angel Face" to New York.

"ANGEL" IS DEVIL.

Chicago, July 30. In a recent Varner it was stated that Harry Blanchard, theatre-owner of Davenport, Ia., who financed "Honey-moon Town," had "angeled" the show. Mr. Blanchard, arriving in town, saw the item and immediately registered a complaint. "After being in show business for so many years I resent being called an angel," he said. "I'm a devil—especially in my own home town."

And So They Were Married.

Chicago, July 30. Joe Manne, assistant manager of the Chicago office of Waterson, Berlin & Snyder, was married this week to Lillian Bernard, featured singing comedienne at the Edelweiss Garden Revue, deftly turning his annual vacation into a honeymoon period.

Orpheum, Sioux Falls, Sold.

Chicago, July 30. Eugene Reilly and W. L. Thompson, bankers of Sioux Falls, S. D., have purchased the Orpheum theatre there from Salari Bros.

Hatton Premier in Chicago.

Chicago, July 30. The Hatton's new play "Madame Sappho," written as a stellar vehicle for Gertrude Valentine, will see its metropolitan premier in Chicago. It is booked to open at the Olympic Aug. 24.

IF YOU DON'T ADVERTISE IN VARIETY—DON'T ADVERTISE

A SCREAM LYRIC - A GREAT MELODY

GIVE ME THE SULTAN'S HAREM

(WONT YOU GIVE THAT HAREM TO ME)



The Whole Country Will Soon Be Raving About This Great Big Comedy Song Hit the Same as New York Is Now. All Kinds of Extra Choruses and Double Versions... A CORKER FOR THE LADIES.

ALL THE BIG HEADLINERS MALE AND FEMALE **ARE ALREADY SINGING IT**

Give Me The Sultan's Harem

Words by
ALEX GERBER

(Wont You Give That Harem To Me)

Mus. by
ARNE SILVER

Brightly (Glad too fast)

Trump

They want you to give them the harem to me
They want you to give them the harem to me
They want you to give them the harem to me
They want you to give them the harem to me

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CHORUS

Wont you give that harem to me
Wont you give that harem to me
Wont you give that harem to me
Wont you give that harem to me

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Salt Lake City, Utah

BILLY HALLEY
St. Louis, Mo.
422 Holland Bldg.

MIKE McCARTHY
Mississippi, Miss.
217 Postage Bldg.

CONSENSUS OF OPINION—THE BALLAD GEM OF THE SEASON

DEAR LITTLE BOY OF MINE

And why not? It's another of those wonderful and unusual

While the J. KEIRN BRENNAN

is intensely dramatic and appealing

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Moderately with expression

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THE GATES OF GLADNESS

(ON THE ROAD TO SUNSHINE LAND)

By J. KEIRN BRENNAN, PAUL CUNNINGHAM and BERT RULE

ANOTHER BIG SONG HIT
By the Writers of

HAVE A SMILE

A Natural Double For Two Boys, Two Girls, or
Boy and Girl

The Gates Of Gladness (On The Road To Sunshine Land)

By J. KEIRN BRENNAN
PAUL CUNNINGHAM
& BERT RULE

Brightly (but not fast)

Tempo

When you're down-ly and the sun-ly
Doesn't cheer-ly 'till your cheer-ly
true, All have turned a-way from you, And you don't know what to do, Then you find me, How I know you,
mist, With a smile that sends a shiver, Let's a ray of glad sun-shine,
some sweet kind one, Who be-leave in you, Then the clouds will fade a-way, And that
and co-reas you, Since you came to stay, You have light-ed up the way,

REFRAIN *Brightly, but not fast*

when you come to-day, You have o-pened up the gates of glad-ness—
but - so bright-ly

W.B. 1016

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On the road to Sun-shine Land, For you brought me from such
thought of sad-ness, When you took me by "the hand."
— You-ter-day was so grey, Till you showed me the way, And to-day I am - gay
- stand, You have o-pened up the gates of glad-ness— On the
road to Sun-shine Land! You have Land!

W.B. 1017-1

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THAT WONDERFUL MOTHER OF MINE

By CLYDE HAGER and WALTER GOODWIN. Acknowledged by all singers to be the greatest "MOTHER" song of the present time. A beautiful, sympathetic waltz melody, and a lyric that is bound to reach the heart of every man, woman and child in your audience.

Introduced by Mary T. Moore
That Wonderful Mother Of Mine
 Lyrics by CLYDE HAGER Music by WALTER GOODWIN
 Moderate (first verse suggestive)

The moon set, or beams with-out bring-ing me dream Of that won-der-ful moth-er of mine
 I pray er-ry night to our Pa-ther a-bove, For that won-der-ful moth-er of mine
 The birds ser-ve him but a song-er they bring Of that won-der-ful moth-er of mine
 I tell him to keep her as long as he can, For that won-der-ful moth-er of mine
 won-der-ful moth-er of mine, Let us bring back the time That was
 There was that time on earth That made
 so sweet to me, Let us bring back the time When I sat on her knee,
 Life with her smile, And there was that time With my dear moth-er of mine.

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REFRAIN *Slowly and tenderly*

You are a won-der-ful moth-er, Dear old moth-er of mine
 You'll hold a spot deep in my heart, Till the stars no longer shine
 Your soul shall live on for-er, On through the
 fields of time, For there'll nev-er be an oth-er to me, Like that
 won-der-ful moth-er of mine, won-der-ful moth-er of mine

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NEW ACTS THIS WEEK

Munford and Stanley.

Songs.

15 Mins.; One American Roof.

Both the men deserved the hit they earned. They have the goods, to use a local term. As a result the house was loath to see them leave, causing a stoppage of the show's procedure. The straight opens with "Goodbye Forever" only to be interrupted by the pseudo-stage hand fishing for a lone jitney on the stage. Some argument chatter, which resulted in the orchestra berating the actor for bothering them too much, with which they leave the pit, leaving the duo alone for some coking harmony without orchestral accompaniment. The numbers employed are old stand-bys. The applause is the cue for the "wise crack," nevertheless true, to the effect that the old songs are made to sing; the new ones are made to sell. The rest of their vocal routine came in for merited applause and they departed the hit of the evening. Big time for them.

Abel.

Edmunds and Siegel.

Songs and Dances.

15 Mins.; One Harlem O. H.

Here is a team that won't do, at least not for the small-time houses around New York. They were almost laughed off the stage at the Harlem Monday night. It is a man and woman combination in a flirtation bit followed by a couple of songs by each, but the dialog and numbers mean nothing at all. For an encore they are offering a Bowery dance with the tough boy and girl a la Rock and White. This is by far the best thing in the act but it comes along too late to do them any good. Neither of the members of the team has a voice and their dancing just gets them by.

Fred.

Emma and Boyd.

Trapeze.

9 Mins.; Three American Roof.

Both women enter in evening wraps, and strip to pretty loose fitting rompers for some neat dual work on a double trapeze, accompanied by a fast, catchy score. The usual iron jaw routine and whirling stunts complete the act; also very wisely accompanied by some catchily arranged numbers. A sort of dance in the air is the piece de resistance of the turn, wherein one woman pantoms, with one foot tapped around the suspended tape-line. Good small time opening act, as it stands.

Abel.

James and Bessie Aiken.

Contortionist and Roller Skating.

11 Mins.; Full (Special).

Harlem O. H.

A small time opening act with the girl doing all of the work on the rollers. The man is a fairly clever contortionist. The scene is in a cabaret with the man a waiter and the girl one of the entertainers. The idea rather fits for the work done. A couple of bits of dialog here and there fit fairly well. Several of the numbers that the girl handles are old.

Fred.

Faber and McGowan.

Song, Dance and Cross-fire.

15 Mins.; One American Roof.

Opening with the conventional flirtation bits, lead up to, however, by a new and novel method with a compass as the medium, they cross-fire and sing away to good returns. When it came to a double stepping number later on, they seemed to let down a little. The turn is excellent as far as its type goes. Faber and Brooks have a sure-fire sketch, thanks to clever material, personality and personal ability.

Abel.

IF YOU DON'T ADVERTISE IN VARIETY—
DON'T ADVERTISE

Jimmie Hussey and Co.

"Move On" (Comedy).

35 Mins.; Full Stage (Special Set).

Brighton.

Now in its third week the new Jimmie Hussey production, depicting the "Shimmie Police Station" under the title of "Move On" looks like a staple headline turn. This because of its original outlines and the grade of talent exposed in its staging. It carries a good comedy theme wherein Hussey is fired from the police force and opens a police station of his own. It's fitted up in exquisite style with a jazz band in uniforms helping to fill the stage. Flo Lewis is brought in charged with murdering the shimmie. She is given a shimmie trial with Hussey presiding as judge. Meanwhile she is entertained by the band, Wm. Worsley and Hussey himself. Hussey with three numbers practically stopped the show. There is considerable comedy talk passed between Worsley and Hussey, but the foundation of the production settles around the shimmie. Miss Lewis' shimmie is very mild, very, very mild, but she looks good and goes through her comical explanation of the murder in excellent shape. It's a corking rest, unique in construction, original in idea and well played. Hussey should make headline connections with ease in this turn, but if vaudeville doesn't want it, it seems fit for a spot in any musical show. At the Brighton it scored a hit.

Wynn.

Van Bergen and Josephine.

Flamingo Act.

12 Mins.; One American Roof.

The man opens with a "Mandalay" vocal number to good returns accompanied by Josephine presiding on a grand piano. Her soprano solo brought similarly excellent approbation. The man fared exceedingly well with a ballad, "Oh, What a Gal Was Mary," which would deserve to be a hit, were it not "lifted" from Ernie Ball's famous, "All the World Will Be Jealous of Me," as far as the catchy strains are concerned, certain intervals in the number. His rendition, announced as a "reading" of Robert W. Service's latest poem, "The Fool," also came in for approval. However, the theme is too somber for entertainment. A double sent them off well.

Abel.

Tuck and Claire.

Acrobatic.

15 Mins.; One Keeney's, Brooklyn.

Two men. Tuck (formerly Nip and Tuck) opens the turn with a yodeling number, in which he accompanies himself on the guitar. He displays a remarkably good voice for an acrobat and the song landed for big returns. Claire gets into the proceedings following the vocalizing, putting over a routine of difficult contortionistic feats. While Claire is resting, Tuck contributes some excellent ground tumbling. There is a bit of talk here and there, which could be built up. Good openers or closers for big time.

Bell.

Three Mow-atts.

Club Juggling.

12 Mins.; Full Stage.

Keeney's, Brooklyn.

The Three Mow-atts formerly working in Chinese costume, have cut out the Chink raiment, two of the men working straight and the comedian changing to black face, in place of the comedy Chinese character assumed in their old offering. The club juggling routine remains the same, a triple formation at the finish furnishing a spectacular closing stunt that should work out as a sure applause winner in any type of house. The comedian seems to be more at home in black face, slipping several laughs over that were missing in the old arrangement.

Bell.

Charlotte Worth.

Songs.

12 Mins.; One 23rd Street.

Miss Worth owes some of her success to the good material her special song writer has provided her with. The first three numbers are of this type, consisting of an "applause" ditty, a "flirtation" canto, and a phone—East is West number, with the inevitable "blue" punch interpolations, which one cannot deny are sure fire for bringing returns. An encore was the opportunity for the rendition of Irving Berlin's latest "mother" song, far superior to the already trillion songs of this type on the market. This number earned her another encore, coming back with "Sahara," an inane Oriental number, as far as lyrics is concerned. Having proved her Worth (terrible pun), she merited enthusiastic applause. Miss Worth is worthy of attention by the bookers.

Abel.

4 Casting Mellos.

Aerial.

10 Mins.; Four 23rd Street.

To paraphrase a popular song lyric, where has this quartet been hiding all these years. Probably with some circus or possibly in some other country. At any rate, the big time holds a hearty "welcome" waiting for this act. The turn consists of three men and a woman. Of the men, the two stouter ones are the hurling forces that precipitate the other man and woman through the air for thrilling hand to hand catches, the tosses looping the loop and half and full side twisting. A trampoline like arrangement is beneath them to break any falls. The kingpin, wherein the woman does a double loop, the loop from a hand swing to an ankle catch, was played up by what probably was a "fake" spill, the catcher missing her to audible sighs from the audience. They work fast and hard and crowd a number of thrillers into the space of the few minutes they consume. They are worthy of a spot on some big time say-outs; a corking big time opener or closer, always.

Abel.

Alexander Sparks and Co. (2)

Animal Characterization.

14 Mins.; Full Stage (Special Set and Drops).

Opens in "two" pajama-clad miss is dreaming about cats, Tabby and Tom. One prop and one live kitten represent them. Pretty transparent drop with moon shining through. Special drop lowers briefly, raising discloses a back wall and porch. Two animal impersonators appear as Tabby and Tom and a feline courtship ensues. Tom offers his lady love money and a large diamond ring which she spurns. He wins her with a large rat and they exit to the wedding march. Then the girl in a summery short skirted frock returns and sings "I Like You," the cats pantomiming their love for her. For the finish all dance, the cats standing erect for the first time. It is a pretty little act, the pantomime being exceptionally well done. The girl is a cute, pretty little person and an excellent dancer.

Wilson and McAvoy.

Singing and Talking.

15 Mins.; One Keeney's, Brooklyn.

Wilson and McAvoy, two men, working in evening dress, a nifty appearance constituting a big asset in their favor. McAvoy does most of the singing and shows a sweet tenor voice nicely adapted to pop songs. Most of the talk sounds new and is competently handled. The turn shapes up as a standard number for the pop houses.

Bell.

John Dunsmore.

Songs and Stories.

12 Mins.; One Royal.

John Dunsmore, recently of "Somebody's Sweetheart," is taking a plunge into vaudeville and doesn't seem to be properly clothed with immersion. Dunsmore's assets are a prepossessing appearance and a high class vocal equipment. He possesses a bass voice of unusual caliber but his repertoire doesn't show careful selection. He is singing four numbers with Scotch stories sandwiched in between. The songs are "I Love To Hear An Irish Song" then "As I Drink" with a real glass of 2.75% as a prop. "You Can Always Depend on the Irish" and "I'm Goin' to Fall for a Homely Jane." A serious selection might help and a piano player would add class and increase the vocal appeal. The story telling is well handled and with a little reconstruction Dunsmore will be ready to stay.

Con.

Dorothy Dahl and Walling.

Skit.

15 Mins.; One and Three (Parlor).

23rd Street.

Miss Dahl, formerly doing a single, has joined forces with Mr. Walling, whose first name is not billed, presenting a pleasing little song skit—as far as it goes. Mr. Walling possesses a resonant baritone voice and employed with the renditions of "Pal o' Mine" and a "Dreams" number. Miss Dahl warbles a little ditty with some suggestive catch lines. Both people stick to their characterizations of a pseudo-Bowery "moll" and a police captain. Miss Dahl impersonates an investigator from the D. A.'s office sent to get the dope on the captain's private life, to determine his ability to hold down a better job on the local police department. Although the twist is something resembling a "punch," it sounds very amateurish and weak to the "wise" ones. At any rate it served its purpose, particularly a sweet "slushy" finish, prior to curtain falling. The frame-work, as it stands, is sufficient to hold together a logical thread for the proper interpolation of the vocal efforts, although that's not saying it could not be improved. The act just now is set for better small time bookings.

Abel.

BRIGHTON.

Rather a slow moving bill at the beach this week with the hits coming in jerk, although the show on the whole rather well up to big time standard. Monday night a good sized audience attended, but the weather had a tendency to keep the visitors outdoors. Jimmie Hussey and Co. (New Act) headlined, closing the first part and running 35 minutes. It did much to hold up the program, and with this idea Hussey has apparently established himself as a producer. The act goes to Rock-away next week and then returns to this house for a return week.

The genuine surprise of the bill was Sybil Vane, a youthful looking prima donna, pretty, and, while rather miniature in size, carries a voice that runs second to mighty few in vaudeville. For volume, clarity and tone Miss Vane is vocally perfect. She gave the Brightonites their money's worth, rendering several numbers and encoiring with Teal's "Good Bye." Miss Vane scored a smashing hit, and from a standpoint of applause took away the evening's honors from everyone. This girl carries production timber, and his aid to predict some Broadway producer will kidnap her away from vaudeville before long.

Alfred Perrell and Co. were relegated to the opening position, showing a combative painting skill, forming picture in a manner similar to the routine of the Brighton. Some contrast is offered in a water picture by the male member, showing a many opening number, somewhat unique in construction, and because of the novelty proportions should find it easy going.

Masters and Kraft were second and knocked out a nice hit with their routine of dances. They have an idea behind their work, some good comedy, and with their personality are sure to attract attention for any big time hit. Incidentally, they, too, show musical comedy possibilities.

The Armat Brothers are apparently well known to the Brighton audience for they were given a nifty reception on their entrance. The musical division was well received, but the bird imitation at the finale ensured success. It gathered continuous laughs and the boys retired well rewarded.

Sybil Vane and the Hussey turn completed

Da," and some others that have been worked so generously, because of their merit, as that one has, is a puzzle. Bernard saved the act. He put more pep into the last few minutes of it than had been in the entire cycle. A real dancer is Bernard.

Collins and Hart close the show.

Van Bergen and Josephine (New Act) re.

BILLS NEXT WEEK (AUG. 4)

In Vaudeville Theatres

(All houses open for the week with Monday matinee, when not otherwise indicated.)
The bills below are grouped in divisions, according to the booking offices they are supplied from.
The manner in which these bills are printed does not denote the relative importance of acts nor their program position.
* Before same indicates act is now doing new turn, or reappearing after absence from vaudeville, or appearing in city where listed for the first time.

B. F. KEITH

Palace Theatre Building, New York City

NEW YORK CITY

Keith's Palace
Gus Edwards Co
Hymans & McIntyre
Marmion Sile & S
Clifton Crawford
Nat Nazzaro Co
Harbert Clifton
Venita Gould
Flying Martins
(One to fill)
Keith's Riverside
Artistic Troup
Arnold Bros
Vinnie Daily
Maeson Koeler Co
Josephine & Henning
Lightners & Alex
Jack Alfred Co

Keith's Royal
The Kennedys
Frank Mullane
Ruth Budd
Sylvester & Vance
Eddie Foy Co
Conrad & Conrad
Red Howard
Gryll & Vadie
Burns & Frabito

Keith's H. O. M.
2d half (11-13)
Copeland & McK
"The Cat"
Bernard & Merritt
Andrew Mack
1st half (4-6)
Lewis & Dody
Bert Earl Co
(Others to fill)
2d half (7-10)
R. C. Faulkner
Every Saloon
(Others to fill)
Proctor's 22d St
4th half (11-13)
Hill 4
Oakes & DeLure
(Two to fill)
"Girl in Air"
Yankee 4
Zelaya
Marzella's Birds
(Two to fill)
2d half (7-10)
Helen Miller
Gilbert Bie
Jae Thompson
(Two to fill)
Proctor's 22d St
4th half (11-13)
Whitfield & B
"Duffy & Caldwell"
Helen Gleason Co
Leon Varvara
Sisels & Blake
1st half (4-6)
J. Clark Co
M. Maxfield Co
R. C. Faulkner
(Two to fill)
2d half (7-10)
John Cutty
"Business Proposal"
(Others to fill)
Proctor's 22d St
4th half (11-13)
El Vora Sile
Dave Manley
Hawthorne & Cook
4 Holey Sile
Sabin & Goodwyn
Martin & Prabal
1st half (4-6)
Loring Smith
Thorn & Girls
Walter Brower
(Three to fill)
2d half (7-10)
Greenlee & Drayton
William Morrow
Benvenuto Duo
Billy Hart Co
(Two to fill)

CONF. IVANLAND
Brighton
Adonis Co
Stanley & Birnes
Morris & Campbell
Joe Towie
L. Cavanaugh Co
Marie Nordstrom
4 Holey Sile
(Two to fill)
Henderson's
Davis & Polle
Walter Sile
Langford & Fred
"A. Raymond"
"Roosmond & J
Chas King Co
Sylvia Loyal Co
(One to fill)
BROOKLYN
Keith's Rushwick
Alfred Farrell Co
H. G. Ellsworth
Paul Decker Co
Moss & Frye
Ernest Evans Co

*Murray Sisters
McKay & Ardine
Bernard & Duff
Keith's Orpheum
Bifford De Sois
Sherman & Uttry
D Shoemaker Co
Duffy & Caldwell
Literary Digest
Ward & Van
(Others to fill)
Keith's Greenpoint
2d half (11-13)
Jean Adair Co
Chas Lewis & D
(Others to fill)
1st half (4-6)
Bernard & Merritt
Eugene Emmett
(Others to fill)
2d half (7-10)
"Girl in Frame"
Dutton
Marino & Moley
B. Ward & Hamilton
(Others to fill)
Keith's Prospect
2d half (11-13)
The Brunson
Melnetto & Leadam
Hampton & Blake
Gryll & Vadie
Herbert Clifton
1st half (4-6)
Helen Gleason Co
Dutton
Marino & Moley
2d half (7-10)
Pauline
M. Maxfield Co
Lewis & Dody
(Others to fill)
Haley
Homer Romine
Holand & Vine
Althoff Sile
H. H. & Shaw
Corinthans
2d half
Mardo & Lorenz
Kinney & White
Chas Barthelme
Al Stricker
ALBANY, N. Y.
Proctor's
(Two to fill)
3 Hoy Sile
Straker's Daughter
W. Sweetman Co
Canton 3
ATLANTA
Monte & Parte
Mullally McC Co
1st half
Leon Varvara
Birmingham split
2d half
Birm & Urm
Temple & Martin
Arthur Finn Co
Rumple 4
Aro; Bros
ATLANTIC CITY
B. F. Keith's
5 Partway
Shaw & Campbell
Bob Hall
Wilbur Mark Co
Nito Jo
Ritchie & St Onge
BALTIMORE
Novelty Clintons
Wallace Calvin
"The Cat"
Ryan & Healy
Billie Shaw Co
Toney & Norman
Ideal
BIRMINGHAM
Paquaglio & Golden
Gardner & Hayes
2d half
Walter J. Garden
1st half
BIRMINGHAM
ALA.
Hackett & DeMar
(Atlanta split)
Le Roy & Hart
Hilbert & Matie
Florence Henry Co
Quixy 4
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Pearl Margaret & F
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Star
Walter J. Rigas
Ryan & Hayes
Star & Trickey
2d half
Annette & Marrell
Bobby Randall
Dixon Bowers & D
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Avenue
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Rector Weber & L
CLEVELAND
Hippodrome
Jack Hynes
Huehues Duo
Swift & Kelly
Larry Comer
Moskova Ballet
Lee & Cranston
U. S. Jass Band
COLUMBIA, S. C.
Columbia
(Charleston split)
Margaret Ford
Willie Monney
Emma Francis Co
(Two to fill)
DAYTON
B. F. Keith's
(Toledo split)
J. Morrissey
Met & Gyle
Mystic Echo
Moore & Girls
Hackett & DeMar
ELMIRA
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Cushing Melchers
Gonne & Albert
Alfred Brower
Rogay & Sheehan
Moro & Lynn
"Old Time Dainties"
1st half (4-6)
Black & White
Patsy Doyle
M. A. Clark
"Every Saloon"
2d half (7-10)
Marzella's Birds
Masters & Kraft
Walter Brower
Mars Bron Co
NASHVILLE
Princess
(Louisville split)
1st half
Mile Palace
Rhea Dufrene
Filtration
Orb & Cody
Moran & Wiser
NEWARK, N. J.
M. Maxfield Co
Diane & McIntyre
Wm Ebbs Co
Johnson & Harper & J
1st half (4-6)
Johnny Kay
Mars Bron Co
Moran & Mack
NEW LONDON
Lycium
Keeling & Walton
Saxton & Farrell
(Savannah split)
Follette Monks
2d half
Fred Edridge
Harry Tenny Co
"The Ticker"
(Two to fill)
NEW ORLEANS
Pelted
(Mobile split)
1st half
Mudra Morton 3
Canwell & Walker
Ladner & Haynes
Gabby Bros & C
NEWPORT NEWS, VA.
Olympic
(Peterson split)
1st half
Lucy Buch
R. Cothran Co
Ryan & Ryan
(Two to fill)
NORFOLK, VA.
Academy
(Richmond split)
1st half
Kremka Bros
Merrill Prince Co
Everest's Circus
(Two to fill)
PETERSBURG, VA.
Century
(Newport News split)
1st half
J. Small & Sile
Devion 4
The Damocles
(One to fill)
PHILADELPHIA
B. F. Keith's
Felix & Fisher
Leon Varman
Jason & Halg
H. Triz & Sile
Marconi Bros
Eddie Renda
Rella Mayhaw
Red Fitzgibbon
Mang & Snyder
Grad
Hayak & Jones
Lucy Bruch
Morgan & Kiger
Van Sheben Co
Jones & Greeley
Lola Costas Co
PITTSBURGH
Davis
McC & Metton
Emerson & Baldwin
Dumbers 18
Chris Richards
Mittlerath & Gerard
Pantino 2
Harris
Frank Carter
A. B. Lieber
Bliss Russell
Renn & Cunningham
Jerome & Nowell
Al Shav
Dano's Humphreys
Fell Circuit
2d half
Britt Wood Co
Kennedy & Burt
Tom Sawyer
Morgan & Anger
Ward & Girls
(One to fill)
H. A. Harlan

PITTSBURGH

Walter Fenney
Ann Siler
W. Hale & Bro
MT. VERNON, N. Y.
Proctor's
2d half (11-13)
Cushing Melchers
Gonne & Albert
Alfred Brower
Rogay & Sheehan
Moro & Lynn
"Old Time Dainties"
1st half (4-6)
Black & White
Patsy Doyle
M. A. Clark
"Every Saloon"
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Dano's Humphreys
Fell Circuit
2d half
Britt Wood Co
Kennedy & Burt
Tom Sawyer
Morgan & Anger
Ward & Girls
(One to fill)
H. A. Harlan

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Wash & Austin
El Cota
New Leader
New Leader
Zinka Panna
Ym Sino
Mable Morton Co
HARTFORD
2d half
Hunter Chick & H
Marguerite Padua
Allen & Holmond
McCarthy & Fay
Ym Sino
Gosler & Luby
2d half
Earl & Miller
Harry Antrim
Saxton & Farrell
NEW HAVEN
Bison
Zinka Panna
Fox & Ward
Mable Morgan Co
Harry Antrim
Juvenile Folios
Allen & Richmond
"New Palace"
El Cota
2d half
Bailey Comedy 4
Britt Wood Co
Kennedy & Burt
Cahill & Romaine
Mack Diamond & R
2d half
Ester Trio
Tom Sawyer
McCarthy & Fay
Morgan & Anger
C. Sebastian Co
SCRANTON
Felix
Al Stricker
BOSTON B. F. KEITH
Vaudeville Exchange
BOSTON
AMHERST, N. S.
Walsh & Edwards
Empress
Hank Miller
McCue & Dean
Cole Feely & Z
Walsh & Burk
McKenna & Adelaide
SYRACUSE, N. Y.
Greene
Alma & Merriman
Edwin Vincent
Emily Smiley Co
Jones & Sylvester
Synopacted Dancers
1st half
Piquo & Fellow
Rob & Robinson
Wayne Marshall & C
Harmony Chis
Green & Latall
TOLSON
B. F. Keith's
(Dayton split)
1st half
P & J Gray
Leonard & Willard
Green Man & G
Nelson & B. Boys
LaBenedia Co
PORTWORTH
Hippodrome
Burns Bros
Winkle & Dean
John McGowan Co
Hickman Bros
McKay's Lassies
TRENTON, N. J.
2d half
Fred & Albert
Billy Rhodes Co
Wm. P. Pay & Band
Cornock Curups
Al Stricker
Althoff Sile
Kimberly & Page
Barry McCormack
TROY, N. Y.
Proctor's
(Albany split)
1st half
Chesnut & Carlhans
May Gardner
Hallen & Sons
Dumbers 18
Roman Troupe
WATERBURY
B. F. Keith's
Cummings & White
Earl & Bartlett
Arthur Harel Co
Hermine Shone Co
Alan Rogers
Eckey
Rogay & Sheehan
Fell Circuit
2d half
Britt Wood Co
Kennedy & Burt
Tom Sawyer
Morgan & Anger
Ward & Girls
(One to fill)
H. A. Harlan

\$14 PER WEEK ROOM FOR TWO

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Consisting of Parlor, Bedroom and Bath
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BOSTON

Tojette & Bennette
Smith & Kaufman
Allen & Lyman
Kharum
Balfort Trio
BROCKTON, MASS.
Hippodrome
Burns Bros
Winkle & Dean
John McGowan Co
Hickman Bros
McKay's Lassies
TRENTON, N. J.
2d half
Fred & Albert
Billy Rhodes Co
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DENTIST

CHICAGO

DR. M. G. GARY
Specialist's Teeth Bldg.
Special Rates to the
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George Schindler.
George Schindler, at one time harmonica player in vaudeville, died at the State Hospital for the Insane at Elgin, Ill., July 24, of paresis. He was 55 years old. Schindler became violently insane several month ago and was committed to the asylum after his friends had made efforts to effect a cure otherwise.

Harry Sheppell.
Harry Sheppell, of Clark and Sheppell, died Tuesday morning in New York, after a short illness of pneumonia.

**IN LOVING MEMORY
of
CARRIE McMANUS**
My Departed Partner and Chum
JOSEPHINE HARMON

Joseph Lapcier, flyman at the Gayety, Montreal, died July 19, after an illness of several months. The deceased was 58.

The father of Caro Roma died July 12 at East Oakland, Cal. The deceased was 92 years of age.

LONDON SUIT BEGUN TO REGAIN TEN MILLION ON MOVIE PATENTS

Inventor Was Edward Muybridge, Who Killed Harry Larkin in 1878. Slayer Was Let Off as Insane. His Tests Made Picture Camera Possible. Claims to Be Proved by Edison and George A. Lawrence.

London, July 19. The sensational killing at Virginia City, Nevada, of Harry Larkin by Edward Muybridge, photographer-inventor, in 1878, a celebrated case of its period, promises to bang its way into print again through a suit just filed here by a self-alleged grand-nephew of the killer, who seeks an accounting from the various owners of picture camera devices, and claims that Muybridge never got the portion he was entitled to according to certain agreements made at the time.

Giving his name as Eric Muybridge, the claimant, whose suit is being handled by a firm of London solicitors, contends that a fair division of the income from the device in question should round out to more than ten million dollars during the quarter of a century that their principals have been capitalized by the present and past holders of the world's patent rights.

Larkin's killing followed the discovery by the inventor that the young and pretty wife of Muybridge was carrying on an affair with Larkin, a young newspaper man, who got acquainted with her while one day visiting her husband's Market street, San Francisco, photograph gallery, seeking some photographs for a story he was writing for the San Francisco Examiner.

It was Muybridge who had finally settled at the time a hot controversy raging between Leland Stanford, then a California Senator, and certain physical economists of America, with the question formenting the squabble of the riddle up to that time of whether a trotting horse ever had all its four feet free of the earth when in action. Stanford had contended that there was a period in the horse's flight when it was wholly in the air, and the scientists ridiculed the idea as against all laws of nature and gravity.

It was Muybridge's invention of a series of inter-related cameras set shoulder to shoulder in Golden Gate Park, in the California center, that proved Stanford right, and gave motion pictures its first step toward the evolution that eventually brought today's perfected projecting devices.

Muybridge's series of cameras were so arranged that a trotting horse used for the test successively broke throats that released and closed the shutters of the battery of lenses, with the result that his pictures of the test, some taken at an exposure as sharp as one five-thousandth part of a second, showed the animal at one stage entirely free of the earth. Muybridge used more than a half million plates in his experiments, and subsequently invented and patented a 13-foot disc with holes set at inter-related intervals that, when revolved with co-joining photos of horses in action, produced the screen effect of a horse in motion—the first motion picture, according to the Muybridge claim, and now the claim of his self-announced nephew.

Eric Muybridge claims that the lunacy decision of the California courts that eventually freed Muybridge of the charge of murder was taken advantage of by certain people interested in the expansion of animated photography at the time, and that it was the capital that these people made of the in-

ventor's tragedy that led to the long continued fraud.

The plaintiff mentions Thomas A. Edison as a witness in behalf of his contention, Edison having improved the Muybridge discoveries. Also he refers to George A. Lawrence, said by him to be the first man to tour America with a motion picture entertainment, the projecting machines of which, the plaintiff argues, were Muybridge devices. This was in 1896, when a motion picture olio was annexed to the Cyrene High-Class Vaudeville Co., then traveling in the States.

SEASON'S OVERTURE IN CHICAGO.

Chicago, July 30. Chicago playhouses are primed now for the opening of the new season. The Cort, Olympic, Woods, Powers, Blackstone, Princess and La Salle will start the new season with dramatic attractions and the Garrick, Studebaker, Illinois and Auditorium announce musical shows.

The Cort will be the first house to get under way, opening Aug. 3 with Oliver Morosco's production of Edward E. Rose's dramatization of Peter B. Kyne's "Cappy Ricks," with Thomas A. Wise in the title role.

The Olympic will open Aug. 10 with Fiske O'Hara in "Down Limerick Way," a typical O'Hara piece written by Anna Nichols. This will run two weeks and then the Hattons' piece "Madame Sappho," starring Grace Valentine, goes in.

The Woods' theatre lights up Aug. 17 with "Up In Mabel's Room," with Hazel Dawn and Walter Jones in the cast. "Take It From Me" goes into the Studebaker August 17, with Zoe Barnett as prima donna. Powers' theatre will begin its season Aug. 24 with "Three Wise Fools." Aug. 24 will see the opening of the Garrick with "Sometime." The Princess takes a brief excursion into movies and opens Aug. 31 with Mark Swan's farce "Keep it to Yourself," with Ethel Stannard and Edward Nicander. On the same day "Listen Lester" opens at the Illinois, with Gertrude Vanderbilt and Ada Lewis in the cast. "On the Firing Line" opens the Blackstone Aug. 31.

The La Salle is due to open Sept. 27 with Roi Meque Cooper's "Tea For Three," with Arthur Byron, Frederick Perry and Elsa Ryan in the cast. "Oh, Look" with the Dolly Sisters goes into the Auditorium October 12 for a three weeks' run for the annual benefit of the Chicago Police Benevolent Association.

The Palace will reopen its vaudeville season in four weeks. Midway of August will see the reopening of the Columbia, Star & Garter, Englewood and Crown theatres. The Kedzie, American and Lincoln will open the last half of the week of Aug. 25, and the National, Imperial and Victoria—the "subway circuit" houses—will open about the same time.

Only two attractions are not booked to close in Chicago at the present time. There are "Prince There Was," with Grant Mitchell at the Grand, and "Angel Face" at the Colonial.

This week "I Love You" closed at the Cort and the Griffith picture closed at the Illinois.

COMING ROCHESTER CONVENTION.

Rochester, July 30.

When the National Association of the Motion Picture Industry comes here Aug. 5-6 for their third annual meeting the indications are that it will be the most memorable gathering of that body. Since the birth of the association in June, 1916, several important gatherings have been held, but the outlook is that next week's event will see the transaction of more important business, hear things of more vital interest to the industry and be attended by more members than ever before.

Each branch of the industry will have previously held meetings in New York and nominated directors to be elected at the Rochester meeting. President William A. Brady will preside and various committees appointed earlier in the year will present their reports. The work of the past year will be reviewed, plans will be presented for the work of the coming year and officers will be elected.

The association comes to Rochester at the invitation of George Eastman, head of the Eastman Kodak Co., whose guest the members will be from the time they leave New York until their return to that city. Elaborate plans are now being perfected for their comfort, convenience and pleasure, and it is evident that the screen magnates will have no cause to question the quality of the hospitality extended them.

A special train, chartered by Mr. Eastman, will leave the Grand Central Station at 11:30 on Monday night, arriving in Rochester shortly after 8 o'clock on Tuesday morning. The members will be taken to the Hotel Seneca, where they will be quartered and where their meetings will take place. After breakfast the sessions will be opened in the ball room on the second floor.

Tuesday afternoon the members will be taken to Kodak Park, where they will have a chance to see just how film is made. After being shown many of the wonders of this great plant they will be the guests in the evening at a dinner which will be served in the dining hall at the park. Several other entertainment functions are being worked out, which will fill the time the visitors to capacity, and incidentally leave a lasting impression of the Kodak City. The party will return to New York on a special train which will leave Rochester on Wednesday afternoon, following the Empire State Express.

It is generally understood that Mr. Eastman will take the opportunity to announce his plans in regard to the National Academy of Motion Picture Art which he proposes to found. This subject has been a most interesting one for gossip for some months past, but no definite announcement as to the scope and plans of the institution has been made by Mr. Eastman. Hence, there is more than a little curiosity on the subject and many conjectures have been freely made as to what Mr. Eastman actually proposes to do.

Samuel Rothafel is slated to be one of the men who will guide the destinies of the proposed academy.

Mercedes Road Show Open Sept. 7.

Chicago, July 30. The Mercedes Road Show will open at Toledo, Sept. 7, with Joe Connolly as general manager and three men ahead. The show will play full weeks at K & E. houses. There are 25 in the cast.

The second part of the show will be called "The Pearl of Persia," produced by Mercedes, who will also take part in it.

IF YOU DON'T ADVERTISE IN VARIETY—
DON'T ADVERTISE

JAPAN CUTTING OUT "KISSES."

There isn't going to be any more "Con no noches" ("That Night") or "Kiss me" titles of action precipitating them in any pictures shown in Japan hereafter, whether shipped from America or any other country, the Peace Treaty, notwithstanding. Japan has laid up on the sex freedom of its civilized white races outside the Occidental pale of morals and manners between men and women or girls and boys, and henceforth the Japanese censors will not even bother about trying to cut out the objectionable scenes or titles, but will ship the films back to their senders.

The information is included among a dossier of general specifications from Japan's present government received last week in Washington and designed to further enhance the antagonistic cordials between the two countries. Kissing in public in Japan is snicker-snack stuff, and where the discovered culprits aren't rushed instantly to the stocks, they are boiled in goose grease, are bawled out something orful in the court sessions general.

In the nine months ending June 5 last, the police censors of Japan removed 3259 kisses from films shipped to Japan from the U. S. Only one kiss was allowed to remain of all the buses slipped into the land of rice and flowers, and that the Kiss slipped to Columbus by Isabella in a photo-play called "Columbus."

Up to the date named covering the same period 328 pictures were removed from the imported celluloid. Similarly, 3504 titles of amorous direction were altered. Of film reels shipped from the U. S., 97 were turned back entirely because of torrid love making.

In one case a shipment of Theda Bara films was ordered kept aboard the vessel that brought them to port at Tokio, while an Annette Kellerman "Neptune's Daughter" shipment was instantly impounded upon arrival and ordered departed.

MODIFYING "VOLCANO."

When the Harry Raver production of Augustus Thomas' "The Volcano," the anti-Bolshevik drama, starring Leah Baird, was exhibited at a private showing before two score editors, dramatists and leading representatives of the Jewish race in this city, last week, it was quite a change from the original version shown at the Washington Press Club before the local newspapermen, ten days before.

It was as a result of this exhibition that "The Day," a local Yiddish daily of national circulation, was apprised by its Washington correspondent, Rueben Fink, that the propaganda set forth, while serving its purpose to its fullest measure, was none too complimentary to their race and might be misconstrued as being anti-Semitic propaganda.

William Edlin, the editor of the daily, knowing that the character drawing and the strongly Semitic surnames, would do more harm than good, interviewed the author, the producers, Gov. Smith, who endorsed the film and who appears in one scene (mainly out of personal friendship to his friend, Mr. Thomas, as he stated) and Assistant Secretary of the Navy, Franklin D. Roosevelt, who had also official endorsement to the production, all of whom immediately did all in their power to make amends. The latter two officials withdrew their backing, Mr. Thomas tending the hero, a captain in the Intelligence Department, a Jewish surname—Nathan Levinson—and inserting a title to show that the role of Minsky, the chief of Second avenue bomb thrower and anti-government plotters, was not representative of the race and in fact was not a member of the people as his last name, strongly suggested.

FEDERAL INVESTIGATION

Continuation from last week of the verbatim testimony in the proceedings of the Federal Trade Commission in the matter of the vaudeville investigation.

The report below is of the proceedings Friday, May 23 (Continued)

The hearing was resumed, pursuant to notice, before Examiner Charles E. Moore, Esq.

Appearance as heretofore noted.

MICHAEL R. SHEEDY

Q. You seem to be a very ready and willing witness to testify to anything that you might hurt the respondents, but you are not so ready to testify to anything that might hurt yourself?

A. I am not here on trial.

Q. You are, so far as I am concerned.

A. Well, get your witnesses out.

Examiner Moore: Now, gentlemen, let us have less argument. The witness: I am not going to testify against myself if I am on trial. I don't have to.

Examiner Moore: Answer the questions, if you can.

By Mr. Goodman:

Q. The question was whether when you booked through the William Morris Agency you deducted commissions from the salaries of the actors as provided in the contracts made between you and the agency?

A. What you want to find out is when I booked through William Morris—

Q. Just make a direct answer. Don't argue.

A. I don't understand his question thoroughly. I would like to understand the question thoroughly and then I can answer.

Q. Did you deduct William Morris' commissions from the actors' salaries?

A. Mr. Morris drew up the contracts and got the actors for me.

Q. Did you deduct commissions from actors' salaries and make the same to Mr. Morris for his commission?

A. Certainly.

Q. And didn't you retain several hundred dollars of commissions belonging to Mr. Morris, his money, and was he not compelled to sue you to recover that amount?

A. You ought to know, you were my lawyer.

Q. What is that?

A. You were my lawyer; you tried the case.

Q. It was tried out in court, wasn't it?

A. Didn't you try it?

Q. Please answer my question.

A. Yes.

Q. Those money were questions that belonged to William Morris, were they not?

A. Why ask such questions? You were my lawyer.

Q. I am asking them just the same.

A. Yes.

Q. Did you keep his money?

The witness: No, I paid him his money.

By Mr. Goodman:

Q. You paid after you lost?

A. Yes.

Q. And they were commissions that were due Mr. Morris, were they not?

A. Yes, sir.

Q. Then when you told Mr. Walsh you paid, you meant you paid after the court required you to pay?

A. Yes. You were my lawyer.

Q. That is quite right, and your case was tried out in open court before a jury?

A. Yes, sir.

Q. There was no secret about that, was there?

A. No, sir.

Q. You testified in direct examination that Fay's house played six acts a week.

A. And you said that you some weeks booked as many as forty acts?

A. Yes, sir.

Q. Well, now—

A. That is, we got the promise of forty acts. We would wind up about three or four.

Q. You got the promise of forty?

A. Yes.

Q. Then you don't mean you contracted them?

A. Yes, verbal contracts.

Q. You had verbal contracts with forty?

A. If an actor says he will go to work for you, that is a verbal contract, isn't it?

A. We had controversies and discussions and tried to get as high as forty acts to play there in a week and we would finally wind up with three. We had no written contract. Verbal promises and all that kind of stuff.

Q. Was there any week that Fay only had three acts appearing on the bill in his theatre?

A. No, I guess the least was four. I don't think we got down as low as three.

Q. How many times was that that it got down to four?

A. I don't remember.

Q. Would you say oftener than twice?

A. Quite often.

Q. Would you say it was as often as ten times?

A. I cannot remember.

Q. How is your booking business, good?

A. No, it is bad.

Q. Been better all the time?

A. Mostly all the time.

Q. Not making any money?

A. Very little.

Q. But you are making money, though little?

A. Little.

Q. I show you this contract and ask you if that is the form of contract used by the Independent Booking Agency when you were president of it (showing paper to witness)?

A. Yes.

Q. A notice at the lower left hand corner of this contract reads: "Approved and published by the White Rate of America." That was a fact, wasn't it, that that form was approved?

A. I imagine it was, yes.

Q. And was used with authority by your agency at that time? You would not have used this form unless that were true, would you not?

A. No.

Q. This statement here, "All engagements placed under the contract are subject to 5 per cent. commission." That refers to the 5 per cent. that was paid by the actor to the independent booking agency, does it not?

A. Yes, sir.

Q. Mr. Goodman: I offer this in evidence.

The paper above referred to was received and marked Respondent's Exhibit No. 113.

Q. Is Mr. Fay a stockholder of the Sheedy Agency, or are any of his associates stockholders of the Sheedy Agency, or is Mr. Fay or any of his associates interested in a financial way in the Sheedy Agency?

A. I refuse to answer unless the Referee wants me to answer it.

Examiner Moore: He can rightfully refuse on account of not having that knowledge.

Mr. Goodman: He has not suggested that, Mr. Examiner, that he did not have any knowledge. He said he refused to answer.

The witness: The Sheedy Vaudeville Agency is not on trial in this thing. Now, you called me up here as a witness to tell what I know in regard to different affairs. I am here to answer any questions regarding the Sheedy Vaudeville Agency.

Examiner Moore: It is within your knowledge, I think, that you could answer it properly.

The witness: I could, but I object to answering it unless you force me to answer it.

Examiner Moore: I guess you better answer it. I think the question is proper. I would like to convince counsel that they should not insist on matters of a private nature that might be the means of injuring this man.

Examiner Moore: You have got to give private information in every lawsuit.

The witness: They are not suing me. I am no criminal. I am not here on trial. But to save all arguments and to show you I don't care when I know that is just what they are driving at, there is nobody connected in the show business that has got any interest in me connected with the show business in the known wide world, so that takes in you and Mr. Fay and everybody else. So if that will do them any good, I am not entitled to answer the question at that, not according to law.

Examiner Moore: I am afraid according to law, you are required to answer it. You have answered.

By Mr. Walsh:

Q. Let me ask you, Mr. Sheedy, when the Independent Booking Agency was organized, did it have the main idea that only 5 per cent. should be collected from the actor?

A. Yes, sir.

Q. And that is all the commission he would pay?

A. Yes, sir.

Q. And that was paid to the booking agency?

A. Practically, that was a satisfactory arrangement so there would only be only 5 per cent. to answer the question at that, not was going on in the show business previous to that time.

Q. And when did the Independent Booking Agency operate in what years?

A. That contract will tell you.

Q. Was it from 1909 to 1911?

A. Just about that time.

Q. Was there an agreement between the Independent Booking Office and the White Rate that they should arbitrate all their differences and a bond given to guarantee such arbitration?

A. I believe there was some arrangement of that kind. I just don't remember the details of it.

Q. Was it not understood at that time that it was a breach of agreement of the agreement that existed between the White Rate and the Independent Booking Agency for actors to employ outside agents?

A. Yes, that was there any agreement between the White Rate and the agency as to what?

Q. Between the White Rate and the booking agency that the actor should not employ an agent, an outside agent, a personal representative?

Q. To my knowledge, there was not any agreement of that kind tolerated. It was not entertained at all. As president, I was not interested in such a proposition anyhow, if I had anything to say about it.

Q. Was it understood that in dealing with your agency—

A. The Independent Agency.

Q. The Independent Agency, the actor was not to employ a personal representative agent, but he was to book direct, and the only fee that the actor should pay at all of his booking or employment of any kind for his agency would be only 5 per cent. I understand they pay 10 per cent. now, 6 per cent. to the agent and 5 per cent. to the booking office.

A. Yes, that is common.

Q. What was the situation with the Independent Booking Office?

A. There was not anything in particular of any nature of that kind came up that I remember of. Of course, a man running a booking agency would rather book an actor direct than he would book it through a personal representative because the personal representative would get a certain percentage and that would come out of the manager, it would not come out of the actor.

Q. But that was the object of this independent booking office, that the actor should book direct?

A. Direct as much as possible, but we did book through personal representatives.

Q. And there were some of the representatives of the White Rate who were objecting to that, weren't there?

A. Some of the members of the White Rate were objecting to what?

Q. To having the actors employing an agent to book through the Independent Booking Agency?

A. That might be amongst themselves.

Q. But was there any objection made to you?

A. I would not entertain such an objection. I don't remember of any such an objection.

Q. Was there any other statement that you wanted to make here, Mr. Sheedy?

A. To tell you the truth, I don't know. If you want to know anything in particular, I would only be too glad to tell you.

Q. As I understand, you are running your booking agency in opposition to the U. B. O. now the B. F. Keith Vaudeville Exchange?

A. Yes.

Q. You are booking in your agency the same actors that are booked by the U. B. O.?

A. That is a hard question to answer. You take an actor who has worked for the U. B. O. until they have worked out their usefulness, then, of course, naturally, they would come to our agency. In other words, actors that were working our agency, the majority of them would be actors that the U. B. O. would not want anything about, had no acts, troupes, and all that stuff.

Q. Isn't that the kind of actors you generally booked?

A. These are the kind of acts we generally booked. That we book as a rule, but we book other acts, too. It is sort of a combination.

Q. Now, you are in a good deal of clothes and you got tired of them and you throw them away, somebody else is liable to wear them. That is the kind of acts we book at times. Then, of course, some acts the United Booking Office don't know anything about, some of them we pick up and they are amateur and cabaret singers and stuff like that, that we book, and then, of course, we get what you call regulars.

Q. What is a regular?

A. A regular would be a standard act, what you would call a standard act would be an act worth \$300, with two or three people, and work everywhere, could get work any time they want it.

Q. The U. B. O. or anywhere else?

A. Or anywhere else.

Q. Generally, you don't book acts that are booking regularly with the U. B. O.?

A. Why is that?

A. Up to six months ago we have not been getting quite good acts. We are taking now on something previous to six months and up to six months ago since this investigation started, we had no trouble about getting any kind of act.

Q. Whether they worked for the U. B. O. or not?

A. Whether they worked for the U. B. O. or anybody else.

Mr. Walsh: That is all.

By Mr. Goodman:

Q. You don't book any two-a-day houses, do you, so-called big time?

A. Not now, no.

Q. And during this trouble that you spoke of you did not book any big time houses, did you?

A. What trouble?

Q. What we were talking about here, Fay in Providence?

A. No. Fay does three-a-days.

Q. These acts that you booked during that period, however, played on the Low Circuit, did they not, on the Moss Circuit, and Fox and Pantheons; in other words, they booked other small time, didn't they?

A. What acts?

Q. The acts you booked for Fay?

A. Some of them, yes.

Q. Where you kept track of where the acts played after they left Fay?

A. No, I had no further interest in them.

Q. Is it not a fact that a great number of acts that played for Fay in Providence played over the United Booking Office's big time within a week or a month of the time they played for Fay in Providence?

A. Not previous to this investigation, no.

Q. You say that positively, without reservation, that they did not play in United Booking Office houses within one month and within a month after they appeared in Fay's in Providence?

A. I tell you I don't know what happened to them after they played in Providence.

Q. Then your answer is you don't know what happened to them after they played in Providence?

A. Yes, sir.

Mr. Goodman: That is all.

HENRY CHESTERFIELD

Was recalled as a witness, and, having been previously sworn, testified as follows:

DIRECT EXAMINATION:

By Mr. Walsh:

Q. Mr. Chesterfield, I show you what is page 17 of VARIETY for Friday, February 10, 1910, which purports to be a notice signed by David Steinhardt, counsel for the hearing of National Vaudeville Artists, Inc., and ask you if that was an authorized publication or advertisement of the National Vaudeville Artists?

A. Yes, sir, it is.

Q. And on the lower right-hand corner appears to be an application blank of the National Vaudeville Artists?

A. Yes, sir.

Q. And is that the regular and usual form that is used for application?

A. That was, at that time.

Q. Fine it had been changed since?

A. Slightly in order to get more information.

Q. What information further do you require now?

A. We have the color in the new application blank.

Q. That is, you mean the color of the applicant, whether white, black, brown, etc.?

A. Yes, sir.

Q. And has another line inserted as to where they want their card sent.

Q. That membership?

Q. Who designed the application?

A. I have to take part responsibility in that.

Q. When was the application form changed?

A. Within two years, possibly. A year and a-half, or two years.

Q. Is Mr. David Steinhardt still the counsel for the National Vaudeville Artists?

A. No, sir, he is not.

Q. When did he cease to be counsel for the National Vaudeville Artists?

A. I cannot tell you exactly.

Q. Who is the counsel now?

A. We have no regular counsel. Whenever we need the services of counsel we have sent for Mr. Steinhardt. In fact, we have turned over cases to other lawyers.

Q. But you generally employ Mr. Steinhardt?

A. Generally.

Q. This notice of May 10, 1910, on page 17 of the issue of May 10 of VARIETY, provides that among the purposes of the organization will be the following: "First, drafting of an equitable contract to be used by all managers in the Vaudeville Managers' Protective Association, which comprises all the large vaudeville circuits." Was such an equitable contract drafted?

A. Yes, sir.

Q. What were the general features of the equitable contract which was drafted? I will ask you first, when was that equitable contract issued?

A. Right after the issuance of a charter to the National Vaudeville Artists.

Q. Do you have a form of the contract?

A. I don't know whether—

Q. Is that the form of contract which is now used by the B. F. Keith Vaudeville Exchange, which is the U. B. O.?

A. I must see it before I can tell.

Q. Do you know whether all these booking agencies, the B. F. Keith, the Moss and the Low Circuit, use the same form of contract?

A. No, I don't believe they all use the same form of contract. I think each agency has its own form.

Q. But do they all of them have in them the features of the so-called equitable contract of the National Vaudeville Artists?

A. Yes, sir, they have.

Q. I show you what purports to be an application for membership in the National Vaudeville Artists and ask you if that is the form in use (showing paper to witness)?

A. That is the present form in use, yes, sir.

Q. When was this present form in use?

A. I think that must be in operation since the initiation has been placed in force. It is possibly a year ago.

Q. Here is a question, "Who is your representative, if any?" What is the object of that information?

A. Well, if we receive news, we will say, of the death of one of our members and we are unable to locate him through the trade papers or through an address that we may have, it is quite possible if we have their representative's name, the representative has then booked in some house that we know in

respect thereof, and we can get in touch with him.

Q. Here is another question, "Have you been at any time, or are you a member of any other theatrical organization, and if so state the names thereof." What is the object of that inquiry?

A. I am going to get a line whether they were vaudeville performers, dramatic performers, or just in the business for the social end of it.

Q. When did you first become associated with this proposed organization, the National Vaudeville Artists?

A. From its inception.

Q. From its inception?

A. Yes, sir.

Q. Are you one of the incorporators?

A. I am one of the incorporators.

Q. How did you come to be one of the incorporators?

A. Mr. Ed. Leonard, Mr. Will Herbert and myself were talking at that time about the advisability of forming another organization. We knew that the White Rats were having trouble. We realized at that time that the managers were not recognizing that organization. We talked the matter over and went to see Mr. Murdoch, the three of us, and we asked Mr. Murdoch if another organization was formed would they give that organization consideration that this White Rats organization would not have. He wanted to know in what way, how do you mean form an organization? We said if we got an organization that the managers would go fifty-fifty with the performers would they in any way help us organize such an association? He would not give any definite answer. Two or three days later I saw him again. He evidently thought the matter over. He said not only would they recognize a body of actors who were willing to work in harmony with managers, but he said he would see that the managers would also help those actors. The outcome was that we applied for a charter through David Steinhardt. That first charter was denied, due to the fact it was called the American Vaudeville Artists Association, and we were given an understanding that another application had been made years prior under the same title. So then we called it the National Vaudeville Artists, and on May 1, 1916, a charter was issued to us.

Q. Your committee never talked to Mr. Albee about it?

A. No, sir.

Q. In this notice in VARIETY of May 17, 1916, there is this statement: "As soon as the committee or charter members of this Association have worked out the details, a general meeting of all members will be called at a place in the City of New York of which due notice will be given for the purpose of adopting by-laws and electing officers and directors of the organization and all other affairs of final organization." Was such a general meeting held?

A. Yes, sir.

Q. And notice given?

A. Yes, sir.

Q. You are reading from the same?

A. Yes, sir.

Q. A notice was given?

A. Yes, sir.

Q. At that time the officers were elected?

A. Yes, sir.

Q. They were elected by vote?

A. By the vote of those present.

Q. How many were present?

A. Our charter members, and I presume a half-dozen others, because that is all there were at that time.

Q. At that time you were elected secretary and Mr. Leonard was elected president and Miss Mary Irwin was elected treasurer?

A. Not at that time, no, sir.

Q. I show you page 10 of VARIETY, dated May 26, 1916, which purports to be an advertisement entitled, "For Peace and Prosperity Forevermore." Signed by the National Vaudeville Artists, Inc., 1466 Broadway, New York City. I will ask you whether or not that advertisement was inserted by the National Vaudeville Artists?

A. That date is what?

Q. May 26th.

A. That must be wrong.

Q. It is 1915. I will ask you if that was an authorized insertion by the National Vaudeville Artists?

A. Yes, sir.

CROSS-EXAMINATION.

Q. Mr. Chesterfield, these advertisements that appear in Variety, is it not true that substantially all of those advertisements appeared in other trade papers?

A. Yes, sir.

Q. There was no preference shown, was there, in inserting these advertisements?

A. No, sir.

Q. By your association?

A. No, sir.

Q. Variety sent out a certain copy of a letter in respect to a special number, do you remember that?

A. Yes, sir.

Q. Do you remember the circumstances of their using a certain form and your insisting that they change the form of their letter?

A. I believe I do, yes, sir.

Q. In respect to this special issue, isn't it a fact that other papers, trade papers, took exception to the fact of Variety setting out a special issue and that others got out—

A. Well, all the trade papers I believe at that time got out a special issue.

Q. Did your association or organization at any time show any favoritism to Variety?

A. Yes, sir.

Q. You inserted ads in that paper as you did in other papers?

A. No, sir.

Q. If Variety for any reason has a stronger status or standing as a trade paper that is a matter that has come to it through its years of successful publication, is it not?

A. Well, of course, each paper has its own following.

Q. Well now, as a matter of fact among vaudevillians generally, isn't it true that the majority of vaudevillians consider Variety the best trade paper?

A. They consider Variety the most popular paper.

Q. Variety first originated this idea of a personal, more of a personal line?

A. As far as I know, Variety was the first to publish an intimate line.

Q. And by reason of that it got to be a great favorite among those who were interested in vaudeville affairs?

A. Yes, sir.

Q. In all of your connection with this National Vaudeville Association have you ever heard or known of any agreement or understanding of any kind with Mr. Silverman or with Variety whereby Variety was any part of any arrangement to fight the White Rats, or anybody else?

A. I have not, no, sir.

Q. As a matter of fact, Variety lost a great deal of advertising at the time that the other papers contended that they should have the privilege of using a special number, didn't they?

A. That is a great many advertisements were taken away from Variety and given to the other papers?

A. Why, yes, because naturally it is rather hard for the majority of the performers to utilize all the trade papers. Some give their ads to one paper and some to another, and yet all the trade papers carried a large amount of individual performer's ads.

Q. Have you ever undertaken, you or your association, the National Vaudeville Association, have you ever undertaken in any manner, way, shape or form to steer, if I may use that term, or direct any business to Variety as against any other trade paper or magazine or journal?

A. No, sir.

Q. When you got out a programme in connection with the first special edition, there was some controversy or some issue between you and Variety in respect to taking any part of their profits, wasn't there?

A. There certainly was.

Q. So that the next year when you insisted upon putting out your programme they never got out a special issue?

A. Yes, sir.

A. Well, I guess they didn't want to.

Q. Didn't they claim that they had lost \$10,000, by reason of that first special issue?

A. That is the statement they told me. Of course, we don't know how true that was.

Q. Anyhow, they contended that?

A. They contended that they lost \$10,000 on that issue.

Mr. Walsh: That is, they did not lose it, they did not get it.

By Mr. Maelvelsky:

Q. Didn't they contend to you that it was useless for them to get out a special issue because they could not make it pay?

A. Yes, sir.

Q. And the next year they abandoned it altogether?

A. Yes, sir.

Mr. Maelvelsky: That is all.

By Mr. Walsh:

Q. Why should Variety go to you about it, Mr. Chesterfield?

A. Because the other papers were speaking about having a special issue and we naturally would like all papers interested.

(Whereupon, at 12:50 o'clock P. M., a recess was taken until 2:00 o'clock P. M.)

AFTERNOON SESSION.

PATRICK J. CASEY

Was recalled for further examination, and having been previously sworn, testified as follows:

DIRECT EXAMINATION.

By Mr. Walsh:

Q. Before we call Mr. Clark, Mr. Casey I will ask you who owns Kenney's Theatre, in Newark, New Jersey.

A. I believe Kenney does.

Q. Frank Kenney?

A. Frank Kenney; yes, sir.

Q. Is he a member of the V. M. P. A.?

A. Yes.

WILLIAM E. CLARK

Was called as a witness on behalf of the Commission, and was duly sworn.

It is admitted that the witness William E. Clark, an examiner of the Federal Trade Commission, on the 23d day of May, 1916, visited Kenney's Theatre, Newark, N. J., a theatre owned by Frank Kenney, a member of the V. M. P. A., and was admitted by the State Manager John Rowe to two of the nine dressing rooms in that theatre. Upon the wall in each of the two dressing rooms which he visited he found prominently displayed a placard about six by eight inches, on which was printed the following notice:

"All members of the N. V. A. kindly present their cards, Stage Manager on request." In one of the rooms there were two such notices on the wall. The Stage Manager would not permit him to take possession of one of these notices, stating that it was beyond his authority, but informed William E. Clark that similar notices could be found in each of the dressing rooms.

Mr. Walsh: That is all, Mr. Clark.

HENRY CHESTERFIELD

Was recalled as a witness, and having been previously sworn, testified as follows:

DIRECT EXAMINATION (Continued).

By Mr. Walsh:

Q. I understand your testimony to be that the advertisement entitled, "Peace and Prosperity Forevermore," dated May 26, 1916, appeared under the direction of the National Vaudeville Artists at that time?

A. Yes, sir.

(To be continued next week)

BACK ON THE JOB FOR BUSINESS

WALSH

TO THE PROFESSION

Arrived back in New York this week and am now organizing several new revues for New York and vicinity.

Principals and Chorus Girls Needed at Once

Phone: Circle 5982

CALL - PHONE - WRITE

1664 Broadway, New York

LETTERS

When sending for mail to VARIETY, address Mail Clerk.

POSTCARDS, ADVERTISING OR CIRCULAR LETTERS WILL NOT BE ADVERTISED. LETTERS ADVERTISED IN ONE ISSUE ONLY.

A. Abbott Grace
Albert Nae
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Andrew Signa
Aquila Prince
Arthur Dorothy

B. Baker Marion
Baxter & Virginia
Bellitt Harry
Belmont Murray
Berry David
Best Bert
Blondell Edw

Bond Austin
Bonserville T D
Bremer August
Brenson Phil
Brown George
Burns Billy
Burroughs W S

Callahan O & B
Caplano & Wells
Carleton Robert
Carpenier Edmon C
Carlyle Louise
Carr Fred
Carr Rose
Carty James
Chappelle Thomas
Chappell & Rineette
Chesney Jayne
Chickie Joannette
Christy Carl J
Clair Doris

Claire Gladys
Clark Miss
Clarke Marie
Clark & Bergman
Cline George
Cohen Ralph
Colin & Dunabr
Condon Edwin
Cone Joseph
Connell Teddy
Connolly T
Cooke W H
Cooney John
Cooper Irving
Cronell Francis
Corrygan Emmett
Crawford Clifton
Crawford Lester
Creighton Jim
Crummisham Mrs Louis
Crummisham & Ben-net

Curtis Julia
Curtis Sam
Cushman Jack
D
Dale Billy

Diver Joan
Dixie Dixie
De Haven Mito
Dickey Paul
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Dixon George
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Dorothy Miss
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AT LIBERTY!

PIANO LEADER SOLOIST

RICHARD CONN

(LATE OF SEABURY AND SHAW)

for standard big time vaudeville act or musical show

2848 Broadway, New York

Phone: Cathedral 6316

IF YOU DON'T ADVERTISE IN VARIETY—
DON'T ADVERTISE

WOW!!

What A RIOT!!

We're just lucky that's all, to start in business with a number like this.

The best comedy song ever written by Irving Berlin.

This is our conviction. Be convinced.

Cut This Out and Try It.

ARTIST COPY

I've Got My Captain Working For Me Now

"I'VE
GOT
MY
CAPTAIN
WORKING
FOR
ME
NOW"

By IRVING BERLIN

Marcia

John-ny Jones was a first class pri-vate
He's not worth what I have to pay him

In the Ar-my last year. Now he's back to bus-ness in his fath-er's
But I'll nev-er com-plain. I've a-greed to give him fif-ty dol-lars

place Sun-day night I saw him with a smil-ing face When I asked why he
per It's worth twice as much to hear him call me "sir" While I sit in my

felt so hap-py John-ny chuck-led with glee He winked his eye,
cos-y of-fice He's out-side work-ing hard Out in the hall

And made this re-ly Some-thing won-der-ful has hap-pened to me.
At my beck and call With a feath-er dus-ter stand-ing on guard.

Chorus

I got the guy Who used to be my cap-tain work-ing for me

He want-ed work, so I made him a clerk in My fath-er's fac-tor-y.

y. And bye and bye I'm gon-na have him wrap-ped in work up

to his brow I make him o-pen the of-fice ev-ry morn-ing at eight

I come a-round a-bout four hqurs late ev-ry-thing comes to those who wait

I've got my cap-tain work-ing for me now. I've got the now.

Copyright 1919 by Irving Berlin Inc. 1587 Broadway, N.Y.C.

OUR NAME IS

IRVING BERLIN INC.

OUR BUSINESS IS

MUSIC PUBLISHERS

OUR ADDRESS IS

1587 BROADWAY

(Former N. Y. A. Club Rooms)

Wishes to extend his greetings to his many professional friends.

Lyric by
ANDREW B. STERLING

BETTER THAN "I WANT"

THEY'RE AL

Male and Female Versions

Lots of Extra

ANDREW B. STERLING

THE

CAROLINA

BEAUTIFUL SPOTLIGHT SONG

SUNSHINE

GREAT FOR QUARTETTE

The Most
Beautiful Irish

**The Most
Beautiful Irish
Ballad on the Market**

EVERY TEAR
IS A SMILE IN
AN IRISHMAN'S
HEART

Lyrics by **DAN SULLIVAN**
Music by **MONTE CARLO** and
ALMA M. SANDERS

Lyrics by **DAN SULLIVAN**
 Music by **MONTE CARLO** and
ALMA M. SANDERS

A BEAUTIFUL OBLIGATO for HIGH CLASS SINGERS
CAROLINA **SUNSHINE**
 YOU WILL HEAR IT EVERYWHERE

OPE

Another Missouri

CAROL SUNS

This is our S
It's going to Sw

Lyric by WALT
Mus
ERWIN S

VAN & SCHENCK'S

OPEN UP THE GOLDEN

Lyric by JA

Going Bigger Than Ever!
CAN YOU TAME WILD WIMMIN?
Greatest Comedy Song
on the Market

HARRY VON TILZER MUSIC PUB. CO.,
BEN BORNSTEIN, General Manager

LONDON
Hermann Darewski Music Pub. Co.

Herman Darewski Music Pub. Co.

EDDIE LEWIS, PLAC. MAJ.

N TILZER

the coming season and submit the following SURE FIRE HITS

"DOLL" A CINCH HIT

SWEETIES

Doubles for Two Men or Two Girls
Choruses

Music by
HARRY VON TILZER

SONG AND INSTRUMENTAL
CAROLINA SUNSHINE
GREAT FOR DUMB ACTS

The Best Blues
Song on the Market

I AIN'T 'EN
GOT 'EN NO TIME
TO HAVE THE
BLUES

A Great Harmony Song and
a Great Patter Chorus

WONDERFUL WALTZ FOR ORCHESTRAS AND BANDS
CAROLINA SUNSHINE
BEAUTIFUL DUET FOR SINGERS

BIG DIXIE SONG HIT

GATES TO DIXIELAND

K YELLEN

222 West 46th Street, New York City

MURRAY BLOOM, Professional Manager

PHILADELPHIA: KECK THEATRE BLDG.

Suite 705. — HARRY LINK, Prof. Mgr.

Our Big Ballad Hit!

**SOMEBODY'S WAITING
FOR SOMEONE**

"LET'S TALK BUSINESS"

Soon the natural tan will come off. The "make-up" will go on, and now is the time to "make up" your mind what to sing next season.

OUR LEADER

"OH! WHAT A PAL WAS MARY"

This is a song that will put applause in the hands of customers: It's the staple article.

OUR SALESMAN

"TAKE ME TO THE LAND OF JAZZ"

This is a business song—any good business man will tell you—you must have business ability. This song has business ability.

OUR COMIC

"And He'd Say Oo-La-La-Wee-Wee"

You can get a load of laughs out of this one, and it's better than "Come on, Papa." It's the goods.

OUR NOVELTY

"IN ROOM 202"

You must have novelties in your sample line. It's the best novelty of the season.

OUR WALTZ SONG

"DOWN BY THE MEADOW BROOK" (Waltz)

The waltz you've been humming. And when you sing it to your customers, they'll hum it too.

WATERSON, BERLIN & SNYDER COMPANY

STRAND THEATRE BLDG.

MR. MOBT MORRIS, Mgr.
602 Pantages Theatre Building
San Francisco, Cal.

MAURICE ABRAHAMS,
Professional Manager

MR. FRANK WATERSON, Mgr.
Globe Theatre Building
Philadelphia, Pa.

MR. RICHARD REEVES, Mgr.
235 Loeb Arcade
Minneapolis, Minn.

MR. FRANK CLARK, Mgr.
81 W. Randolph St., Chicago, Ill.

MR. JOE HILF, Mgr.
405 Camerophone Building
Pittsburgh, Pa.

MR. MURRAY WHITEMAN, Mgr.
381 Main Street
Buffalo, N. Y.

188 Randolph Street
Detroit, Mich.

711 Holland Building
St. Louis, Mo.

MR. DON RAMSAY, Mgr.
240 Tremont Street
Boston, Mass.

"Get Hooked Up" to a Hit



**"I'LL BE HAPPY
WHEN THE PREACHER
MAKES YOU MINE"**

*The Surest Hit On The Market
It's Like Getting 'Married To Success'
— Great Doubles —*

*Waterson Berlin & Snyder Co.
STRAND THEATRE BUILDING — NEW YORK*

L. WOLFE GILBERT announces the "copyright" of the Oriental "Chino-Japo" novelty of a decade

"SHANTUNG"

Will release it to the profession Monday—August 11th

Remember the date.

We want ample time to have your orchestration, piano copy, harmony, etc., ready for you.

—PUBLISHED BY—

GILBERT & FRIEDLAND, Inc.

232 West 46th Street, New York.

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Boston
Philadelphia

L. WOLFE GILBERT, President

"GRANNY," "MENDING A HEART," "I FOUND YOU," "GIMME THIS—GIMME THAT," "OLD JOE BLUES"

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MAXWELL SILVER, General Manager

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Eddy Bob
Bjornmann Peter
Blaine & Tillana
Bunny Carlton
Emmy's Pats Karl
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F
Fairbanks Mr & M.
Jack
Farow Mr & Mrs
Feggie Mrs
Fern & Davis
Fertis Marie
Fields Blithe
Fitzpatrick W
Finn Albert
Fitts Edna
Flagler Malla
Forbes Marion
Ford Mr J
Ford Vina
Ford Edmund
Foster Roland
Frank Lillian
Francis & La Mar
Francis Carl
Franklin Ruth
Fred & Albert
Fried Mr M
Friend Al
Froholt Louis

G
Gardner Nina
Gardner May
Gaut Louise
Gibson Helen
Gibbs Eva
Gird Harry
Glasman Maurice
Glenn Myrtle
Gordon Nell
Golden Jack
Gordon Abbie
Gordon Harry
Gougeon Felix
Grace Katharine
Green Henry
Gret Gibson
Gry G
Grudell Esther
Gruesen Myrtle
Guertia Henry
Guran Dave
Guryan Mr H

H
Haas Oscar
Hanson Wm
Hurley Harry
Harris Joseph
Harris Lillian
Harvey Zella
Hawley Helen
Hayward Jessie
Hendley Rose
Henderson Norma
Henry Fred
Hilliard Fred
Hoover Fred
Howard George
Howard Billy
Hoyt Ruth
Hunter Jimmy
Hynes Agnes

I
Irving Dolly
J
Jerome Emily
Jones Paul
Jones Clarence
Jones Fanny

K
Keane Charles
Keefe John
Kelly T W
Kennedy Trize
Kent Annie
Kent Stapleton
Knox Mr W Cromwell
Knox Joan
Kraemer & Cross
Kuhn Blanche
Kunzel Glenn

L
La Grande Yvonne
La Mort Imilda
Lane Ted
La Pierre Margaret
Lawrence Lou
Leonard Frank
Leonard Ora
Leigh Lester
La Rue Eva
Le Roy Melvyn
Lawrence Mr & Mrs
C P
Lewis Elsie
Littjohns
Lockett Lon
Lowitt George
Lubelle Jacqueline
Lynch Eva

M
McKitterick George
McLaughlin Jennie
McNally Pat & Joe
Marston Rose
Martell Lillian
Martin & Webb
Mason Gerie
Maurer L C
May Irene
McLean Harry
Melton Barry
Merriman Kelly
Merrill Beale
Messler Marie
Midred & Hayward
Mitchell Jean
Miller Mrs John
Mills Steve
Minth Geo
Monroe Channing
Montague Marceline
Monty
Moore Dorothy
Moore Tom
Moore Edythe
Mullane Frank
Munford & Stanley
Murriel Roger

N
Nevins Mrs Paul
O
Olin Rella
Omar Mildred
Ogden Beaton
Orles
Overholt Tommy

P
Parker Monte
Parks Emily
Parvin Len
Pavane Virginia
Peck Frank
Perry Harry Hushby
Philbrook Mr & Mrs J
Phillips Louise
Pierce Lewis
Pratt Nell
Pyle Richard

R
Rafael Day
Rains Mr & Mrs
Ramon Mrs
Ramsay Edna
Roberts Jean
Redding Mr & Mrs M

Reed Mr George
Regal Dorothy
Reisler Miss
Reves Hecator
Reynolds Francis
S
Sims & Blake
Smilotta Sisters
South & Tobin
Stein Ben
Stern Samuel
Stewart Carly
Stewart Deal
Stokes A W
Stone Betty
Studenroth Kathryn
Swan Robert

T
Terry Kate Gibson
Thompson Paul
Thomson Trio
Timney Frank
Told Wilson
Trosber Florence
Trevett Evelyn
Trousman Mable
Tully Mary

V
Valladous Les
Vincent Thorwood
W
Walker Lucille
Walker Herbert
Walsh Austin
Walt C B
Weber Carrie
Weirick Jack
Westcott Ida
Westcott Helen
Wilbur & Girdle
Williams Marie

Z
Zobedia Fred
Zahn & Davis
Zane & Drills
Zwinkels Paul
San Francisco
Office
Ashley Miss A
Bernard Mike
Gibson Harry
Karlott Boris
Kirkwood Billie
Lamb Alice & Dot
Lytle & Harris
Newman Ned
Newman Will

Chicago Office
Arlene Gladys
Badio A
Craig William
Elsie Nell
Faber Earl
Ganss Marie
Howard Martin
Holt Harry K Mrs
Harris Ethel
Harris Ethel Mrs
Jones Leslie
Kelly Ed "Thanks"
Kirk Ralph
Knight Frank
Kalama Princess
Kamrere Bob

Liberman Klen & H
Cooke W H
Lester Edith
Lytle & Harris
Liberman & Stiefel
Leonard Albert
Monahan C & W
Sander Jack
Sims Roubie
Sully Esther
Schuster Milton
Sharp & Gibson
Tate Otto
Thomas L Mrs
Vance Ray
Wilson M V
Zira Lillian
Zola Ed

ATLANTIC CITY.

By CHARLES SCHUEBR.
A. H. Woods is to open the new Somerset Maugham comedy, "Too Many Husbands," next week at the Globe. Kenneth Douglas, Estelle Winwood and Ernest Lawford are featured in the cast, with H. Cooper, Cliff, Margaret St. John, Florence Henny, Harry Baxter, Martin Buckler, Crysone Darling and Beatrice Miller also noted.
"Take It From Me" is playing to big business at the Globe this week, opening to practically a capacity house. A few minor changes are being made in the performance.
Baby shows are the tad at the Steel Pier, a series of three being inaugurated July 24, to be followed weekly.

Sunday night vaudeville concerts at the Apollo and Globe are drawing. The Apollo, which has played acts from the Philadelphia Nipper circuits for years has standing capacity audiences. At the Globe, open since Easter only, the Sunday night program, mostly Keith acts, are now forcing the SRO sign to be a regular event.

BOSTON.

By LEN LIBBY.
ORPHEUM, LOEW.—Pictures and vaudeville, with the new Charlie Chaplin release "Sunshine," being shown for the entire week.
BOSTON.—Pictures and vaudeville, with houses also using the Chaplin feature for a headliner in the picture.
BIJOU.—Pictures and songs.
BOWDOIN.—Pictures and "pop" vaudeville.
BOULAY OLYMPIA.—Pictures and vaudeville.

ville with "Sunshine," also the feature film, GORDON'S OLYMPIA.—Pictures and vaudeville, with the Chaplin film again the feature.
GORDON'S CENTRAL SQUARE.—Mile. H. is topping the vaudeville for the entire week. In the split-week end of the hill is included Hallett and Foster, Arthur White, law, Fern and King Tyler and Crutten, and "The Fear Woman," is the feature film.
ST. JAMES.—Vaudeville, consisting of the Milton Midgate, Jack O'Brien, the comedians, Maddy and Chester, and Fisher and Foster.
"The Girl of My Choice," is the film feature.
PARK.—Pictures and songs.
GLOBE, STRAND, FRANKLIN PARK, EXETER STREET, FENWAY, COLUMBIA, CORDMAN SQUARE, MODERN, BEACON.—Pictures.

SHUBERT.—"Open Your Eyes," the educational film now on the stage has at the house and seems to be drawing big just the same.

MAJESTIC.—The screen version of "Damaged Goods," shown here and the opening Monday night was really an unusual one for a film. Due to stay at the house several weeks and should draw big. Show when it came here was somewhat of a sensation because of opposition to it.

PLYMOUTH.—Revival of another one of the musical shows which have been hits of the past, "Tavana," being the offering for the current week.

WILLOW.—Second week of "Oh, My Dear," the musical show picked for the opener of this house this season. Business suffered somewhat at the start of the second week because of weather conditions.

TREMONT TEMPLE.—"Daddy Long Legs," moved into this house to finish out its Boston run. Tremont Theatre, where it had been playing to capacity for several weeks, to open with a musical show.

NOODLE, PARK.—Liberty Players are using "Toss of the Storm Cloud" in stock.

The Copley Theatre, home of the Henry Jewett Players, has closed for the balance of the summer. The attractions there during the season have been decidedly changeable in nature, the shows ranging from several in George Bernard Shaw to shows of a light and frothy character by new authors.

The Tremont will open the regular season Saturday when a musical show, "See-Saw," which Henry W. Savage presented and which Earl Dori Biggers wrote, will open there. This week the house is dark in preparation of the coming production.

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MO.
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(So Why Do You Want Me Now?)
"LET'S HELP THE IRISH NOW"
"BLUES"
(My Naughty Sweetie Gives to Me)
"KENTUCKY DREAMS"

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"KINKY KOO"
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BUTTE, MONT.

By DAVE TREPP.

Blanche Savile, who has been in France entertaining the soldiers and doing other theatrical work, is expected home in Butte next Sept., according to word received by her brother, Louis H. Savile. She has been booked for Keith's with a trio and also is interested in a girl's minstrel show that will make the Canadian West starting out late this fall.

Rights for "The Escape" for Montana and other Northwestern states have been purchased by Louis H. Savile.

Legitimate attractions are now few and far between in Butte. The Broadway continues to do good business with Pantages vaudeville four nights a week. The Empress, where stock held forth in still closed, while the People's Hip had been opened as a straight picture house.

Exhibitors who saw an advance showing of Dorothy Phillips and Fritella Dean in "Paid in Advance," at the Rielle the past week, were enthralled by the feature.

Merle Davis is fearful of the future of legitimate attractions in Butte, due to poor patronage at the past few stands here. He insists that the public must show a hearty response or Butte will not be on the big theatrical map.

DENVER.

By E. C. DAVY.

TABOR GRAND.—Miss Nobody from Starline's musical comedy, by Supreme Stock Co. AMERICA—Alice Brady in "His Bridal Night." LIVOLL—Pauline Frederick in "The Peace of Roaring River."

1818.—Earle Williams in "The Horner's Nest," first half, and Bessie Love in "Cupid Forcloses," last half. RIALTO.—Dorothy Gish in "Nugget Nell." STRAND.—Mary Miller in "Yvonne of Paris," first half, and Viola Dana in "The Microbe," second half. PRINCETON.—Bryant Washburn in "A Very Good Young Man," first half, and Vivian Martin in "Louisiana," second half.

The Supreme Musical Stock made its bow at the Tabor Grand in "Miss Nobody from Starline." Judging by the crowds at the opening performance musical stock is to be welcomed here. This is the first time it has been attempted except as a strictly summer diversion at the amusement parks, and the outcome is of interest to theatrical men. Emmet Vogan and Leonora Ferrari are taking the leads and are supported by a capable company. It is planned to give the musical stock company a permanent home for the winter at the Tabor if business warrants, and indications are that it will.

The biggest and most successful event of its kind ever staged in Denver was the picnic of picture folk at Eldorado Springs. Every exchange in the city closed at noon and the entire working forces almost to a man went on the outing as guests of the exchange managers. As many of the exhibitors and theatre attaches as could get away also joined the party, and with wives and sweethearts added the delegation numbered close to 500.

A special train was chartered, and from early afternoon until late at night one continuous string of stunts was pulled off.

Some of the prize winners in the various events were: Exchange Managers' Race—Charles Olinow, of the United Theatres; Swimming Contest—Lon Barstow, of the Reddickson Exchange; Exhibitors' Race—O. E. Lipton, Mascot Theatre; Free-for-All Race—F. E. Radloff, of the Universal Supply Dept.; Ladies' Swimming Contest—Gerardine Skelly; Baseball Game—Won by team managed by H. A.

Kyle, of Supreme Photoplays. Fox-trot—George Bailey, of Supreme, and Mrs. George H. Wyman, of Fox. Price Wails—Walter Welforth and Estelle Klausner, both of Famous Players-Lasky Exchange.

Ben Cohen, the picture man, is back with his first love. He has assumed the management of the Denver exchange of the Select, succeeding O. J. Woody. Cohen was one of the original executives of the Selznick organization. He established most of the company's exchanges throughout the country and was Mr. Selznick's right-hand man for years. When the company reorganized under the name of Select, Cohen owned the Four Square Exchange in Denver and later became manager of the Film Clearing House here. He returns to the Selznick fold was one of the most agreeable surprises given exhibitors and exchange men in this territory in recent months.

H. W. Braly, formerly associated with the Vitaphone interests in Los Angeles, has come to Denver and accepted a position as road-man for the Film Clearing House.

What is advertised as the highest-toned, most artistically elaborated Cabaret Clandestino ever presented west of New York was introduced by the Dutch Mill this week. It is Bob Robinson's \$15,000 production, "The Ace of Spades," featuring "The Male Locusts." Other acts on the cabaret bill are the Bromley Sisters, Evelyn Francour, Snyder Sisters, Art Fount, Maxine Beaumont, Boyd Davis, Art Bongser, Estelle Boyer, Roy Landstrum and a beauty chorus.

E. A. Gildstrom, as director, passed through Denver this week with a company of picture camera men and players en route to the Rocky Mountain national parks, where films are to be made for the "Our America" series to be put out by the Famous Players-Lasky organization.

Out near Arvada, a small town north of Denver, unusual activity is evident on a

certain tract known as the "Atlas Ranch." Said activity is explained by the caretakers as the preliminary arrangements for the homecoming of the owner—none other than Jessie E. Fringle, who as "Ma Jones" in "Lightnin'" has been the hit of Broadway this season. Jessie Fringle closes her New York engagement this week, and then the fastest train will bring her to the Arvada Ranch—and rumor has it that once there she will not be lured away.

Difficulties of the National Film Co. were given an airing in the District Court at Littleton when receivership proceedings came up for a hearing. After lengthy arguments by both sides, Judge S. W. Johnson rendered a verdict giving the company eight days in which to prove its ability to pay off an indebtedness of \$5,000 and to replace with a cash bond \$4,500 of depleted assets. Otherwise he ruled that the company would be placed in the hands of a receiver.

Will Foster, of Foster Brothers, owners of the Colonial, Frolic, passed through Denver this week en route home after an eight weeks' auto tour in the West.

In addition to being a good film exchange manager Ward Scott, of Pathé, proved himself a clever shortstop when he apprehended a youthful Ruffian in the act of rifling his automobile of tools and other accessories at the Screen Club Picnic.

Percy Edwards, formerly manager of the Maverick, Thermopolis, Wye, is in Denver making a clever shortstop when he apprehended a youthful Ruffian in the act of rifling his automobile of tools and other accessories at the Screen Club Picnic.

Joe Goodstein, manager of the Arrow Photo-plays Exchange, has returned to Denver from New York, where he purchased state rights for several forthcoming feature releases.

B. F. KEITH'S BUSHWICK, BROOKLYN, THIS WEEK (July 28)

REKOMA

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As Old Jim Broken Bottle Says,

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THE UNPARDONABLE SIN

By F. V. BOWERS and A. J. LAMB
You will commit an Unpardonable Sin if you don't use this number.

SAHARA

By H. S. KAY and WM. K. WELLS
If we can elect you to use this ditty, your act will never do a flop. This line has never been used before: Don't shoot, Stupid.

PAN-YAN

By AL BERNARD and J. R. ROBINSON
You can't keep a good song down. There's nothing about the Shantung Treaty in this bird.

LONESOME BLUES

By MULE BRADFORD
We admit this is the best blue song published.

LOVE ME ALL THE TIME

By HAL DYSON and WM. K. WELLS
Now being loved by everyone who hears it.

Drop in and let us annoy you for a few hours. We guarantee our office to be just as hot as the rest are. We have a jam, but someone put oil on it, so now the dinged thing won't run.

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All Ladies and Gentlemen engaged for this attraction please report for rehearsal at New York Tourville Hall, 326 West 45th St., New York City, Monday, August 4, 11:30 A. M. Kindly acknowledge to 283 Fifth Avenue, Broadway and 43rd Street, New York City. CAN USE SOME GOOD CHORUS GIRLS

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John Grievae' talented players presenting an up-to-date Nautical Travesty:

"THE ALLIES' SAFETY PIN"

The excellent cast: Stella Allatta, soprano; Ethel Selden, contralto; Glida Del Xera, mezzo; John McDonald, tenor; Edward Thomas, tenor; Frank Dillman, tenor; John J. Palmer, bass; Tom Midson, bass, and an unrecalled chorus, including Henrietta Del Xera's jazz band.
A VAUDEVILLE TOP NOTCHER. Direction, PAT CASEY AGENCY.

A. F. Meghan, manager of the Rivoli and Isis Theatres, two of Denver's largest picture houses, has returned from a trip to New York.

DETROIT, MICH.

By JACOB SMITH.
Detroit O. H. will play pictures until last of August and then open season again with Shubert attractions.
Labor Day will see a change of policy at the Colonial from straight pictures to Low vaudeville and pictures.

Garrick opens Sunday, Aug. 3, with "Take It From Me." Richard H. Lawrence, manager, anticipates best season in history of theatre.

Ross K. Hubbard will again manage Detroit O. H. for R. D. Babin. He has been with Garrick for many years as treasurer.

At picture houses: Alton Brady, "Red Head," at Adams; Geraldine Farrar, "The Stronger Vow," at Washington; Mabel Norman, "When Doctors Disagree," at Majestic; Madge Kennedy, "Through the Wrong Door," at the Broadway-Strand; Tom Moore, "One of the Finest," at the Madison.

Goldwyn has four first runs in Detroit this week at leading photoplay houses.

Elwyn Simons, of the New Family, Adrian, entertained members of the Michigan Society at Wampers Lake on Tuesday of last week. Most of the members have combination houses playing one-night of legitimate attractions. It was the consensus that no road attraction should have a smaller percentage than 25 per cent for the house.

The New Strand, which completely renovated and entered, reopened Monday, July 28.

A SPECIAL

SHUBERT NUMBER

will be issued by

VARIETY

FRIDAY, AUGUST 29th, Next

VARIETY'S special Shubert Number
will be devoted to the theatrical ventures and enterprises

OF

LEE and J. J. SHUBERT

Their present leadership and formidable command of the legitimate theatrical field will be presented in facts, figures and names.

The August 29th issue of VARIETY will be wholly a Shubert number, aside from the regular news of the week.

The Shubert Number will have an advertising adjunct, and VARIETY'S advertising rates will remain unchanged for that issue.

EDDIE CANTOR says—

that I am singing Irving Berlin's

"I've Got My Captain Working for Me Now"

because it's a good song, a great comedy number and it's making good.

I never have claimed this song had been restricted for my use. It was not; it is not. Look at my picture in this and you can tell I am speaking the truth.

Press, work never gets me sore, but some of it sometimes gets me wild.

EDDIE CANTOR

Flo Ziegfeld's "Follies," Amsterdam Theatre, New York, Indefinitely

Gladys Gaby of Leasing has leased the Odium, and will play road attractions special pictures next season. Reopens Labor Day.

Edie Poland has been appointed manager of the Howland Theatre, Portland, and will look after the vaudeville bookings.

PORTLAND, ORE.

By JOSEPH GRANT KELLEY, JR.
PANTAGES—Vaudeville.
HIPPODROME-STRAND.—Vaudeville and pictures.

RELIQ.—Week of July 27, Leo Carrillo in "Lombardi, Ltd." This is the first legitimate show to receive a week's booking in this city in over a year.

AUDITORIUM.—Continues to remain dark.
ALCAZAR.—28. Alcazar musical comedy company in "The Red Rose," with Mabel Wilber and Oscar Fingert in the leads.

LYRIC.—Sam Dillon and Al Franks' musical comedy stock.

ORION.—Armstrong Folly Co.
LIBERTY, COLUMBIA, MAJESTIC, SUN-BET, PEOPLE'S STAR, CASINO, GLOBE, CIRCUS, GRAND, BURNIDE.—Motion pictures.

Despite hot weather, popularity of the ball game and amusement parks, all theatres are being well attended.

Oregon delegates at the Picture Exhibitors of the Northwest convention, held at Seattle.

report Portlanders and their neighbor exhibitors from throughout the state who registered on the convention books included: J. J. Parker, owner of the Majestic, Portland; C. M. Hill, branch manager of the Famous Players-Lasky, Portland, and members of the convention staff and hall committees: Dorothy Jagdish, of Ontario; Joe Brett, manager Bobo, Portland; Lew Collins, of the Casino, The Dallas; W. H. Durham, of the Grand, Canas; B. S. Hudson, of the Globe Theatre Co., Albany; Charles Heston, of the Majestic, Kansas; J. E. Fardice, of Tillamook, the Princess; A. Bettinger, of the Empress, the The Dallas; J. P. Geller, of the theatre of Baker; Sol Baum, manager of Universal Film; V. M. Schulbach and Dean Collins, Universal, Portland.

Harry Wise, a member of the Hall Roadshow Co., which has been putting on shows at theatres in southern Oregon towns, and a young woman who rides for the same company, were seriously hurt and several others slightly injured recently when an automobile in which they were riding went over a grade near Bridge, east of Marshfield.

It is generally understood that Eastern capital has been offered to finance a coast-wide theatrical project. It is also known that Portland's chief executive, Mayor George L. Baker, has received an offer from a large Eastern theatrical man, to which is attached a \$10,000 yearly salary. This offer, it is understood, would take Mayor Baker to foreign lands, which he would not like, preferring to remain in Portland.

Frank J. McNettigan, manager of the Orpheum, is now vacationing at Tillamook Beach and is said to be writing a couple of sketches. McNettigan will return to Portland about August 15.

Fred Watrous, of Forest Grove, has purchased some property there, where he will erect a brick or tile building soon, to be used as a theatre.

A telegraphic message from Washington states that several proprietors of picture houses in Portland have written protests to Senator McNary against the bill of Senator Jones, of Washington, to close the picture houses in that city on Sunday. The Oregon senator has replied that he expects to oppose the bill as he regards it as unduly restrictive upon the personal conduct of the people of the District of Columbia.

The directors of the Portland Opera association will present the "The Fiddlers on the Roof," as their next attraction.

"Baby" Bernice Smith, child star with the Cloverleaf Films, made a personal appearance at the Hippodrome on the last half of last week's bill.

Wallace Reid made a personal appearance at the Columbia Sunday, and Frank Keenan Wednesday.

A telegraphic message from Sacramento says that George Primrose is dead. Mr. Primrose owns property in this city.

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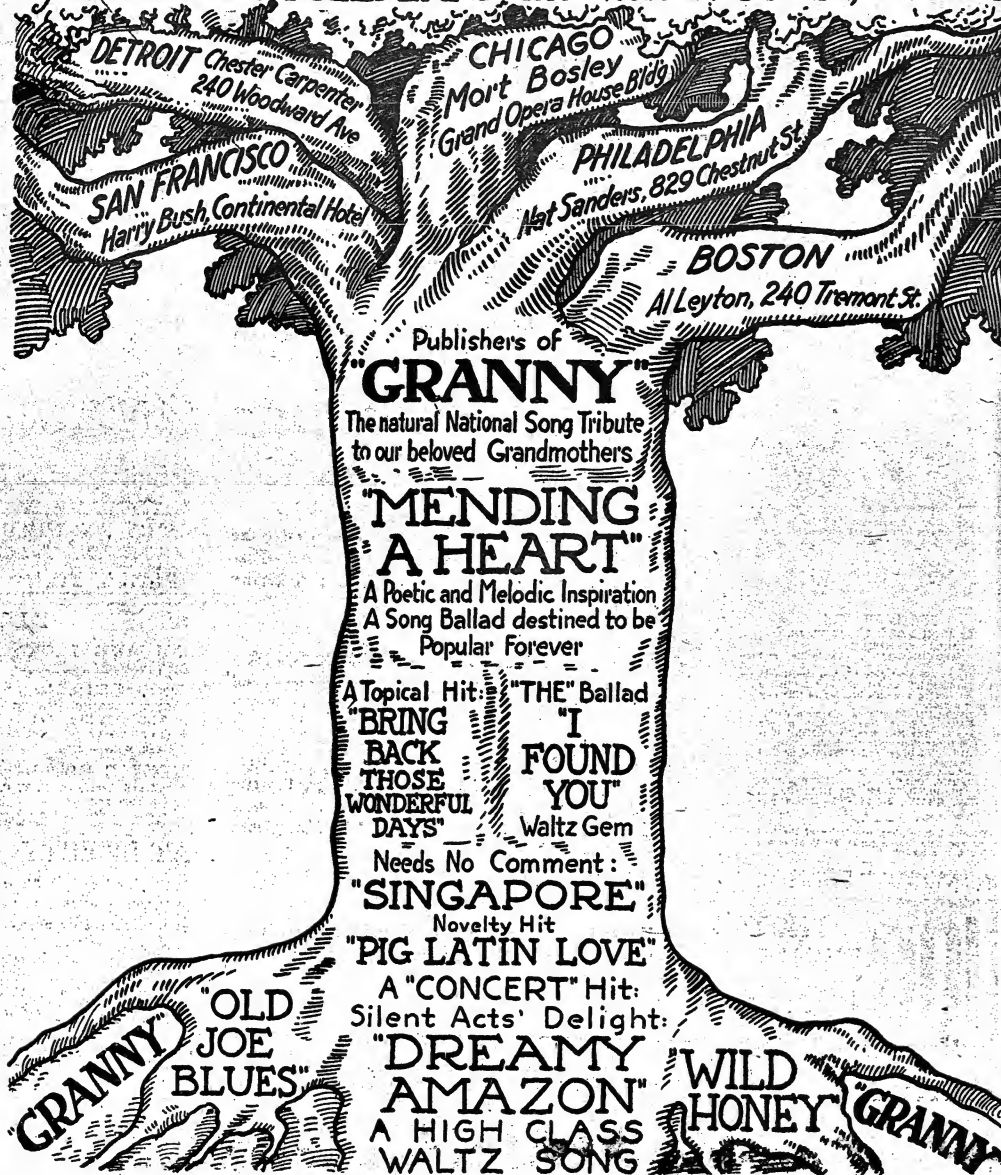
Big act. Something wonderful. Pretty girls, beautiful dancers. Absolutely a novelty.

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Electric display by Charles Desoria

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A Song That Overwhelms WOND'RING

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A ONE-STEP
INTERMEZZO
of FIRE and
MELODY

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TO "VARIETY" READERS

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- Q** **RATH BROTHERS** using our song waltz "Romance." It is lifting itself above the mass. Its melody and lyric is compelling.
- Q** **NITA-JO, JULIA KELETY** attest the worth of our number "Wond'ring." It has attracted the discerning and critical. Its high-class calibre is strengthened by its popular appeal.
- Q** And **"TENTS OF ARABS."** This is admittedly the best song one-step intermezzo written this year. Feature headline acts are using the same with telling success.
- Q** **TOTO, KHARUM, GEORGE HALPERIN, ZELAYA** all announce and feature "Tents of Arabs" and "Romance."
- Q** Lee David. He is under contract to us. He just completed **LOU LOCKETT'S** new act. Engaged to write Nita-Jo's September offering. Commissioned to write **EMMA HAIG'S** next dance production; completed the Aborn's new musical comedy, etc. You are certain of songs of distinction.
- Q** We will be glad to have you call and hear these numbers for interpolation in your new fall presentation.

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Lyric and Music
By
LEE DAVID

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SUPREME

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INTERMEZZO
of FIRE and
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OPENING AUG. 11

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Staged by WILLIAM PINKHAM
With Ray Hays, Mary Johnson (Mrs. Jack Norwerth) and Company
IN THREE SCENES

"BUBBLES"

With CARLOS SEBASTIAN, Myra Olga and Arthur Anderson
One of the Most Lavish Dance Fantasies Ever Presented—in Four Glittering Scenes
IT HAS BECOME THE TALK OF THE TOWN
WEEK AUG. 11—BRIGHTON BEACH THEATRE

OPENING AUG. 15

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ALL PRODUCTIONS DESIGNED AND PAINTED BY P. DODD ACKERMAN STUDIOS

PROVIDENCE.

By KARL E. KLARK.
E. F. ALBEE—"A Temperance Town," first presented here 15 years ago by an Albee Stock at the old Keith Theatre, is revived this week.

FAY'S—The Fania Family presenting "A Day at a Gypsy Camp" heads the bill while others are Haber and Armstrong, the Fania Royal Trio, Lucky and Harris, the Ysadora Duo, Adelle Winthrop and Sims.

The S. S. Canada, of the Fabre Line, the largest steamship to ever dock at this port, arrived here last Saturday night from Marsellie with more than 500 passengers aboard among whom were James P. Kelly and Emma

Pollock, of the Keith Circuit, who have been in France and Germany for more than a year with the "Over There Theatre League."

Antonio Dimauro, superintendent of the Grand ever since it was opened, observed the 16th anniversary of his marriage Saturday night.

Helen Reimer returned to the E. F. Albee Stock this week after an absence of two weeks.

William J. Mahoney, for many years a ticket seller at the old E. F. Theatre here, has been named as manager of the new Rialto, which will open Labor Day under the ownership of Emory Brothers, proprietors of

the Emory and the Hubert-Maestri. He comes this time from the Park, Boston, of which he has been manager.

The seating capacity of the Royal, since at Olneyville, a suburb of Providence, will be increased by 500 when contemplated changes and additions are made in the near future.

After being closed since July 1 the saloons of Providence reopened last week under new license granted by the Police Commission for the sale of 4 per cent beer under a special act passed by the Legislature last winter. As far as is known this state is the only one in

which beer with such a high percentage of alcohol is being sold. The act passed by the Legislature holds that 4 per cent beer is not intoxicating. Governor Sigbee was also being sold during the week. As yet Federal authorities have taken no action against saloonkeepers.

ROCHESTER, N. Y.

By L. B. KEFFINGTON.
TEMPLE—Vaughan Glaser Co. in "The Great Divison." Next "Very Good Eddie." FAMILY—Fred Webster and Co. REGENT—Clara Kimball Young in "The Better Wife," first half; Elliot Dexter and

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OVER WITH A BANG at Maryland, Baltimore, on sixth, just stopped one show after another.
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Keith's Philadelphia Next Week (Aug. 4)

Direction, LEW GOLDBER

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Bird Clayton in "Women's Weapons," second
night. First half: Bryant Washburn in "All
Wrong," second half.

The Strand and the Family are doing well
with the showing of the same program in each
house. Sundays, both theatres are located
downtown, within a block of each other, but
exactly the same pictures are advertised and
shown in the two houses every Sunday.

The Gaiety is fresh from the hands of
decorators, painters and other kinds of arti-
sana, and is all lit up for the coming season
which will start early this month. Manager
Charles H. Yale was quite proud of his house
and its patronage last season, but he is back
in town prouder than ever now. He is secur-
ing the public that every Columbia offering

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between Mr. W. R. Daw and myself having been dissolved, I am carrying on the
business formerly known as Daw's Steamship Agency at the old address as above.
The business of insurance—especially theatrical—freight forwarding, sale of mail
and foreign money exchange departments will be carried on as efficiently as heretofore.
Yours faithfully,
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next season is to be an honest-to-goodness
framed or money-back show, breathing the
spirit of uplifting laughter.

The Lyceum will reopen Aug. 1 for a three-
day engagement of Al O. Fields' Minstrel.
The Artimas Brothers and Seville and Pito
top the bill on the outdoor stage at Ontario
Beach Park this year.

SALT LAKE CITY.

Certificate was denied to the Canyon Comedy
Co. of Ogden, Utah, by the State Securities
Commission here last week to dispose of 5,000
shares of its stock at one dollar a share.
Neither did the Commission approve of the
issue of 10,000 shares of stock for the pur-
chase of four manuscripts for film comedies
from the pen of J. O. Robinson, a promoter
of the company. The Commission showed that
in adopting a policy it has reserved the right
to exercise its judgment in individual cases
when it permits the sale of securities. Tele-
phone Service, with office in New York
City, to sell 4,000 shares of a per value of
\$10 by agents or mail.

Operating rooms in all of Salt Lake City's
picture theatres were inspected last Friday
afternoon by J. L. Catron, inspector for the
State Industrial Commission, and State Health
Commissioner T. B. Beatty. Mr. Catron de-
clared that 25 per cent of the theatres
operators are tubercular, and that they work
under such conditions that when they leave

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with him there for acts to be written during
the summer.
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Plans for the Pantheon new theatre and
for the theatre that will be erected in the
Olt Building are in the hands of the Indus-
trial Commission's inspector. The Commission
has to do only with the projecting frame of
the theatre, to see that provision is made
for the health and safety of employees.

Florence Kimball, who was a member of
the Overalls Theatre League and who joined
the Anna Morgan unit last December, is help-
ing to care for refugee children at Solezna,
France, according to word received by her
mother, a resident of this city.

Florence Jepperson, of Provo, Utah, a noted
contralto, has accepted a position as soloist in
the Old South (Congregational) Church, of
Boston.

The Pantheon baseball team, made up of
employees of the theatre, has withdrawn from
the Commercial League because of a decision
headed down by the league president in con-
nection with a protested game.

The Salt Lake Theatre is dark this week for
the first time in several months. No date for a
reopening has been announced.

SEATTLE.
MOORE—"Open Your Eyes," film. Opened
Sunday. Orpheum vaudeville seasons opens
Aug. 24.
METROPOLITAN—"Lombardi, Ltd." next
"The Good Bad Women."
WILKES—"Dark." Season reopens Aug. 31,
with new leading men and women.
ORPHEUM—Mid-summer Folly Company,
featuring Lew White and Bert C. Hunt.
PALCOBHIP—"W. V. M. A. vaudeville.
PANTAGES—Regular Pan road show head-
ed by "Halle Peppin, Heile."
ELRIC—Orpheum Building Co.
OAK—"Dark." Monte Carter reopens house
Aug. 24.

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and such applause getters in the past as

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PROVIDENCE Music Dept. Hall & Lyons	CLEVELAND Hippodrome Bldg.	CINCINNATI The Fair Music Dept.	PORTLAND ORE. 322 Washington St.
BOSTON 225 Tremont St.	ST. LOUIS Grand Leader Music Dept.	CHICAGO 434 State Lake Bldg.	SAN FRANCISCO 506 Market St.
PHILADELPHIA 31 South 5th St.	SEATTLE 322 Pine St.	LOS ANGELES 427 So. Broadway	KANSAS CITY 1280 Brooklyn Ave.
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REX—"A House Divided," with Herbert Rawlinson and Sylvia Bremer.
"COLONIALS, GLEMMER, MISSION, LIT-TLE STRAND—Pictures.
ARENA—Roller Skating.
HIPPODROME—Dancing, vaudeville and pictures.

J. D. Rice, present owner of the Dream, Chehalis, Wash., has plans drawn for a new theatre in that city which will have a seating capacity of 800, 50x150 feet in size. The new house will play Fisher vaudeville and pictures.

Ivan Miller, leading man with the Wilkes Players here for the past two seasons, went to New York this week following the close of the Wilkes for the summer, and will accept an engagement as star with a road show that

is scheduled to leave Gotham early in the season.

Difficulties arising over the sale of certain properties in the Camp Green amusement zone of Camp Lewis, has landed the principals in Tacoma courts. The amusement zone has about 30 active business establishments and is the only amusement park to which the people of Tacoma are in proximity. Several theatres are running on the main thoroughfare of the zone.

Tuesday was the warmest day in this city for 14 years, the thermometer registering 87½ degrees. Massive crowds at the various theatres seemed to be as great as usual, for all the large houses are ice-cooled throughout the time of performance.

The United Artists' Corporation opened of-



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ROANOKE THEATRE ROANOKE, VA.

Room at 1200 4th avenue, this week. This suite of offices was formerly occupied by the Janan & van Herberg exchange (Schnitzler Film Corporation).

Razing of the Rainier block, 2d and Marion, will force the Circuit Theatre out of business for the present. Plans to the new building to occupy the site of the present block (one of the oldest buildings in the city) will probably prove prohibitive to the management of the picture house and another location will be necessary.

*"Think not
I am what
I appear."*

"NO, sir, as soon as I can shed this royal raiment and get busy with ALBOLENE to remove this make-up, I'll go with you to the hotel for something to eat."

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"HONEY," "MY PRETTY CHINA DOLL" and "HUMMING BIRD"

We have some wonderful new ideas in songs for the coming season and are open to all offers. Wire or address us care Pantages Theatre

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HAGER AND GOODWIN ARE A SURE-FIRE STANDARD ACT "in one"

PARTNER WANTED

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THE FAYNES

Fuller Circuit, Australia

LILLIAN DE VERE

The Girl with a Voice
Direction, EARL & YATES

Elaborate preparations have been made for the annual military horse show handling a company crowd out of Tacoma.

Maurice Oppenheimer, theatrical and mining magnate of Spokane, was fined \$350, and sentenced to four months in jail in that city Thursday, charged with having liquor in his possession. He will appeal the case to the higher courts.

Norman Hackett, former star with the Willies Players, here, and now with the "Tos

for Three" road show as star, is spending a six week's vacation in this city. He will re-join the company in California.

Ida Tarbell is in Chasalla this week on a Chastatous tour of this section. Wednesday she was given a luncheon by the Citizens' Club of that city.

The Greater Alamo Shows will move to the southern part of the city for an additional

week's showing here at the close of the performance Sunday at the grounds at 5th and Leona.

The Northwest Film Board of Trade, representing 739 theatres and exchanges in the Pacific Northwest, went on record Friday, during the Motion Picture convention, as favoring Mayor Ole Hanson of this city, for the next president of the U. S. Peter David, Tacoma delegate, who served with the mayor

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		15%	Special
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Bound to please the most critical with his inimitable "rub" character and highly entertaining musical bit.

CHARLES ALTHOFF
The Sheriff of Hicksville

In the Washington state legislature, made the formal motion endorsing Mr. Hanson for president. The resolution carried by acclamation.

The Frederick Palmer Photoplay Corp. of Los Angeles, has opened offices here in the Green Building with Mrs. Mary I. Pearson as local manager.

A TON
OF PEP

JUNE MILLS and CO.

A BIG SUCCESS ON THE LOEW CIRCUIT

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THE CYCLONIC COMEDIAN AND TUMBLER—PRESENTS

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The Fastest Tumbling Act in Vaudeville.

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Scoring a Tremendous Success in the West.

Coming East

VARIETY said: "The BEN HASSAN TROUPE of Arabs were the headliners and proved to be a tumbling act way above the average. They succeeded in injecting a lot of comedy into their performance and closed to tremendous applause."

Direction, HELEN MURPHY

"LET'S SING THIS SONG!"

WORDS BY BERNIE GROSSMAN—MUSIC BY BILLIE FRISHEL—SONG SUGGESTED BY FRANK MULLANE

IT'S TUNEFUL	HELP	ALWAYS PLEASING	FITS ANY SPOT IN ACT	GAINS FRIENDS
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IN

"AFTER THE 1st OF JULY"

A CLEAN, NEAT AND COMICAL ACT

Seattle has the finest picture theatres in the entire West, according to Ed. Hudson, owner of a string of picture theatres in Eugene, Albany and Roseburg, Oregon, who was a convention visitor this week.

Margaret Motie, official "Miss Spokane" for the past seven or eight years, attended

the convention as a delegate from the Falls city, garbed in full Indian costume. She made her professional debut a short time ago with the Woodward stock company in that city. John Rans, Bremerton theatre magnate, entertained the convention delegates Saturday noon at a luncheon served in the harbor at that place, and later in the afternoon, with a special program at his Rialto Theatre.

Mr. and Mrs. Hamilton Douglas, of the Douglas Dancing School, this city, supplied the headline act at the Pantheon this week, with a terpsichorean turn, "The Rising Gen-

eration," a heavy of local youngsters that more than made good the promises of the tanshure prior to being booked by Manager Pantheon.

SYRACUSE, N. Y.

By CHESTER B. BAHN.
EMPIRE.—10th week of Knickerbocker Players. "Trap and Warmer" current.
TEMPLE.—Vaudeville.
STRAND.—"As a Man Thinks" first half.
ROCK.—"Eyes of the Soul," first half.
SAVOY.—"The Best Man," first half.

Al G. Field and his minstrels will open the

fall legitimate season at the Empire, Aug. 11-12, following on the heels of the Knickerbocker Players, who close Aug. 8.

Billy Daniels (William Danforth in private life) has been vacationing in his home town, the guest of the Hon. John R. Olney. With him is his daughter, Virginia Danforth.

Grace Dwight Potter, press representative of the Strand is back on the job after a three weeks' rest.

Francis M. Kitayama, aged 25, Japanese butter employed by James E. Hackett at his summer home, Zenda, near Clayton, was drowned off Mr. Hackett's dock Friday afternoon while in swimming. Kitayama, the son of a wealthy Tokio merchant and who has been a student at Columbia, sank in full view of the actor

DAVE HARRIS

A Brand New Single

headed for the top of the ladder and going strong
Writer of "Room 202"

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Spencer Leason

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NEW YORK

RAYMOND HITCHCOCK'S Production "HITCHY KOO 1919" in preparation

E. F. ALBEE, President

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Mr. Lubin Personally Interviews Artists Daily
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Acts laying off in Southern territory wire N. Y. Office
CHICAGO OFFICE
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J. C. MATTHEWS in charge

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and a party of guests. The Jap evidently was seized with cramps, but his failure to utter an outcry resulted in delaying the rescue attempts until too late.

The body was recovered by means of grappling hooks some two hours after the man sank. The Jap had been at Zenda for ten weeks, but had been with Mr. Hackett on the

road for seven months previously. The victim's father was notified by cable, and funeral arrangements delayed pending instructions from Tokio. Kitayama was supposedly an expert swimmer.

Gladys Caldwell, prima donna, joined the Roric's Glen Opera Co. at Elmar this week, as did John Wheeler, who was engaged to sing the role of "Pook Bah" in the current production there of "The Mikado." Another new face in the company this week was Isabelle Galbreath, in private life Mrs. Leslie Kelly, of Elmar.

Though he has fallen heir to a fortune of about \$100,000, part of the estate of the late George Shaw, of St. Louis, Charles Shaw decided while at Cortland last week not to quit his \$16 a week "and found" job as a stake driver with the Self-Photo circus. A Bingham-

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ton lawyer traced Shaw, who formerly was
employed in that city, and found him with the
cross at Cortland. Shaw is a foster son of the
deceased St. Louis man, but had not
anticipated sharing in the estate.

William H. Foster, of Utica, N. Y., an em-
ployee of the Joseph P. Shaw, was removed
to the Watertown city hospital on Friday, seri-
ously ill.

Through the courtesy of Owner Charles P.
Gilmore, of the Richardson, Oswego, "Jean
St. Pierre," a musical comedy in pantomime,
was presented at the Richardson on Wednes-

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day by men of Base Hospital No. 8 of Port
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May Irwin is getting in the hay on her 100-
acre farm near Clayton these days. The stars
won't see her much before Sept. 1, she says.
Pia Irwin, May's sister, is now at the Irwin
farm.

Winifred Williams, contralto singer, and
Fred H. Livingston, saxophonist, arrived back
in Binghamton this week from "over there,"
and are taking a brief rest before starting
on a tour of the Liberty theatres. Ida May,
comedienne, who was with them, returned some
time ago, having lost her voice while at St.
Mihel. They were then joined by Charmion
Edwards, accompanist, and Billie Bowman,
comedienne.

After lying asleep for 52 days, during which
time her unusual case attracted the attention
of the medical world, Mrs. Bernard Kaufman,
mother of the late Philip Kaufman, and of
Irving Kaufman, also a professional, died at
the Croose-Irving Hospital here last week.
Mrs. Kaufman was first stricken on May 30,
and remained in a state of comatose until the
end. The case is the first of its kind in
known medical history. Expert scientists
studied the case, and the hospital authorities
received daily inquiries from all over the
country regarding Mrs. Kaufman's condition.
Medical writers heretofore have agreed that
no person could withstand a two weeks' sleep.

Mrs. Kaufman's complaint closely resem-
bled the sleeping sickness, excepting that her
coma was the result of a paralytic stroke. In
1917, the deceased suffered a stroke which
took away her speech. She was unable to
utter a word until the body of her son, Philip,
was brought here for interment.
Permitted to view the body, she screamed
and recovered her voice. On Memorial Day,

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she suffered a second stroke while sitting in a chair. This produced the state of coma. Mrs. Kaufmann was 77 years old.

Besides her husband and son, Irving, she leaves three sons, John, of Lynbrook, N. Y., Charles, of Russell, and Harry, of this city, and two daughters, Mrs. Ida Dale, of Utica, and Mrs. Samuel Shepard, of Barre, Mass.

Theodore W. Wharton, of Wharton, Inc., late last week closed negotiations for the leasing of the Bachus skating rink at Lithia, N. Y., and will transform the building into a motion picture studio for the production of the new feature "The Crooked Dagger." It will require one month to complete the alterations and work on the picture will start about Aug. 15. Jack Norworth will be the star of the film.

The skating rink failed to pay dividends, and was closed some time ago.
The old Wharton, Inc. studio, at Rockwell Park, was but recently leased to the Whartons to Grossman Pictures, Inc. Harry Grossman is at this time producing the filming of "A Million Dollars Reward," also a Fute release.

Joe Sanford, known to vaudeville as "The Harry Farmer Boy," is back in Birmingham, his home town, for a brief vacation, after service "over there" as a Knight of Columbus entertainer. Sanford traveled to France with the 77th Division and after his arrival played every division in the A. E. F. with the exception of six. After Joe's return through paying his taxes, selling one of his autos and returning his new act, vaudeville will see him again.

Starting as a boxer in the nineties, Jere has had an eventful career, which took him successively to training horses, working as a stevedore, in one of Coors Puyon's stock companies, and finally to vaudeville.

George Carter, professional musician, is out for the mayoralty nomination on any ticket in Elmira. If turned down by those in power, says George, he "will ask the voters to write his name in, in democratic method of state writing, these self-arranging, self-appointed planners of our campaigns."

Elmira isn't the only city where the "wet" and "dry" question will play a prominent part in the municipal campaign. Syracuse will have a lively battle of its own. James E. Doyle, formerly managing editor of the Herald here, and now holding down a state job, is certain to be the Democratic candidate for mayor. Doyle's statement places him on a strictly "wet" platform. The Republican state shows the "dry" having a shade of the best of it. Syracuse went "wet" in its election some time ago, although the ex-Governor Frank B. Hendricks openly declared for the "dry." The G. O. F. this election are apparently basing their hopes upon the fact that soldier candidates will win soldier votes.

A second "human fly" hit Central New York last week, "Dreaded Johnny" Reynolds, following upon the heels of Robert Broadway, who has been in this vicinity for two weeks. Reynolds is playing in vaudeville and does

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112 WEEKLY AND UP ALBERT GUMBINER, Manager

his outside stunts as sort of prose agent matter. Playing the Star at Lithia last week, Reynolds climbed the McCray Clock here. His plans to do some trapeze work from an airplane went astray, due to conditions governing insurance carried by the Thomas-Morse Aircraft Corporation, of Lithia. Reynolds was in the aviation.

Construction work on the Top, in S. Salina street, was resumed this week. The theatre was originally scheduled to open in May.
The Liverpool Theatre is now offering vaudeville and pictures every Saturday.

TACOMA, WASH.
By HURT MUMFRIE.
The Northwest Peace Jubilee staged in this city under the direction of King Kelly, the proceeds of which were to go toward a memorial for the late from Tacoma who lost their lives in the service, proved a failure, with a \$10,000 debt now facing the city, according to local reports made by the committee appointed to clear up the mess. Several local churches have filed suit against the jubilee committee for large bills unpaid.
Bookings at the Tacoma Theatre, playing road attractions, have kept that house open practically all through the past week. Recent showings have been the Ellingbo Revue, "Chin Chin," "Honor of the Family," "Lombardi, Ltd.," "The Masquerader."

Members of the various road shows playing the local Pantages have been staging a show for the boys at the convalescent hospital, Camp Lewis, each Wednesday, with members of the orchestra going out to play for them.

Georgia Yantis and Iness Patton, former owner of the Post Gardens, a local cabaret, are now playing the Fox time.

Manager Nick Flerng of the Hippodrome expects to be transferred to the Astorham & Harri house in Portland.

VANCOUVER, B. C.
By H. P. NEWBERRY.
EMPRESS—Stock. "The Cabin in the Hills."
AVENUE—"Lombardi, Ltd." billed last week, but will not play this city. Next, Guy ROYAL—"Alice Joyce and Harry Morey in 'Within the Law.'" This picture was at the Orpheum last week at 50c. top. The price at this house is 25c.
ORPHEUM—"Mickey."
PANTAGES—Vaudeville and pictures.
HUX—"The Code of the Yellows."
DOMINION—"The Girl Who Stayed at Home."
GLOBE—"A Midnight Romance," 24 week.
COLUMBIA—"First half, 'The Service Star,' MARY LEE." "The Girl and the Lion and the Mouse."

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BROADWAY—"The Light of Western Stars."

The Empress and Rex are being redecorated.

The Empress Players in revival of "Little Lord Fauntleroy," followed by "The Unkissed Bride."

The Royal is now playing the same popular attractions as the Orpheum a week later.

Nettie Nichol, local dancer, appeared last week at the Empress in a specialty.

Michael Cherniavsky of the Cherniavsky Trio is at present in this city and will be joined soon by his brothers, Leo and Jan, who are at present in Honolulu.

WASHINGTON, D. C.

F. HARDIE MARKER.
The new season was officially opened Monday with but one of the theatres lagging, the National's attraction being canceled at the last moment. In spite of the terrific heat business is springing fairly well.

"The Red Dawn," a drama of the revolution written, produced and presented by the author, Thomas Dixon, The cast includes Donaldson, Austin Webb, Mr. and Mrs. De Witt Jennings, Willie Evans and Flora MacDonald.

NATIONAL—At the last minute announcement from William Fox, manager of this house, were issued to the effect that "Tin Feltzer" would not open Monday, after an extensive advertising campaign. "A Regular Fellow" comes in Monday for the week, leaving this house in this way.

SHUBERT-GARRICK—"The Garrick Players" in the first production of Fred Jackson's new farce, "One a Minute," with Lynne Overman, juvenile man of the company, in the lead. (Notice elsewhere in this issue.) The two weeks devoted to "Daddy Long Legs" by this company were very profitable, business being excellent.

POLITE—"The Sign," "The Beginning and Myrtles of Life," after three weeks at the Shubert-Belasco, has been moved to this house for an engagement of two weeks.

COENOS—"At the Club," Bert and Estelle Gordon, Martha Hamilton and Co. in "The Instrument Collector," Fayton, Howard and Lisette, a trio of tramps; Fields and Wells, "The Girl and the Lion and the Mouse."

LOUW'S PALACE—Catherine Calvert in "The House of the Living Dead."

LOUW'S COLUMBIA—Wallace Reid in "The Love Burglar."

MORRIS HIAITTO—Anita Stewart in "Mary Regan."

CRANDALL'S METROPOLITAN—Virginia Pearson in "The Love Auction."

The Garden, one of the Crandall chain of theatres in this city, closed Saturday. Re-opening date not for Sunday.



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MOVING PICTURES

51

NEWS OF THE FILM WORLD

"Shadows of the Past" is the title of the next Vito, in which Anita Stewart is featured.

World releases for August include four five-reel features.

Ronald A. Reader, Vito, has gone to France, where he will open a number of sales offices.

Dias Callahan will represent the Realart in Texas with headquarters at Dallas.

The World Film Corporation will shortly release a dramatization of Charles Neville Buck's novel, "When Beasts Went Dey."

World has engaged Sam Hardy as leading man for June Elvridge in "His Father's Wife," which will be a September release.

Joseph Levy, who has been handling "Mickey" in Nebraska and Iowa, is in New York.

World has secured the distribution of "When Bear Cat Went Dey." It is to be released early next month.

Herbert E. Hancock has been engaged as editor of the new topical weekly to be issued by the Fox Film Corp. in September.

Tom Ives has offered a prize of \$5,000 for the first non-stop aviation journey from New York to France.

Edwin Carow has resigned from Metro and will direct Dorothy Cassinelli in a series of five reels.

Frances Mann will be starred in a series of features to be released through the Pathe exchanges.

The Eastern Film Co., 56 Church street, Boston, Mass., completely destroyed by fire July 2. Damage estimated at \$40,000.

Rex Beach, Rupert Hughes and Gertrude Atherton are now all at Culver City, working on their pictures.

John Bowers has signed a new contract with Goldwyn which will keep him busy till November, 1920.

Gerald C. Duffy, formerly editor of "Picture Play Magazine," has joined the Goldwyn staff as a scenario writer.

John W. Nobis has been added to the Vito directing staff. He is at present at work on Gladys Leslie's new release.

"A Lonely Roman" opened at the Casino July 23. For the last seven weeks it had been at the Shubert.

C. E. Seely, secretary United Pictures, left July 23 for a visit to the Southern exchanges, with Atlanta his first stop.

Arthur F. Beck has leased the Crystal studios and laboratories located in the Bronx and the Pathe studios in Jersey City.

James Dent has been appointed assistant to Myron Seznick, president of Seznick Picture Corp.

William H. Rippard has been appointed manager of the Washington branch of Realart Pictures. Mr. Rippard is an old newspaperman.

World Pictures announces a change in the name of the release scheduled for Aug. 25 from "The Man Without a Name" to "The Cloned Name."

Arthur F. Beck has bought out Harry Raver, former president of the Arico Productions and has assumed the position at the head of the organization.

Homer Howard has been assigned to Buffalo as manager of that branch for United Pictures. Mr. Howard succeeds Lester D. Wolfe, resigned.

Isador M. Stern, formerly of "The Globe," is now in charge of the exploitation department of Sol Lesser's "Yankee Doodle in Berlin."

Ruth Clifford has been engaged by Vito to play the leading role opposite Rex Williams in his next feature, "The Black Cats," which is based on a story by Ellard Booth.

"Three Miles Out" is the name of a new musical comedy which John Cort will produce next season. It is the work of J. Edward Cort and Walter Lindian.

J. Warren Kerrigan's next feature is entitled, "A White Man's Chance." It is from the story by Johnston McCully and was directed by Ernest C. Wade.

Doris Kenyon's support in the film version of Louis Joseph Vance's novel "The Bandbox," will be Logan Paul, Walter McEwan, Helen Montrose, Marjorie Weston.

Lieut. Marie Metcalfe has been engaged by World Pictures to star with Virginia Hammond in "The Battier," to be released during September.

Earl Metcalf has replaced Montagu Love in the World production, "The Battier." The latter is forced to retire from the cast on account of rheumatism.

H. E. Herbert has been engaged as leading man to Mas Murray in her latest Ferret production, "The A. B. C.'s of Love," which is now being filmed.

Earl Hudson is laying out a 16-page house organ that is to be issued to the First National Exchanges. It is entitled "Contact," and is to be an inter office communication.

Meyer Solomon, formerly house manager for Meyer and Schneider, William Fox and for Dave Picker, has joined the sales force of the Select N. Y. Exchange.

Wm. S. Hart has signed with Famous Players-Lasky for two years more, his contract calling for nine features within the contractual period.

Lonie B. Mayer is to issue the Anita Stewart Book of Children's Rhymes and Games through the Kew-Forest chain of stores. The book was compiled by William Leach.

Robert Edson has been engaged by Myron Seznick to play in the second Eugene O'Brien production, "Sealed Hearts." Louie Stewart will have the leading feminine role.

Ben S. Cohan has been appointed as manager of Select's Denver branch in the place of Owen F. Wood, who has been placed in another official position in the organization.

Horace T. Clark, Australian representative for First National, has recently returned from a complete tour of the Orient and he left Sydney for New York on July 9.

Select has opened exchanges in Indianapolis, Salt Lake City and Albany, with Sam Sax, Bob Brackett and Charles Walder in charge, respectively.

W. E. Rayner, vice-president of the F. I. L. M. Club and manager of the Pathe Exchange, was married July 16. S. Eckman, Jr., manager of the Goldwyn Exchange, was married on the same day.

Samuel Pearson won a judgment for \$400.20 from the Metacraft Pictures Corporation last week on several notes he had "cut up" to back the production of Thomas Dixon's "The One Woman."

"Douglas Fairbanks' first picture to be released by the United Artists Corporation has been titled "His Majesty the American." Marjorie Daw plays the leading female role and Joseph Henaberry directed.

Oscar Strauss, the Viennese light opera composer, is organizing a tour of the United States for himself and a number of Austrian composers and singers for next spring, if passports can be obtained.

Select announces one special and two star series attractions for release during August. They are Guy Emery in "The Undercurrent," Olive Thomas, "The Spite Bride," and Eugene O'Brien in "The Perfect Lover."

Earl Emley, inventor of the Novograph high speed camera, is now working on a new machine to be called the Stereocord, which is expected to give even greater analysis of various motions.

Judge Julian M. Mack, of the Federal District Court, July 23, granted a decree asked for by the Exhibitors' Mutual, enjoining the Robertson-Cole Co. from cancelling a contract for the distribution of the plaintiff's films. The chief question on the part of the defendants seemed to be the financial responsibility. This Judge Mack found to be sufficient.

James F. Kelly and Emma Pollock arrived in New York July 23, having returned from entertaining the A. B. F. in France. They sailed with the first unit of the "Over There Theatre League."

Grete Hartman, Lorraine Harding and Edward Koppler, a Belgian actor, have been added by DeLoach-Beck, Inc., to the cast now filming the serial based on "The Band Box," a novel by Louis Joseph Vance.

Arthur Beck has signed Alex. Gaden to appear in the DeLoach-Beck production of Louis Joseph Vance's "The Bandbox," starring Doris Kenyon. Mr. Gaden sails from Vancouver.

Eleanor O'Keefe, one of the partners of the Chester Beecroft exporting firm, sailed for Copenhagen on the Scandinavian last week. She will visit the Scandinavian Film Agency, which is represented by her firm in this country.



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MOVING PICTURES

AMONG THE WOMEN

By PATSY SMITH

With large capable cast and novelty exterior scenes, "Bringing Up Betty," featuring Evelyn Greely, makes an interesting feature. Mary Turner Gordon's beautiful gray hair and smart appropriate gowning added much to the production, and there was another stunning gray-haired matron playing a small part. Grace Carille was Adele Shelby, the Bank Secretary, and handled the part in a natural capable manner. She wore dark, well made, one piece dresses, and in one scene, a flowered chiffon summer frock, medium sailor shaped hat and heavy lace veil specially becoming. Evelyn Greely, as the spoiled darling of a devoted uncle, showed indulgence in her gowning. A pretty dinner dress of taffeta had a deep box-plaited fluted skirt of silk running from middle of front to back, dropping low over hip, that was an effective touch. The fine tucked georgette bodice of another model was tightly drawn into the full skirt by a broad belt of same material. A fetching bathing suit and some good looking outing clothes were exhibited by Miss Greely.

"The Hornet's Nest" is an Earl Williams feature, but gives Viola Vale and Muriel Fletcher opportunity to shine in widely different parts. As Freda Whitefield, the vamp, Miss Vale showed leaning toward fitted modes of nee and sequins. Two were somewhat similar in lines. A dark sequin, long jersey fitting top part over a white or silver foundation skirt, and an opalesque or iridescent fitted waist over a dark sequin skirt were both effective. Miss Fletcher, as the niece, had more youthful clothes. A metallic cloth evening dress, untrimmied, had long loose sleeves of georgette, and a velvet gown also showed georgette sleeves. A checked riding habit coat and light trousers, a short velvet jacket closing at neck under a lace collar with a becoming velvet hat trimmed with a jaunty feather. The hat and a sable cape, were all costume features of the production.

Ten men and ten women on the American first half presented some promising entertainment, but it didn't pan out at all satisfactory. Emma and Boyd, two girls, opened the bill with double traps and teeth working some pretty rope work. Throwing aside blue satin wraps lined with pink, they worked in neat white satin bustier dresses belted in with lilac ribbon.

Sabbott and Brooks includes pretty Marie Sabbott, who was quite out of her element in burlesque last season. Her costumes are far above the average displayed on small time and to are her youthful face and physique for that matter. Brooks carries her on the stage under his arm and drops her on the stage in a pretty display of lace and ribbon from front. For a jazz number she wears an eccentric blue feather dress, quite Tanguayesque. An odd white iridescent splashed bonnet, backed up with blue feathers, set on her blonde curls and blue metal cloth pants edged with silver fringe came to just above the bare knees. An orchid georgette and lace sparkling with tiny brilliants had a dozen blue metallic cloth panels or petals, falling over skirt. The body was of solid brilliants finished in the back with a bow of the blue and orchid. A wide band of the blue was caught together on one side with a bunch of aigrettes. This curly haired blond closely resembles dancing Bertha Gleason.

The woman of Faber and McGowan opened in a Frenchy looking high-necked rose pink silk, brought up in a bustle drapery at back and closed in a

tucked sheer lavender frock with high hip bodice, not at all becoming to her figure.

Fatima has two girls in Egyptian costume perform three dances between her numbers, finishing with her in her familiar Water Carrier dance, which if I remember rightly is supposed to represent Egyptian water carriers at day-break stopping to make their morning salutation and homage dance to the sun. Black and gold sash and trousers and gold slashed skirt spangled in gold and scarlet worn with brilliant studded zongues, were correctly Egyptian and decidedly becoming. Fatima is sure one woman in vaudeville who could shimmy, if they would let her.

Josephine, of Van Bergen and Josephine, was arrayed in a picturesque gown of lace and Persian silk ribbon insertings with a lace flounce at bottom. The waist was of plain white silk and the big hat of the combination. A frilly pink frock was used for the wide opening and several character changes followed—making a rather pretentious closing act for two little folks.

The little woman of Bell and Gray opened in a blue silk cape trimmed with self-tone marabout, a saucy little hat with feathers tipped over one eyebrow. A frilly pink frock was used for the wide opening and several character changes followed—making a rather pretentious closing act for two little folks.

There was a rarely good program at even though there may have been a little too much dancing. The artistic offering of Ivan Bankoff and his fair dancing partner did not receive its usual recognition in the way of applause, and Frisco found it hard going in the early part of his act. Loretta McDermott drew down the major portion of the applause herself. McDermott's splendid work and personality are becoming more pronounced each time she is seen.

There can be no doubt as to Francis Renault's success. He was the star of the bill and genuinely appreciated despite his numbers seeming ill chosen. Before brown flowered cretonne drop, paneled with golden brown velvet, he appeared in a quartet of stunning gowns. A purple creation had its foundation embroidered in iridescent showing through a long georgette drapery. It fell over one shoulder and arm into a long sweeping train, the overdress was caught up at side in two places with three purple ostrich tips and a chapeau was built up high with the same sort of feathers. A white and silver brocade with Russian type of fancy headdress, trimmed elaborately with pearls, was worn for a bride number. There was an extreme long train of net and the skirt was caught up on one hip in a fan-like arrangement both novel and effective. He was an old-fashioned picture in blue tulle, the skirt, ketchup, elbow sleeves and pantalettes trimmed with tiny fringed frills of the same material. Pink feather pompons decorated the wired hem of skirt at intervals and a large uncured ostrich plume lay flat on the brim of a huge blue poke bonnet. For a closing spectacular "gasp," Mr. Renault appeared in a clinging black sequin model, slightly trained. The entire front was embroidered in a handsome brilliant design and long flowing black satin drapery was embroidered in silver thread. A huge black capeline faced with white, was heavy with two great sprays of natural paradise, and he carried a staff tipped with black ostrich plumes. The palm of smart theatrical

dressing for female impersonators should certainly be given to this ambitious young man who never makes a New York appearance, at least, without showing something new.

If Harriet Seeback's plumpness don't worry her any more than it does the audience she should be most content. An abbreviated double-flounced light green, silver brocade "hiked" up on sides, showing lacy bloomers and throughout her strenuous work her nicely dressed coiffure remained "put." Miss Houghton (Sully and Houghton) looked cool and summery in a simple blue organdie. Miss Phebe (with Bankoff), Loretta McDermott (with Frisco) and Marion Bent (Rooney and Bent) were all attractively garbed in costumes reviewed previously at Broadway houses.

There wasn't a new item on the Palace bill this week, from Camilla's Birds to Bostock's Riding School, excepting "The Girl in the Picture," by Cavanagh and Mel Craig, an impersonation of Loretta McDermott and Frisco, voted by many the best thing on the program. Miss Cavanagh made a pretty speech begging indulgence for having returned to the Palace with her old act, but said she and Mr. Craig had learned a new dance she was "just dying to do," and "they could stand a little more," etc. Mme. Camilla was daintily clad in draped and ruffled marine skirt, topped with a pink satin bodice and looked very small working in the black cloth and yellow floral backing.

Ottie Ardine (McKay and Ardine) opened in a short black satin jacket and tam and white satin skirt, making her usual changes and closing in her blue georgette silver paneled warp. Marie Nordstrom's frock was built on familiar lines, tight bodice and skirt draped high across the body to one hip. A blue ostrich tip nestled in the hip drapery and one on either shoulder looked as if they were just stuck there, as the net shoulder straps were barely discernible. The material of gown was a delightful changeable orchid blue silk.

Miss Cavanagh and Amelia Stone were charmingly attired and the Bostock Riding School principals were, as usual, attired in spotless white.

Vivian Martin is very sweet in Frances Hodgson Burnette's pretty story of "Louisiana." The mountain characters were well handled by Noah Beery and Arthur Allardt as was the title role of the mountain girl, by Miss Martin. There was a shallice dress, with a tucked yoke outlined with two small ruffles and a plain full skirt trimmed with small ruffles and tied

COAX ME.

This is a World five-reel feature in which June Evida is starred. It is said to be an adaptation by Philip Lonergan and Will Q. Murphy from a famous old story and produced under the direction of Gilbert Hamilton. Despite the fact that this film is a very thin plot with a lack of originality, it nevertheless is not devoid of entertainment, and has several bright spots. It is a society comedy with just a touch of malice.

There are numerous faults of direction, and the continuity is lumpy. One instance is enough to illustrate the former. There are three private detectives in the story, and they are made to act like burglars. In fact the impression is conveyed that they are kidnappers until away near the end of the picture.

There are some very handsome settings in the picture, and the exteriors are picturesque with many scenes laid in fine old gardens and plenty of water. Feminine fans will like the picture because of its elaborate display of gowns and well defined social atmosphere. The outdoor scenes are extremely well done, the grouping pleasing and some excellent photography helps to send the feature along. Miss Evida is surrounded with a good company, all of whom handle their parts intelligently. In spite of several incongruities and some minor defects, "Coax Me" is not an unenjoyable number offering.

THE BELLE OF THE SEASON

There are a number of good features about this society drama produced by Metro as a trailer in which Emmy Whalen is starred. The direction and setting are unusually good, and the costuming is of a high order. The story, and there is no lack of action. The fast clip with which the picture starts is maintained until the end, and there are a number of stirring scenes.

It is warty in spots, and there are times occasionally when one is inclined to weep at the heroine instead of with her. Nevertheless there is a lot of heart in the picture, and it has an appeal. Miss Whalen has appeared in better pictures, but some which have been inferior.

It is an old, old subject, but treated differently, and it is this difference wherein the interest lies. Miss Whalen takes the part of a society belle whose millions had been earned by an organization which had ground down the employees to starvation wages. When the heroine comes of age she takes the management of her affairs out of the hands of heartless executors and immediately starts in to improve the conditions of the workers through whom she has amassed her fortune. Geraldine Keen (Miss Whalen) is naturally drawn to James Alden (S. Rankin Drew), the son of a prosperous newspaper owner, who has against the wishes of his father, given \$10,000 toward the foundation of a settlement house. From then on it is not difficult to see how the picture will end, but before the final climax there are a number of clever scenes which details of which have been well worked out.

With a sash that is a duplicate of one every grown woman of today had, when she was a little girl, if she happened to live in the country. City clothes quite transformed her. Lillian West as Olive Ferrol, a northern society weary woman, wore a negligee robe, of brocade, with the top of georgette blousing just at the hips, that was unusual looking, and a good looking net evening gown, the bodice, long sleeves and skirt banded with wide gold lace inserting. Aunt Cassandra, played by Leighton, was splendid, and a good laugh in the glory of her new finery.

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MOVING PICTURES

STRAND.

Jack Naton made his debut this week as managing director of the Strand by presenting a fairly diversified entertainment headed with the Paramount production, "The Love Burglar," starring Wallace Beery at the principal office. Other than that there was nothing particularly of note in the program.

The overture was the excerpts from "Naughty Marietta," very well handled, and followed by a couple of the standard series. The Strand Tropical Review followed and held several items of interest. A bird show, a bird life in color was included. It did not seem to fit in with the news scheme of things.

Dorothy Smith, soprano, offered "Starlight Love," just ahead of the feature. Malcolm McEachern, the basso, followed it with two numbers, scoring with both.

A screen magazine supplement showing Mary Pickford at home was next introduced. The second of the "Hall Room Boys" comedy series entitled "A Howling Success" followed. The current release is a little better than the first issued.

THE LOVE BURGLAR.

David Strong.....Wallace Beery
Jean Grey.....Anna Q. Nilsson
Smith.....Dorothy Smith
Raymond Hatton.....Raymond Hatton
Orestes Taylor.....Orestes Taylor
Arthur Strong.....Arthur Strong
Alfred Brown.....Alfred Brown
Dick Wayne.....Dick Wayne
Doree Blinn.....Doree Blinn
Henry Brand.....Henry Brand
Mrs. Brown.....Mrs. Brown
The "Love Burglar," a last produced Paramount production, is a comedy picture, the star, is based on the Jack Lait play, "One of Us," which was originally produced by Oliver Morosco. It is a very pleasing and highly entertaining screen entertainment, and a good comedy in the line of the production. His leading lady, Anna Q. Nilsson, was also very successful as the amusing actress. The picture has punch enough to be shown in any house.

The Lait play was adapted for the screen by Walter Woods, while James Cruze directed the production. Cruze has handled the story in great shape, getting over his dire and crook atmosphere with a wallop. His types are perfect, and the film stuff that he staged is so realistic it reminds one of the old days at Broadway.

The story opens in the dive, with its attendant cabaret and a tremendous rain storm raging outside. The exterior stuff is good, but the interior overheads it completely. Miss Nilsson is the only stage player who really an authentic looking for local color, while Wallace Beery plays the role of Orestes Taylor, who falls in love with her and wants her for his "dame." Beery plays the society boy who poses as a playboy in order to get out of a dive and has pulled his brother out of the law and sent him home. The development of the love story from this point on is filled with suspense and comically handled by the director. The society features are full of color, and there are occasional scenes touching the heart. The society features are full of color, and there are occasional scenes touching the heart. The society features are full of color, and there are occasional scenes touching the heart.

RIVOLI.

Norma Talmadge in her latest production, "The Way of a Woman," based on Eugene Walter's play, "Nanny Lee," is a Universal comedy were the salient points of the Rivoli program for the current week. The Talmadge picture is one of the best that she has appeared in in several months. It is the type of story that she answers to greatest advantage in, and with the cast that is surrounding her it might easily be termed an all-star production. The comedy is entitled "A Baby Doll Handit," and has Joe Martin, the Universal clown, as the star actor. It is a real laugh producer.

The overture is Mesmer's "Phedra," which is followed by a Bruce scene, after which a dance number was offered by Tula Lindahl. The Rivoli picture was interesting.

The vocal offerings of the bill were Mark Weston, formerly a camp community song leader, who offered "Fragrant," and Vincent Bach in "Love's Old Sweet Song."

THE WAY OF A WOMAN.

Norma Talmadge.....Norma Talmadge
Anthony Blair.....Anthony Blair
Mrs. Lee.....Mrs. Lee
Colonel Vernon.....Colonel Vernon
Grace Lee.....Grace Lee
Mollie West.....Mollie West
Johnnie Plinch.....Johnnie Plinch
Donna White.....Donna White
William Humphrey.....William Humphrey
George Trevor.....George Trevor
The latest Solid release starring Norma Talmadge is a screen adaptation of the Eugene Walter play, "Nanny Lee," presented under the title of "The Way of a Woman." In it Miss Talmadge comes back to her own, for the story is of the type that is best suited to her, and the production has been wonderfully well handled under the direction of Robert Z. Leonard. It is a picture production that will put a smile on any house and satisfy any audience.

There has been no money saved in the production or cast, and the producers could well hang out the "all-star cast" sign on this picture. Supporting Miss Talmadge are Johnny Howard, Conway Tearle, George LeGuerra, Stuart Holmes, Hazard Short. The picture itself abounds in pretty sets, and the star herself makes her best previous work.

The story of "The Way of a Woman" is that

of a proud Southern girl of an impoverished family who comes to New York to make her way. She states along the line that the line between the salesman and "dame" who marries a man that she loves who has money, so that she will be able to contribute lavishly to the support of her family at home. The death of her husband and the return of the real "man of her heart" and the complications that attend the reunion of the two form the basis of the plot. It is well worked out, with plenty of comedy interest to send the laugh along in the right place. Miss Talmadge handled the role of the Southern girl most cleverly, but to Johnny Howard must go the credit for the laugh producing of the picture. These are the two women of the picture who stand out. In the male section the honors are about equally divided between Conway Tearle, George LeGuerra, and Stuart Holmes. Hazard Short acts as a comedy foil for Miss Howard.

In directing the story Mr. Leonard developed it consistently, and his action at all times farthers the trend of the story. The photography and the lighting are very good throughout.

"The Way of a Woman" will land anywhere.

RIALTO.

In spite of the heat there was a crowd in line at the Rialto waiting for the doors to open on Sunday afternoon, July 27. The program was light and breezy, and the weather was just what the doctor ordered. The feature picture was Dorothy Ditch in "Nugget Nell" (referred to in this issue). There were laugh, much of this and "The Shakespearer," a Christie comedy, to make one almost forget the heat.

"Jolly Rogers," the overture, was a pleasant surprise. It was a very good one, and well received. "A Day in the Life of a Soldier," Educational De Luxe film, helped to keep the cool with its light and breezy scenes. It showed all the various water time had a comic touch, when the actor of lot of swimmers and divers were reversed. This a man who made a high dive maintain soon to ascend the same distance with head down.

Rosa Lucia sang "Spring Voices" and Greek song "And He Played on His Old." An organ recital by Arthur Depp closed the program.

NUGGET NELL.

Nugget Nell.....Dorothy Ditch
The Hearted Film.....David Butler
The City Chap.....Raymond Hatton
The Child.....Regina Barre
First Man.....First Man
Second Ditch.....Bob Fleming
Nelly's Fable.....William Higley
The Impudent.....William Higley
Dorothy Ditch is a wild, Western girl woman in a burlesque comedy, and woolly West, so seen in pictures, is a tremendous feature at the Rialto, the current week. The author of the story, John R. Cornish, has treated the West from an entirely new angle, and the novelty of the treatment is refreshingly amusing. Elmer Clifton directed.

There are few screen actresses who can equal Miss Ditch in these kind of parts and as Nell she has plenty of opportunity to use her pantomime tricks by which she wins. There are also other in the cast who stand out, although the photoplay itself does not maintain high-grade speed and spirit. It has many good spots, but they remain spots, separated by dull stretches.

Nell is the peppy young keeper of a eating house in the mining country and she packs a gun, but carries a warm heart beneath rough and ready clothing. She is loved by a real man of the corduroy breeches type you can tell he is a real man because he is a great rough kind of chap. But she turns him down for a city chap, who has come west to look after some mining property. He will not look at the heroine, as might be expected in the "dilemma" but he struck upon an income who traveled on the stage coach with him.

When Nell sees these two musing it up and later finds the city guy is yellow and gun shy, the drops and turns her volcanic affections back to the real man.

One of the features of the production is the scenery; there are a number of wonderful panoramic views which start in the deepest woods, emerging into the sunlight and then in the distance a valley comprising some 400 square miles. "The Rialto" is somewhere up in the Sierra Madre.

The interiors are in keeping with the story. There is always plenty of action and no end of gun fire and other Western stuff. Miss Ditch is as ride a horse as if he was part of it.

"Nugget Nell" is a good program feature and should be popular with those who are weary of the "wild and woolly West" as it appears in films.

THE WORLD AFLEAM.

Carson Burr.....Frank Keenan
Mrs. Burr.....Kathleen Kerrigan
Theodore Burr.....Clark Marshall
"Rory" Burr.....Janice Wilson
Nicolai Popoff.....Bert Spretts
Emma.....Emma
Geo. Knox.....Joe McManus
There are many faults in this picture, but it is an excellent buy for exhibitors because it deals with a live situation. It is really the story of the Red Sox pitcher springing out down in Seattle by Mayor Ole Hanson when he issued his famous "Shoot, and shoot to kill" order. Everywhere Hanson's stand was applauded, and the same valuable sentiment

sticks out like a man's fist from "The World Afloat." Its six reels are full of melodrama and faults abound. Frank Keenan's acting is too exaggerated, but the public wants of Solids like Ole Hanson and will approve actors in plays like this one with an equal gusto. Keenan wrote the story, and he and Jack Cunningham made the scenario. Ernest C. Warde directed. The production, an excellent one, was made at the Robt. Brunton studios where they turn out such evenly accessible photography, and Faith has the distribution in hand.

Carson Burr, a wealthy man in a Western city, everything goes to pieces in his household. His chauffeur prefers playing craps to watching his car. His cook says that if the master of the house doesn't like the cooking he can dump it, and when he gets fired becomes a much abused anarchist. The chauffeur discharged, Burr has to take a street car. On it he meets with lack of attention and facility, which makes him so mad that he calls on the mayor. Finding the mayor indisposed toward remedying public service conditions, Burr runs against him at the next election and wins.

Almost at once he is confronted with a strike. The Reds attempt to tie up the whole town, and Burr sets out to thwart them. Here the picturing and directing are particularly excellent. The mock scenes are convincing and that the mayor looks like a real man, the average citizen a pleasant trait. But he is not all. Exhibitors need not feel that the workman among their patrons are going to be offended by this picture because the story goes on to show that as fact running, the mayor has broken the strike, chased out the foreign agitators and restored order, he becomes the American workman's best friend. His brain and energy together, preaching the doctrine of mutual interest, not popular among manufacturers.

The love story is not particularly good and Janice Wilson doesn't photograph altogether as well as a Western ingenue might, but these are minor details.

A SAGE-BRUSH HAMLET.

This is the usual old and dry "Western" in which William Desmond is the hero. It is a Robertson-Cole release. The story is by George Elwood Jones, and the picture was made under the direction of Joseph J. Frank. It takes about an hour to run.

The customary shooting frissons and rough-riding scenes appear plentifully, but with good locations always accessible. The plot develops how the hero "gets the villain before the latter 'gets' him." The story has been built around Mr. Desmond, but is secondary to the hero's convivial nature and unexpected "kissed" scene.

It is the old story of the son on the ranch who has promised to avenge the death of his

father who was killed by a Western desperado. Efforts have been made to inject a little comedy into the feature supplied by Florence Fisher, who as Mother Nollan, a high-strung housekeeper, keeps things moving and affords an occasional laugh. Most of half-loaded herdies also make things lively.

The star has a commendable role, and makes the most of it. Chances for him to be hero are forced upon him, but it must be said he uses them gracefully. Margaret de la Motte shows considerable talent in handling the role of Dora Lawrence, the heroine, and there a number of others in the cast who have been carefully chosen for type.

"A Sage Brush Hamlet" should make a good program feature of the regular Western type.

THE UNBROKEN PROMISE.

Nail Loring.....Jane Miller
John Corliss.....Sidney Mason
Billy Corliss.....William Harnes
Old Man Loring.....John Smiley
Shadow Slim.....Dick La Strang
Fadaway.....Robert Tubert
Wrest pain "The Unbroken Promise" with Jane Miller in the leading role, on the exhibitors' map is the photography, though who it is and the amazingly fine laboratory work is kept secret by the Triangle-Kay Bee people, who made this production. The story itself is an ordinary Western melodrama, and none too convincing a one. Frank Powell, who directed, handles his picture and other details well, and Jane Miller proved a fresh, wholesome heroine. The cast, too, was equal to its opportunities. It is a fact running, however, that for the photography alone this feature is worth showing. It has an even tone, a blending of effect that is at once unusual and deserving remark.

The scene were shot in Texas. The story is laid in the sheep district, where Old Man Loring is all set up because Fadaway and his crowd are encroaching on the Loring property. He tries to get them out, but Fadaway shares the old man's antipathy. In fact, she loves John Corliss, but his dead younger brother, Will, who is the villain, who is also a nice to him because she wants to influence him to get the sheep back. She does not much. In the end, he runs away. Corliss back, he goes on a "bat," gets into the bad company of a cowboy named Fadaway and tries to rob his brother's safe. Later Fadaway and the older Corliss fight, but John has promised Nell he won't pull a gun, so, instead, he pulls the hairiest punch ever bit in pictures. It is worth seeing, that punch. The reasons for the climax are not adequately accounted for, and some slight comedy was provided by Dick La Strang.

The title of Mitchell Lewis' forthcoming Select has been changed from "La Rue of the Strong Heart" to "Faith of the Strong."

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In the U. S. Circuit Court of Appeals, Judges Ward, Rogers and Hough, the former writing the opinion, denied the appeal of Isaac Silverman, owner of "Fit to Win," the Government-health film, from a final decree enjoining John F. Gilchrist, Commissioner of Licenses of New York, from revoking the license of any theatre on the ground that they are violating the law by exhibiting a picture unfit for public view.

The Court held that the Commissioner has the express power to revoke any license he chooses on these grounds and is within his rights when he does so.

Griffiths & Sarfaty appeared for the plaintiff-appellant.

ACCIDENT DELAYS LADY MANNERS.

The advent of Lady Diana Manners in pictures has been delayed through an accident which befell the young beauty recently in England. She was to have sailed for this country last week, but ten days before she fell from a window and sustained a broken leg.

The First National Exhibitors were to have been the releasing medium of the productions that were planned with her as the star.

NO GOOD INDEPENDENTS.

There is a lack on the market just at present of independent film productions of a caliber to stand the test of the several theatre circuits.

During the convention of the First National Directors held in New York within the last ten days, there were daily showings of features made by independent producers. None measured up to the First National standard.

ELSIE FERGUSON GOING ABROAD.

Elsie Ferguson is to go to England during October to make several picture productions abroad.

Gwen Sears, of the Famous Players-Lasky publicity staff is to sail about two weeks ahead of the star to arrange for her London reception.

ETHELYN GIBSON STARRING.

Chicago, July 30.

Ethelyn Gibson has been signed to co-star with Billy West in the two-reel comedies being produced by the Emerald Film Corporation, under direction of Frederick J. Ireland. Miss Gibson is known in picture circles from coast to coast, having worked for most of the large producing companies, but this is her advent into stardom. West has taken the entire troupe to a near-by summer resort, where work and vacation are being combined.

FILM AT PRINCESS.

Chicago, July 31.

"Open Your Eyes," a film prepared under the supervision of the United States publicity health service, is playing at the Princess for what is announced as an indefinite engagement, but will probably not last more than two weeks.

U's Fashion Show Film.

The educational department of Universal, under the direction of Harry Levey has released a fashion show under the title "That Well Dressed Look."

The showing of the picture will be augmented by a fashion exhibition of real live models.

T. Hayes Hunter Contracted.

T. Hayes Hunter has been placed under contract to direct the Goldwyn stars. He has completed "Desert Gold," one of the Zane Grey stories. He previously directed "The Border Legion" for Goldwyn.

Marion Davies Leave for Coast. Leaving for Los Angeles Wednesday, Marion Davies will remain on the Coast for about four weeks, to take scenes.

INCORPORATIONS.

Seitoo Producing Corp., Manhattan, pictures, \$15,000; G. H. Wiley, C. Hallen, E. W. Russell, 330 W. 108th street, Manhattan.

Nat Nasarre, Manhattan, theatricals, \$5,000; I. Bernstein, H. S. Hockheimer, N. Nasarre, 320 West 42d street, Manhattan.

Georgette Georgrin Film Co., Manhattan, \$50,000; J. Gilbert, T. Plukney, R. Georgrin, Hotel Empira, New York.

Herrick Amusement Corp., Brooklyn, theatre proprietors, \$5,000; M. & G. Buch-Roff, S. Usach, 352 Rockaway avenue, Brooklyn.

DELAWARE CHARTERS.

All-American Film Service, Inc., \$500,000; M. C. Kelly, E. L. Mackie, J. D. Brock, of Wilmington.

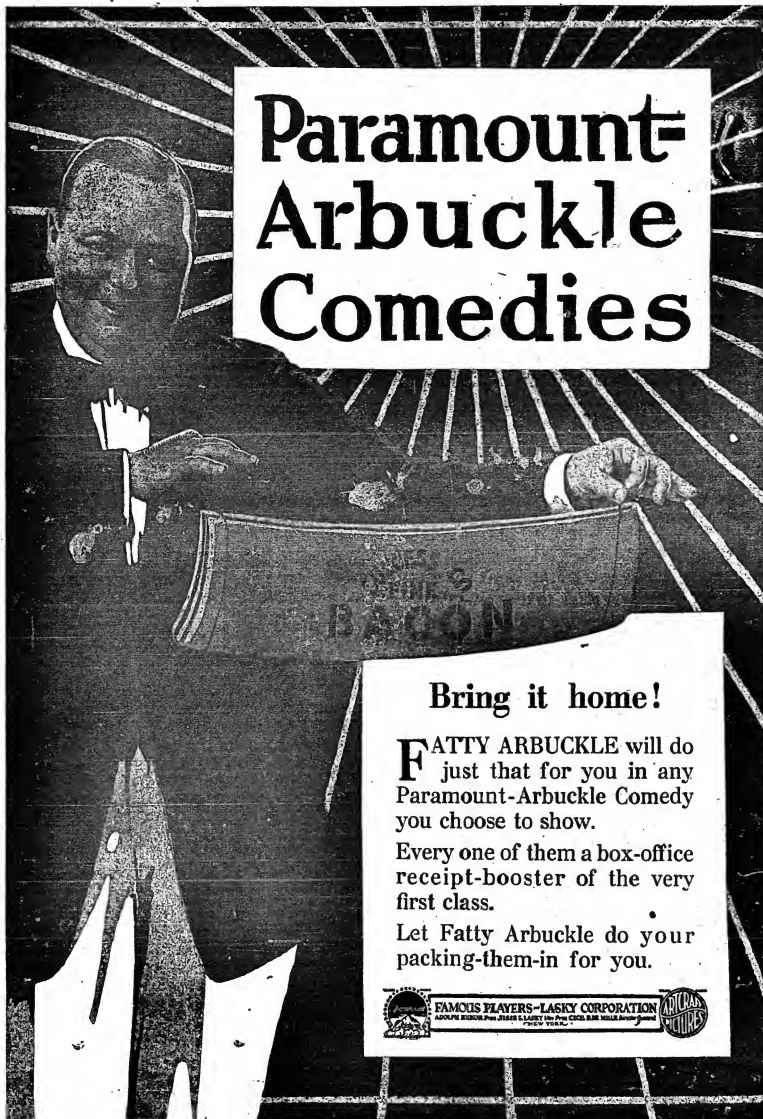
Exclusive Distributors' Assn., \$5,000; W. H. Steinlermier, W. H. Duquay, Oklahoma City, Okla.; James M. Jeeen, Detroit.

Allgood Pictures Corp., Manhattan, \$100,000; W. J. Clark, L. B. Nelson, C. Ginsberg, 675 West 169th street, Manhattan.

Eve and the Man to produce the play entitled "Eve and the Man," \$12,000; F. R. Hensell, E. M. MacFarlane, J. Vernon Pinner, of Philadelphia.

Exchange of Wives to produce the play entitled "Exchange of Wives," \$12,000; F. R. Hensell, E. M. MacFarlane, J. Vernon Pinner, of Philadelphia.

The Cinema Club has reorganized, and will be known as the International Society of Motion Picture Craftsmen, Inc. The officers of the club are as follows: President, E. Lloyd Lewis; vice-president, Fred Heid; treasurer, Larry Williams; secretary, E. Burton Steere. The club has discontinued the publication of the Cinema News.




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FAMOUS PLAYERS-LASKY CORPORATION
5000 BROADWAY NEW YORK 17, N.Y.


RECAPITALIZING GOLDWYN FILMS: SHUBERT AND WOODS INTERESTED

Framing New \$20,000,000 Corporation. Lee Shubert and A. H. Woods Now Factors in Corporation. F. J. Goldsol Reported as Financial Backer. Deal Closed This Week.

Lee Shubert and A. H. Woods became active as officers and directors in the Goldwyn Pictures Corporation this week through the closing of agreements Tuesday. F. J. Goldsol, who cleaned up millions in war contracts, also became an officer in the corporation and will be the Chairman of the Executive Committee. The Goldwyn Co. announces that its capitalization will be increased immediately to \$20,000,000.

The new officers of the corporation are Samuel Goldwyn, president; F. J. Goldsol, chairman of the executive committee; F. J. Goldsol, Moritz Hilder, Lee Shubert, Edgar Selwyn, Abraham Lehr, vice presidents; P. W. Haberman, treasurer; Gabriel Hess, secretary. The directorate of the company now comprises Samuel Goldwyn, F. J. Goldsol, Moritz Hilder, Lee Shubert, A. H. Woods, Edgar Selwyn, Henry Ittleson, Jack Hilder, Harmon August, P. W. Haberman and Gabriel Hess. Ittleson, August and Haberman are the interests in charge of the Commercial Investment Trust and also principal stockholders in the May chain of department stores.

This deal for the swinging of new money into the Goldwyn company has been in the air for a few weeks, and the rumors of the entering of Shubert and Goldsol into the company were talked of wherever film men gathered. The only hitch, however, was the possibility of swinging A. H. Woods into line.

On his return trip from Europe Woods crossed on the same steamer with William Fox and it was understood at that time that Fox and Woods had entered an agreement whereby Fox was to guarantee Woods against production losses in return for the screen rights to all of the Woods productions and that Woods was to have shared in the profits from the screen productions. The Woods-Fox understanding was reported to have stood in the way of the closing of the Goldwyn-Shubert-Goldsol deal for about ten days.

Those close to the financial arrangements that are to be made with the new capitalization idea state that all of the outstanding indebtedness of the present company will be wiped out immediately and there will be \$1,000,000 in cash ready to carry on the business of the corporation inside of about three weeks.

The Shubert-Woods-Selwyn link-up with Goldwyn gives that company the first call on all of the stage productions of those producers for the screen. The Shubert previous film experience was with the World Film Corp., which was handled by Lewis J. Selznick, who lined up the theatrical managers for his picture producing organization.

"BATHING BEAUTIES" AT B'WAY.

The Broadway theatre will retain its picture policy until the end of September, at least, according to the report that Mack Sennett is busy producing a new five-reel comic which is to be housed at the Broadway Sept. 1, where the Mack Sennett "Bathing Beauties of 1920," a half hour tabloid, to be composed by Stanley W. Lawton, B. S. Moss' musical director, will also be produced in conjunction with the comedy. In it, Ben Turpin, Charles Murray, Chester Conklin and Ford

Sterling, the leading Sennett slapstick funsters, are to make their personal appearance.

The tab is to be in three scenes, one including a huge glass tank for aquatic exhibitions and another to depict a Coast picture studio showing a comic reel in the making.

This will be the only local Moss house to remain open during the summer after this week, when the Jefferson also shuts down. The Regent and the Hamilton are in the course of being renovated prior to re-opening in the Fall with a straight picture policy under the Famous Players-Lasky-Moss regime. The Jefferson, on the other hand, has so built up its vaudeville patronage that it is not unlikely a similar policy will be retained, the number of acts, probably, to be cut down from the present seven and eight to four or possibly five.

Sennet may have to get along without any of his original bathing beauties if the ratio of desertions that have held since they were first shown on Broadway continues. The girls while on the coast always thought of Los Angeles as somewhat of a metropolis, but after they hit the Big Town their visions of Vernon and all the other places near the film city just naturally faded out.

So much did they become attached to Broadway that when Lesser ordered them to leave for Chicago last week, one of the girls jumped the show, and Alice Bason, the featured member of the dipless dippers, handed in her notice. After two weeks in Chicago she intends to see Broadway again and already there are a flock of offers for her. Another girl who stepped out of the show has had four offers from managers in New York with a possibility of the "Frolic" securing her services.

REALART'S "TALKING SIGN"

The Realart Pictures Corp. has closed a contract with the O. J. Gude company for the talking sign atop of the Hotel Hermitage for the next three years.

The sign has been used by the Rice Leaders of the World for several years with a small chariot race reproduction on it.

PLAYHOUSE, CHI. FOR PICTURES.

Chicago, July 30. The Playhouse, for several years used as a dramatic comedy theatre, film shop and recital hall, has been leased for five years to the United Photoplays Company at an annual rental of \$22,000.

The picture people take possession Sept. 1, with a Pickford picture.

Madcock and Hart Company. Charles B. Madcock, Max Hart and Neil Fallon are the directors of a new \$20,000 capitalized corporation, organized to produce theatrical and motion picture attractions.

It is to be called the Madcock Enterprises, Inc.

E. F. Albee Building in Montreal. Montreal, July 30.

A film exchange building of ten stories is being erected here by E. F. Albee.

WATTERSON CLAIMS "TRIMMING"

The suit of Guy Waterson, Chicago business man, to recover certain moneys advanced to a Los Angeles picture director on May 2, last, will bring out for the first time, if the case goes to trial—the kind of bunco steering that goes on in Movie Town, with inquisitive tourists with bank rolls the usual prey.

Waterson contends that he was inveigled into a deal whereby he was to provide money necessary up to \$10,000 to produce a picture to be entitled "The Lady of the Wistarias." The director he names in his suit is fairly well known in pictures. At the time negotiations began Waterson was among the day's sight-seeing visitors who got off in a famous west-bound trail to look California's Filmville over. At dinner at the Anderson Hotel he met the director named, and after an auto ride with some of the director's friends, including some girls, Waterson agreed to supply a sum to the limit named for the production of the film play indicated, the star of which was to be one of the young women in the little social dinner and auto party. Waterson claims that he has since discovered no such picture as "The Lady of the Wistarias" existed at the time negotiations began, and that the proceeding that resolved in his financing the deal was conspired with the socials of the little party, and that the deal was aimed at separating him from money without any sincere intention of fulfilling the spirit of the agreement he thought he was making.

Investigators for Waterson have furnished him a comprehensive report of the way the "sucker money" of the tourists finds its way into Los Angeles pictures, and the complainant says the disclosures will make lively reading for laymen and some experts.

WHO WANTS JACK PICKFORD?

There have been a series of asked and bid conferences going on during the past two weeks regarding the future of Jack Pickford in pictures. Mrs. Pickford tried to tie-up the boy of the family with the Big Four on the strength of sister Mary, the same as she did with the First National, but the Big Four said no.

Later the United and Selenick were reported as "in negotiation," but there is no sign that the contract will be definitely closed this week.

"MIRACLE MAN" QUOTA \$1,000,000.

The Famous Players-Lasky Co. have placed an earning capacity of \$1,000,000 on their production, "The Miracle Man," for the United States. This means that New York State will have to return \$140,000 on the picture.

Vivian Martin Quits F. P. L.

Vivian Martin, who has been starring for the Famous Players-Lasky Company, has decided not to continue with the organization in the future. She has come to New York and will remain here until she makes other arrangements for her picture appearances in the future. Her reason for not renewing her contract was that she did not wish to continue to make ten or more pictures a year.

Griffith to Revive "Nation."

Following the expiration of "The Fall of Babylon's" three weeks' run at the Geo. M. Cohan Theatre Aug. 16, D. W. Griffith will revive "The Birth of a Nation" for the final week of his metropolitan repertory season.

Griffith leaves the Cohan Aug. 23, a K & E attraction coming in Aug. 24.

HENRY ALVAH STRONG DEAD.

Rochester, N. Y., July 30. Henry Alvah Strong, the man who financed George Eastman in his early days, died at his home in this city early Saturday morning. At the time of his death he was vice-president of the Eastman Kodak Co., of New Jersey, the parent company, and president of the Eastman Kodak Company of New York.

Mr. Strong was a native of Rochester and during the civil war served as an assistant paymaster in the navy. After the war he went into the whip manufacturing business with his uncle. Several years later he became interested in the young man who was destined to startle the world with his photographic inventions. In 1888 he formed a partnership with George Eastman and in 1889 he sold out his whip business to devote all of his time and money to the new field.

In 1889 the Eastman Dry Plate Co. was formed, with Mr. Strong as president and majority stockholder, and Mr. Eastman as treasurer. While Mr. Eastman furnished the inventive genius, Mr. Strong supplied the capital necessary to place the Eastman inventions on the market. The sum of \$10,000 which he invested in the business has now grown to so many millions that it is hard to count them.

In later years losses on Western investments compelled Mr. Strong to dispose of some of his stock in the company and it is understood that at this time Mr. Eastman secured control of the company. When the Eastman Kodak Company of New Jersey was formed in 1901, Mr. Strong became vice-president and continued as president of the Eastman Kodak Company of New York.

Long noted for his charitable impulses, Mr. Strong gave freely to the various causes in which he was interested. Of an amiable disposition, it is a fact that never in his long career has anything been said that would cast a reflection on his good name. He was of a modest and retiring disposition and was rarely in the public eye, preferring to live quietly and show his interest in things that appealed to him in a substantial manner.

GINSBERG'S BARROOM FILM.

Chicago, July 30. Benjamin Ginsberg, eastern film man, has acquired states right interest to a promising freak picture. It is an old version of "Ten Nights in a Barroom," which had been laid aside as deceased. The advent of prohibition resurrected the film. Ginsberg has been selling it in and around Chicago. The paper that goes with the picture in the old-time lurid stuff in the days before art entered the lithographers' trade.

Allen's Building in Montreal.

Montreal, July 30. The Allens of Toronto will build a theatre here for motion pictures, to seat 2,500. The site is at the corner of Cathcart and McGill College avenue.

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VARIETY

\$15,000,000 BUY IN STANLEY CO. BY ZUKOR MAKES NEW RECORD

Largest Deal So Far in Race For Picture Theatres. Philadelphia Concern Controls Many Houses in Pennsylvania. Paramount President May Affiliate New Organization.

Philadelphia, July 30. Adolph Zukor, president of the Famous Players-Lasky Corporation, has purchased stock in the Stanley Co. and has been elected a member of the board of directors. The Stanley Co. recently incorporated for \$15,000,000, taking in all the interests which control the Market Street Co., Sablosky & McGurk, Al. Boyd and other picture and pop vaudeville theatres in this city, Reading, Norristown and other nearby cities, makes this a record buy.

It was not learned in what capacity Mr. Zukor will be connected with the firm, but the company has planned extensive operations in the building of new theatres and the purchase and leasing of houses wherever there is a demand for photoplay entertainment. It is not believed the affiliation of Zukor with the Stanley Co. will in any way effect his connection with the Famous Players-Lasky organization, but there will probably be some sort of a working agreement arranged later.

During the past week the Stanley Co. added to its list of houses the Nixon Colonial in Germantown and the house will begin its new season August 25 with Fred Leopold, formerly manager of the Nixon, as manager. Mr. Leopold recently returned from France, where he spent more than a year in the service of the Y. M. C. A. The Colonial has been playing pop vaudeville and films under the direction of F. G. Nixon-Nirdlinger, but it will probably play only feature films now.

The taking over of the Colonial by the Stanley Co., however, opens the way for more harmonious dealings all round and it will not be any surprise if the Colonial deal should lead to others and other houses in which F. G. Nixon-Nirdlinger is principally interested, both in this and other cities, will be taken into the Stanley Co.

I, MARY MACLANE, PINCHED.

Chicago, July 30. Mary MacLane, heroine of the frenzied film "Men Who Have Made Love to Me," and of the sensational book "I, Mary MacLane," was arrested at her home here this week on a charge of larceny by bailfe.

It seems that Alla Ripley, the mo-

diste, had furnished certain gowns for Mary when she was putting the picture on, which were neither returned nor paid for, the complainant alleged. Having only 85 cents to her name, I, Mary, was pinched.

CAPITOL OPENS SEPTEMBER 1.

"The Girl from Outside," a Goldwyn picture, based on a story by Rex Beach, has been booked for the Capitol Theatre by Manager E. J. Bowes. As the picture is set for release Sept. 1 the chances are that "the largest theatre in the world" will open its doors about then.

Though Messmore Kendall, owner of the playhouse, has made no definite announcement, he has given friends to understand his palatial private apartments in the theatre building will welcome a house-warming party, at about that time.

GOLDWYN'S TITLE JURY.

Samuel Goldwyn has decided to bring every different type of mind in his employ together on a "title jury" the duty of which will be to improve Goldwyn titles.

According to magazine men this system has been tried and found wanting. "Everything that goes into the Saturday Evening Post," George Horace Lorimer, its editor, has declared. "I pick personally." "Let me handle the Atlantic Monthly and print only what I like," said Ellery Sedgwick, since then the Monthly has been a success.

CHANGES NAME THIRD TIME.

Greta Hartman, known on the screen, is also Sonia Markova, equally the favorite of film fans. Born a Swede, her real name is Greta Hartman. Shortly after going on the stage she adopted the name Gretchen. When we went to war with Germany the adopted name proved a handicap, and she dropped it.

An enterprising producer got her to call herself Sonia Markova, and she was billed as a Russian. Then came the Bolshevik uprising and that name proved bad business, so she has returned to the cognomen her parents gave her.

BRENON BACK WITH SELZNICK.

Herbert Brenon is to produce for Lewis J. Selznick again. A deal was closed last week whereby the future productions of the producer, who is now abroad, are to be made for the Selznick organization. The latest advances from abroad on Herbert Brenon are to the effect that he has severed his connection with the B. & C. Film Corporation of London and has gone to Italy.

Chandos Brenon, brother of Herbert, who is in this country, broached the subject of an affiliation with the Selznick interests and Selznick was most cordially willing to have Brenon with him.

The trouble, however, is that Chandos cannot reach Herbert via cable to apprise him of the fact.

FEAR ENGLISH CENSORSHIP.

The Famous Players-Lasky people fear that the agitation against their invasion of England may react on them through the placing of drastic censorship on all American made films. They are lining up foreign connections to combat this in every way possible.

Englishmen who have been in pictures in this country, who had any standing abroad prior to their advent here are being lined up to return to England to work in the interests of the new producing corporation.

ORDERS FIFTY HOUSES CLOSED.

Chicago, July 30.

Deputy City Collector Lohman has requested Chief of Police Garrity to close 50 picture theatres and small vaudeville houses for failure to renew their licenses.

"If the owners renew their permits within the next few days no action will be taken," Lohman said. Fees average \$200 a year.

PECULIARLY STARTED FIRE.

Boston, July 30.

A damage of \$6,000 was caused by a fire which started in the "rewind" room of the Eastern Feature Film Co., in Church street in this city. The rays of the sub, shining through a plate glass window and focussing on a roll of film is supposed to have started the blaze.

Several women employees of the firm were obliged to beat a hasty retreat when the fire started. For a few minutes the blaze attained threatening proportions and as this firm is located in the heart of the film concerns in this city serious results were possible.

No Pittsburgh Branch for Censors.

Harrisburg, Pa., July 30.

Governor Sprout has vetoed the House bill which would have provided for a Pittsburgh branch office of the Pennsylvania Board of Censors of Moving Pictures.

THEDA BARA AND FOX PART.

Despite denials on the part of both employer and employed it is now known definitely that Theda Bara and the Fox Film Corporation have parted company. The difference of opinion culminated in a row over salary, and since she became foot-loose the famous vampire has been dicker with Paramount.

Miss Bara wants a salary of \$5,000 a week. She has been receiving \$4,000 a week from Fox, but that organization refused to renew its contract at that price—one far in excess of what they were accustomed to paying Miss Bara over a term of years. The way she got it accounts for the break between her and her managers.

In the middle of her last feature, according to those in touch with affairs at the Fox office, Miss Bara suddenly quit work and refused to continue unless she got \$4,000 a week. She had been getting \$1,500, which seemed to the Fox people fair enough; but under the circumstances they had no choice.

Those close to the star say that she may organize her own company. She frequently complained because Fox gave her only "vamp" parts.

"OPEN YOUR EYES" BARRED.

Providence, R. I., July 30.

The feature film, "Open Your Eyes," has been barred from showing in Providence theatres by Sergt. Richard H. Gamble, amusement censor of the Providence Police Department and his decision has been upheld by the police commission. The State Board of Health has also put its mark of disapproval upon the film.

Several attempts have been made to show the picture to mixed audiences here, and last week Dr. Jewett, of the Health Film Company, called on the police commissioners after having been turned down by Amusement Censor Gamble. The commission informed him that it supported Mr. Gamble in refusing him permission to project the film here.

"MIRACLE MAN" ON BROADWAY.

The Famous Players-Lasky production in eight reels of "The Miracle Man" will have its first public showing in a Broadway theatre. Just what one is not known. The first report the picture would open at a \$2 scale appears to be in error. F. Z-L. has not as yet decided upon that other than that the top admission will not go to \$2.

Some comment has been caused through the report the eight-reeler will be distributed and exhibited on the percentage plan, much along the same system as stage road attractions play.

There is no star featured in the film. George Loane Tucker directed the picture. It is a dramatization of the play of a few seasons ago, written by George M. Cohan.

Things worth while having

Phil Baker's fortune.
Milton Marr's Patent.
Billy Gleason's route.
Frank Joyce's baby boy.
Larry Reilly's disposition.
A nice, cool room and bath
at the

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The Bill
Was "laid out" Wrong
The Whistling Chiropractist
never should have,
"Opened the Show"
He should have Been
at the

Foot of The Bill

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MARIE
CLARKE
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LA VERE'S
FRIEND MAGGIE SEZ:



Pa writes from Cucumber Junction that since the country went dry, you'd be surprised how many city fellows' automobiles break down in front of his cider barrel. There seems to be a kick connected with it—especially by our most notorious Prohibitionist, who has but fifty gallons left in his cellar.
"You know how it is with me, Timmie."
"Hello, husky" (Emma O'Neil).



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Booked Solid

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Now playing on Loew Time.

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HARKINS

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My Kid Brother
looks like

Tab Straight Man

He Wears His Hat Down
Where the Agents
Try to Pull the Wool Over
"Novelty Acts"

COOK and OATMAN

Loew Circuit Direction, MARK LEVY

HUNTER, CHICK and HUNTER

12 Minutes of Fun and Harmony

Direction, LEW GOLDER

Mlle. Lingarde

EUROPEAN POSEUSE
PLASTIQUE NOVELTY

Direction PETE MACK

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IN THEIR OWN ACT

"Waiting for Her"

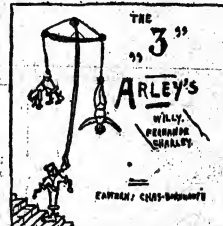
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LITTLE JERRY, am I; you all know me!
I am vaudeville's "Mite of Mirth."
Three feet tall, I am classy and neat;
Though the size of a kid, have a voice
you can't beat.
Lots of ways there are to reach fame—
Entertaining is my middle name.
Justly featured wherever I play,
Everywhere from the Coast to Brood-
way.
Recognized artist, no stranger to fame.
Really, why ask? you all know my
name!
You're truly, "Mite of Mirth," LITTLE
JERRY.

Pauline Saxon
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July 26, 1919

TO WHOM IT MAY CONCERN:

I have had in preparation for the last six months an Animal Novelty, in which I propose using a "One Man Band."

In accordance, I purchased from Signor Nicolo Cordana his ORIGINAL ONE MAN BAND APPARATUS, which he ORIGINATED and USED in the Museum and Variety Theatres thirty-four years ago, with my Father, the late Giacomo Galetti, of "Galetti's Monkey" fame.

I see in your issue of Variety of July 26th, that Mr. Henry Rigoletto claims to be the originator of the "One Man Band" idea.

I WISH TO REFUTE THAT STATEMENT

Fred G. Galetti

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VENZA

INFIELD AND NOBLET

Direction, **LEW CANTOR**

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BERT DELL

MABELLE FONDA

JOE BEATTIE

VERSUS "GRAVITATION"

AN ILLUMINATED NOVELTY FOR THE MIDDLE WEST

BOOKED SOLID—UNTIL JUNE, 1920

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Direction, **LEW CANTOR**

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ALL REAL PERFORMERS

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also

JACK KEARNS

HIS FAMOUS MANAGER

AND

A BIG ATHLETIC VAUDEVILLE SHOW

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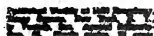
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VARIETY

Vol. LV, No. 11



NEW YORK CITY, AUGUST 8, 1919

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PICTURE PERCENTAGE PLAN MAY PLEASE LEGITIMATE HOUSES

Scheme to Present Feature Films by Famous Players-Lasky Not Restricted to Picture Theatres Only. Picture People Take First Money Under Guarantee, With House Taking Out Expenses Second, Then Split Remainder of Gross. Moore of Washington Accepts Plan For Regular Film Playing.

The percentage plan of playing pictures, announced by Famous Players-Lasky and now being worked out in detail in its offices, may appeal to legitimate theatre managers. The picture people have not restricted the scheme to picture houses only, excepting that the exhibitors they supply with regular weekly features will have the preference.

The plan, in brief, is to place a special film subject at the theatre on the percentage system, with the manager guaranteeing a certain amount that does not alarm him through fear of a loss. The F. P. L. takes the first money to cover the guarantee, with the house manager taking the next moneys at the box office until he shall have received all of his operating expenses. After that the remainder is divided as the profit between the two.

Under the percentage plan a feature is not limited in its stay and may endure as long as the box office says it is advisable. It is unlikely regular picture exhibitors will alter the policy of their theatre for the percentage plan, and it is not always anticipated that the exhibitor will want the special film provided for the percentage. There are to be twelve of these made by the Famous within the year. Exhibitors taking first run service from the Famous are aware of this and that the dozen specials under the percentage plan are exempt from their house and service. A legit theatre in the same city of larger capacity and a higher admission scale is eligible to take on the special percentage feature. In the past such feature films called for a daily or weekly rental that tied up the exhibitor or manager for a certain amount regardless. The guarantees will be based on capacity.

The first special release selected for the percentage plan by the Famous is "The Miracle Man" in eight reels. Another and unlooked-for angle to

the percentage system came up this week when F. P. L. reached an agreement with Tom Moore of Washington to include two of the Moore houses under the system in the regular way of film releases. The two Moore theatres are the Garden and Park. They will open around the new season, but will not become part of the F. P. L.'s personally directed theatre organization of which B. S. Moss is the head. The Moore houses will be operated by Mr. Moore and he will have the choice of 40 weekly releases of the Famous. The weeks remaining open during the season may be filled in by Mr. Moore from any other films than F. P. L. that he settles upon. It gives the Washington manager an opportunity to secure a direct line upon the pulling qualities of his choices, since neither one of the two houses has been a winner under previous picture policies.

Moore, however, will not have the first run right to F. P. L. releases in Washington. That is held by Marcus Loew at Loew's Columbia for downtown there. It is one of the two cities thus far Loew has contracted for with the Famous. The other is Cleveland.

The Moore-Famous percentage arrangement is on the same terms as for the special releases, with a 50-50 division of all monies over the first and second.

It is believed to be the first time a picture exhibitor has entered into an agreement of this kind with a distributor to play percentage under weekly releases (no specials) continuously.

PRESIDENT'S WEEKLY HABIT.

Washington, Aug. 6. The President and Mrs. Wilson are again returning to their habit of attending Keith's (vaudeville) each week. Accompanied by a large party, they were there last night as well as last week.

The President received a hearty reception upon his entrance to the box.

WATER TRAVELING CARNIVAL.

A carnival to tour South American countries, transported on a steamer of sufficient size, is the plan or scheme of Freeman Bernstein, Mr. Bernstein has asked 20 concession men familiar with carnivals to subscribe as a preliminary advance \$2,000 each to procure the boat. He expects that the rental of the steamer will be about \$10,000 monthly.

Due to the present condition of water transportation Bernstein is of the opinion the only certain way to move about is by a personally operated steamship. If the venture gets under way and the going looks all right to Bernstein, on land as well as on water, the gamble will be propelled into all of the South American countries reported having any money.

REGULATING COSTUMES.

There is an ordinance in Shelby, N. C., regarding shows. It reads as follows:

"Ordinance: Vaudevilles, 'Tab's,' shows and all shows featuring and displaying extreme costumes of chorus and actresses.

"Section (a). That it shall be unlawful for any vaudeville show, tab show, or other show, whose chorus girls, actresses or actresses wear such extreme costumes as would elicit unfavorable comment upon other occasions, etc., show performers or give exhibitions within the town of Shelby, N. C., that all such shows are hereby forbidden in said town of Shelby, N. C."

SUBURBAN BOARDS TIED UP.

The billboards in the suburbs of New York are contracted for in full up to Dec. 1, next, at the earliest. Most of the space has been taken for commercial billing. What little remains for theatricals has already been contracted for by the Shuberts, A. H. Woods and Klaw & Erlanger. Neither has any too much.

The condition leaves the independent producer who wants to notify the rural residents of his production on Broadway no place to tell excepting through paper advertising.

CHAMPION MATINEE FANS.

Syracuse, N. Y., Aug. 6. Syracuse claims the world's champion "matinee fans" in Mrs. Alonso Whitmore and her sister, Mrs. Frank Wedge. Thirty-three years without missing a matinee in local houses, is the record of the Syracuse women.

Commenting on theatricals, past and present, the sisters assert that the present day stage folks do not take their profession quite as seriously as the old timers.

TREASURY DEPT. SPONSORS PLAY.

Washington, Aug. 6. Under the auspices of the Treasury Department, the Home Club Players are to present a thrift play entitled "Stamps To Keep" Friday (tonight) in the auditorium of the Interior Department building.

The production is being directed by Guy W. Harper, for many years a professional and now in the Treasury. The cast includes a number of local amateurs who have done considerable work in and about Washington, particularly in the army camps.

The War Camp Community Service is encouraging the writing of one act plays by local writers by the opening of a contest confined to local scribes and offering substantial prizes.

Maud Howell Smith, director of the dramatic department, stated that the manuscripts would remain the property of the writer and that the first performance would be the only stipulation agreed to by the writers. They will be presented this winter in the army corps and local theatres.

THEATRICAL ELECTION.

All signs point to the presidential election of November, 1920, being a theatrical one to a very large extent. The campaigning will be done by all parties with a liberal employment of the moving picture, while the latest device to create further interest are phonograph records, carrying speeches of well known Americans.

Among the first records to be sent out, and they may commence to spread about before New Year's, are those already made by U. S. Attorney General Mitchell A. Palmer, answering a similar style of talk made by Senator Henry Cabot Lodge.

FAVORS PLAY FOR TWO.

A. H. Woods has bought, but is hesitating about producing, a new drama that has impressed him more than any other piece of dramatic literature he has had anything to do with in some time.

"It has but two characters and one set. There is at present some difficulty about casting it."

GLASSWARE HERE FOR LONDON.

The new dance club in London, promoted by Grahame White (husband of Ethel Levey) has bought its bar glassware in New York. An order filed by Ovington's included many cocktail glasses and shakers.

The glassware may be taken across by Clark's Hawaiians, 10 of 'em, who are leaving tomorrow (Saturday) on the Haverford from Philadelphia, to become the musical combination for the London dancing place.

GIULIANA FOUR

Management M. La LONDE

Working for W. V. M. A., B. F. Keith (Western) and Affiliated Circuits

Direction, LEW CANTOR

CHIC AND TINY HARVEY "IN A SURPRISE"

OUR SURPRISE IS MISS LIDA GARDNER—68 YEARS OLD
THE OLDEST SINGING AND DANCING COMEDIENNE IN VAUDEVILLE
SOME PUNCH SOME TALK SOME NOVELTY

W. V. M. A.—B. F. KEITH (Western) and Affiliated Circuits

Direction, LEW CANTOR

MANN *and* MALLORY

JUST FINISHED FORTY CONSECUTIVE WEEKS

—FOR—

W. V. M. A., B. F. Keith (Western) and Affiliated Circuits

Direction, LEW CANTOR

NANA SULLIVAN & CO.

IN A COMEDY SKETCH

"NEVER AGAIN"

W. V. M. A.—B. F. KEITH (Western) and Affiliated Circuits

Direction, LEW CANTOR

UP TO THE MINUTE AND A MINUTE AHEAD

JACK

LOU

LEE AND LAWRENCE

Presenting "MILADY RAFFLES"

Sept. 1—Evansville
" 4—Terre Haute
" 8—Champaign
" 11—Decatur
" 14—Springfield
" 18—East St. Louis
" 22—Belleville
" 25—Alton
" 29—Grand, St. Louis

Oct. 6—Granite City
" 9—Kedzie, Chicago
" 12—Grand, Chicago
" 16—Davenport
" 19—Moline
" 23—Cedar Rapids
" 26—Dubuque
" 30—Sioux City

Nov. 2—Omaha
" 6—Lincoln
" 9—Des Moines
" 12—Minneapolis
" 16—Duluth
" 20—Superior
" 23—St. Paul
" 27—Rockford
" 30—Madison

Dec. 4—Green Bay
" 8—Racine
" 11—Kenosha
" 14—American, Chicago
" 18—Hippodrome, Chicago
" 22—South Bend
" 26—Gary

LEW CANTOR DID IT

W. V. M. A.

B. F. KEITH (Western) and Affiliated Circuits

KREMKA BROS.

ROUTED

Aug. 17—Terre Haute
" 21—Decatur
" 24—Springfield
" 28—East St. Louis
Sept. 1—Hialeah, St. Louis
" 4—Columbia, St. Louis

Sept. 8—Belleville
" 11—Champaign
" 14—Peoria
" 18—Davenport
" 21—Moline
" 25—Cedar Rapids

Sept. 26—Dubuque
Oct. 2—Minneapolis
" 5—Duluth
" 9—Superior
" 12—St. Paul
" 16—Green Bay
" 20—Milwaukee

Oct. 27—Racine
" 30—Kenosha
Nov. 2—Rockford
" 6—Madison
" 9—American
" 10—Kedzie

Nov. 13—South Bend
" 16—Gary
" 17—Hippodrome, Chicago
" 24—Grand, St. Louis
Dec. 1—Granite City
" 4—Alton

W. V. M. A.

B. F. KEITH (Western) and Affiliated Circuits

Direction, LEW CANTOR

CLAYTON and LENNIE

BOOKED SOLID

Aug. 24—Fort Wayne
" 28—South Bend
" 31—A'frican, Chicago
Sept. 1—Belleville
" 4—Columbia, St. Louis
" 8—Champaign
" 11—Peoria
" 14—Davenport
" 18—Moline
" 21—Dubuque
" 25—Cedar Rapids
" 28—Des Moines

Oct. 2—Lincoln
" 5—Omaha
" 9—Sioux City
" 12—Minneapolis
" 16—St. Paul
" 19—Duluth
" 23—Superior
" 26—La Crosse
" 27—Racine
" 30—Rockford
Nov. 2—Madison
" 6—Green Bay

Nov. 10—Kedzie, Chicago
" 13—Decatur
" 16—Springfield
" 20—East St. Louis
" 24—Grand, St. Louis
Dec. 1—Alton
" 4—Rialto, St. Louis
" 8—Granite City
" 11—Bloomington
" 14—Joliet
" 15—Hipp., Chicago
" 22—Terre Haute

Dec. 25—Evansville
Jan. 4—Indianapolis
" 12—Richmond
" 15—Lima
" 19—Springfield
" 22—Marion
" 26—Columbus
Feb. 2—Charleston
" 5—Huntington
" 9—Wheeling
" 12—Steubenville
" 16—Cleveland
" 23—Buffalo

W. V. M. A.

B. F. KEITH (Western) and Affiliated Circuits

Direction, LEW CANTOR

Howard Martelle

— WITH —

MERCEDES' ALL STAR ROAD SHOW

Playing K. & E. Circuit

Direction, LEW CANTOR

LOGAN DUNN and HAZEL

“IN ODD NONSENSE”

By J. P. MEDBURY

W. V. M. A., B. F. Keith (Western) and Affiliated Circuits

Direction, LEW CANTOR

WHITE BROS.

COMPLETING SUCCESSFUL SEASON

—FOR—

W. V. M. A., B. F. Keith (Western) and Orpheum Circuit

Direction, LEW CANTOR

EBENEZER

"THE HAM TREE MULE"

Just completed Tour over W. V. M. A., B. F. Keith (Western) and Affiliated Circuits

E. HOLDER, Manager

Direction, LEW CANTOR

COMING EAST

THE CHINK WHO PUT THE PUNCH IN MAGIC

TOY LING FOO

NOW HEADLINING IN THE WEST.

NEW SCENERY.

NEW CLOTHES.

NEW SHOW.

Booked Solid—W. V. M. A., B. F. Keith (Western) and Affiliated Circuits

Direction, LEW CANTOR

ARTHUR DE VOY

and CO.

Aug. 11—Springfield
 " 14—E. St. Louis
 " 18—Rialto, St. Louis
 " 21—Columbia, St. Louis
 " 25—Hipp., Chicago
 Sept. 1—Kedzie, Chicago
 " 4—Racine
 " 8—Minneapolis
 " 11—Duluth
 " 15—Superior

Sept. 18—St. Paul
 " 22—Sioux City
 " 25—Lincoln
 " 29—Omaha
 Oct. 2—Des Moines
 " 5—Cedar Rapids
 " 9—Davenport
 " 13—Dubuque
 " 16—Moline
 " 20—Rockford

Oct. 24—South Bend
 " 26—A'rican, Chicago
 " 27—Grand, St. Louis
 Nov. 3—Terre Haute
 " 6—Evansville
 " 10—Champaign
 " 13—Peoria
 " 17—Decatur
 " 20—Lincoln, Chicago
 " 23—Madison

Over the W. V. M. A., B. F. Keith (Western) and Affiliated Circuits

Direction, **LEW CANTOR**

ROMAS TROUPE

LUIGI PICARO

MANAGER

Sept. 15—Alton
 " 18—Columbia, St. Louis
 " 22—Rialto, St. Louis
 " 25—Springfield
 " 28—Decatur
 Oct. 2—Champaign
 " 5—Peoria
 " 9—Blomington
 " 12—Joliet
 " 13—Galesburg
 " 16—Davenport
 " 19—Cedar Rapids

Oct. 13—Des Moines
 " 26—Omaha
 " 30—Lincoln
 Nov. 2—Sioux City
 " 5—Minneapolis
 " 9—Duluth
 " 13—Superior
 " 16—St. Paul
 " 23—Dubuque
 " 27—Moline
 " 30—Rockford

Dec. 3—Green Bay
 " 8—Milwaukee
 " 15—Racine
 " 18—Madison
 " 21—American
 " 22—Kedzie
 " 25—South Bend
 " 28—Lincoln
 Jan. 1—East St. Louis
 " 5—Grand, St. Louis
 " 12—Evansville

Jan. 15—Terre Haute
 " 19—Hipp., Chicago
 " 26—Grand, Chicago
 " 29—Fort Wayne
 Feb. 2—Muskegon
 " 5—Kalamazoo
 " 8—Battle Creek
 " 12—Flint
 " 15—Saginaw
 " 22—Lansing
 " 26—Jackson
 " 29—Bay City

W. V. M. A., B. F. Keith (Western) and Affiliated Circuits.

Direction, **LEW CANTOR**

FULTON and MACK

BOOKED SOLID

W. V. M. A., B. F. Keith (Western) and Affiliated Circuits

Direction, LEW CANTOR

NIXON and SANS

IN

"HOTEL HAPPENINGS"

Playing W. V. M. A., B. F. Keith (Western) and Affiliated Circuits

Direction, LEW CANTOR

HARVEY DE VORA TRIO

Our route Season 1919-1920

Sept. 2—South Bend	Nov. 3—East St. Louis	Dec. 4—Cedar Rapids	Jan. 8—Green Bay	Feb. 22—Kokomo
Oct. 5—Gary	" 6—Quincy	" 7—Dubuque	" 12—Milwaukee	" 26—Logansport
" 6—Hippodrome, Chicago	" 8—Springfield	" 11—Des Moines	" 19—Racine	Mar. 4—Jackson
" 13—Evansville	" 13—Champaign	" 14—Sioux City	" 22—Keosauqua	" 7—Lansing
" 16—Terre Haute	" 16—Decatur	" 18—Minneapolis	" 26—American	" 11—Flint
" 20—Rialto, St. Louis	" 20—Peoria	" 21—Duluth	" 28—Grand, Chicago	" 14—Saginaw
" 23—Belleville	" 24—Galesburg	" 25—Superior	Feb. 2—Grand, St. Louis	" 17—Bay City
" 27—Columbia, St. Louis	" 27—Moline	" 28—St. Paul	" 18—Fort Wayne	" 21—Battle Creek
" 30—Alton	Dec. 1—Davenport	Jan. 1—Madison	" 19—La Fayette	" 25—Kalamazoo
	" 4—Rockford			

W. V. M. A. B. F. KEITH (Western) and Affiliated Circuits

Direction, LEW CANTOR

MARLETTE'S MANIKINS

(THE ORIGINAL)

Featuring "Mutt and Jeff," "Abie Kabibble," "Mr. Jiggs," "The Newlyweds" and others.

Elaborate stage settings. All comedy.

W. V. M. A., B. F. Keith (Western) and Affiliated Circuits

Direction, LEW CANTOR

54
VARIETY

LEW CANTON

PERSONALLY
PRESENTS

THE FOLLOWING ACTS

DAISY DUGAS AND VARIETY FOUR

DAISY DUGAS WALTER RANKIN ROY KELLY LARRY DEEGAN GUY DEEGAN

CANTOR'S MINSTRELS

FEATURING

MARION GIBNEY

BARBEAU GIRLS, CORA HALL, and HARKINS SISTERS
ANNETTE BARBEAU, Mgr.

"VIRGINIA BELLES"

With the MISSES GARNET MARSHALL, FLORENCE YORK, ADA CHAPMAN, JEANNE DU MONT,
TINA OVERMYRE, EDNA MOSCHELL and INEZ SMITH

MISS FLORENCE YORK, Mgr.

Booked Solid

FIVE AMERICAN GIRLS

With MISSES LILLIAN SEIGER, MILDRED WAUGH, FRANCES WENTWORTH,
ALICE BURNHAM and AGNES LEE

LILLIAN SEIGER, Mgr.

ASTOR FOUR

With CONNIE BOOTH, EDDIE SMITH, FAY WARREN and JOHNNIE FIELDS

CONNIE BOOTH, Mgr.



Maybelle
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ASK?
LEW CANTOR

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To Her Majesty the American Artist

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SUITE 548

Maybelle
and
Leona
and
Marjorie

RAY

WALTER and HALZER

HELEN

Booked Solid: W. V. M. A. B. F. Keith (Western) and Affiliated Circuits.

Direction, **LEW CANTOR**

financially in the Family Theatre, has purchased the Comed and the Abbott in South Buffalo, formerly owned by James Savage. Will open under the new management Sept. 1.

The Famous Players-Lasky Co. have filed plans for a Broadway picture exchange. The building will cost \$50,000.

Manager Bruce Fowler, of the Victoria, is resigning and expects to leave Buffalo. Manager Michael, formerly of the Academy, will take over the Victoria.

The Bennett Bathing Girls and "Yankee Doodle in Berlin" opened a two weeks' engagement at the Teck Monday.

A defective fuse at the Gayety Monday night threw the house into darkness and delayed the show half an hour. The audience remained orderly.

DENVER.

By EDWARD C. DAY.

With the exception of the Denham, all of Denver's playhouses are open again. The picture houses have, of course, been open all summer. The Empress, playing Fanny and Alexander, was the only legitimate house to remain open during the summer months. Featuring musical comedy stock, the Tabor opened two weeks ago, and has drawn capacity audiences at practically every performance. The Orpheum opened last Sunday, capacity audiences, the result of Denver's best tourist season. The opening of the Broadway last Friday with Julius Silling's 1919 Revue found the house sold out for the opening performance.

The Denham will open August 11, according to an announcement made by Manager Ben Keithman, who just returned from a trip to the East, where he procured a number of good scripts for the Wilkes Players, who will again appear at Denver's newest playhouse. Denham declares the actors' strike will not prove detrimental to the scheduled opening at the Denham.

The company to open the new season will see few changes over the one of last season. George Barnes, the leading man, will return. Ruth Robinson, who played leads before May Butkley joined the company last season, will return. Evelyn Moore and Bora Clement will replace Ruth Hammond and Kieran King. Otherwise the roster will remain the same. The opening bill is unannounced.

The National Film Corp., which went into bankruptcy court recently and surrendered its property consisting of thirty acres of land and a \$15,000 studio at Englewood, Colo., is to be revived by its organizer and former president, O. D. Woodward, former manager of the Denham Theatre.

Woodward and W. H. Ender, a Denver lumber dealer, have purchased the corporation's property from H. J. Johnson, to whom it was surrendered last week. Old stockholders will be given the opportunity to come into the reorganized company. Just as soon as the new company is financed and organized, Mr. Woodward will begin the making of pictures.

With the disbandment of the Live Wire Overseas Entertainment Unit, Frank A. Yardon and home again. These young men were with the group of actors that spread cheer to the American forces through weary weeks of fighting and watchful waiting in France, Belgium and Germany. The team will leave for the East within the next few weeks to be listed on the Keith Circuit.

Members of the musical comedy stock company and the orchestra of the Tabor journeyed to U. S. Hospital No. 21 at Aurora, Colo., last Friday and put on a full performance for the amusement of 2,500 tubercular soldiers. "The Three Twins," the current bill, was produced. Captain A. T. Hardy, Colorado's crack rifle shot, gave an exhibition of shooting.

The Julian Ellings Revue, which opened at the Broadway last Friday, was originally scheduled to open Saturday. The railroads throughout the Rocky Mountain regions have been tied up for several weeks because of washouts, and, to play safe, Saturday was announced as the opening date. The company, however,

reached Denver forty-eight hours ahead of schedule, and, because of the overcrowded condition of Denver, the theatre was opened for the benefit of the thousands of pleasure seekers. The revue played the Crystal Theatre, Albuquerque, N. M., August 12 and 13.

Mrs. Sarah Simpson, of Wichita Falls, Tex., a member of a Pacific Coast picture corporation, has filed a breach of promise suit against J. J. Brown, a Leadville, Colo., multi-millionaire and clubman. Mrs. Simpson seeks \$100,000 as heart balm. Brown's wife was one of the rescued passengers of the Titanic.

Bill Brothers, the world's champion building climber, performed a "human fit" feat here last Saturday by scaling the wall of the C. & S. Building for the benefit of the Newsboys' Club of the Rocky Mountain News and the Denver Times.

Edward S. Tewksbury has purchased the Princess at Sterling, Colo., from Mrs. Anna M. Ashburn. Cyrus Sparks, former exhibitor of Casper, Wyo., will manage the playhouse, which will be opened within the next few days. At present the house is undergoing interior repairs.

A crack naval band, assisted by a number of vaudeville artists from the Empress, presented an open-air show at the Greek Theatre on Thursday night of last week.

IRVING

ROY

JONES and JOHNSON

"Colored Comedians Par Excellence"

Booked Solid—W. V. M. A.—B. F. KEITH (Western) and Affiliated Circuits

Direction, **LEW CANTOR**

Morris and Campbell

**PALACE,
NEW YORK
This Week
(Aug. 18)**

The Biggest Hit
of our
Successful Career
Gowns by Mme. Kahn

Author,
JOE BROWNING

On 34th Street
A. RATKOWSKY, Inc.
The Old-Fashioned Furriers

FURS Advance Models

Coats, Stoles, Scarfs, and Novelty Fur
Pieces that are the very latest in fashion.
All are offered at the price you would
have to pay wholesale. We manufacture
our own models and abolish the whole-
sale and retail profit.

**SPECIAL DISCOUNT TO
THE PROFESSION**

*Furs Stored, Repaired
and Remodeled*

DETROIT.

By JACOB WHITE.

Richard Carle, in "Sunshine," at the Gar-
rick. May remain second week. Manager
Richard Lawrence is planning to keep his best
attractions for two weeks, as past experience
has proven that Detroit is a good two-week
stand.

Jack Dempsey show due to open a week at
the New Detroit, Aug. 24.

The Majestic is closed for repairs. It re-
opens Labor Day.

Fred Shuter has arrived in Detroit to super-
vising the remodeling and the reopening of the
Washington Theatre, which lease passes into
the hands of William Fox Sept. 1. It will
close for several weeks while the necessary
changes are being made for a picture policy.

Fitzpatrick & McElroy will break ground
soon for a new theatre to be erected in Ede-
boygan, Mich., costing \$50,000. It will be for
pictures. This same firm recently opened a
new house in Alpena.

Col. William Marshall, for 12 years with
the Butterfield Circuit, will manage the Fuller,
Kalamazoo, which opens Labor Day.

B. W. Foley, former house manager of the
Madison, Detroit, has resigned to accept the
management of the Franklin, Saginaw.

The Powers, Grand Rapids, which plays the
legitimate road attractions, is arranging to
show feature pictures for the next three
months, owing to the strike situation.

The LaSalle Gardens Theatre Co., with a
capital stock of \$275,000, has just been organ-
ized to build a big picture house in the vicinity
of LaSalle Gardens, Detroit's most popular
residential section.

"London Belles" at the Gayety. New.
"Twentieth Century Maida."

"Lid Lifters," at the Cadillac.

At the photoplay houses: "A Sporting

WANTED GIRL QUARTETTE

GIRLS WITH VOICES
Season's Contract Guaranteed

LEE MUCKENFUSS
307 Putnam Bldg. New York

HAL LANGTON and TOM SMITH

Presenting "All in Fun," booked solid.
Loew Circuit
Aug. 25th—Boston and Fall River
Sept. 1st—Springfield—Providence.
Pilot, MARK LEVY

A New Atlantic City

is right at our door, only 50 min-
utes from Manhattan, where there
is one of the finest ocean beaches
and boardwalks in the world, and
where profit-making opportunities
are equally as great as in Atlantic
City years ago.

LONG BEACH

with its miles of Boardwalk, hun-
dreds of handsome houses and at-
tractive bungalows.

The Estates of Long Beach

have authorized me to liquidate
for whatever they may bring, to
sell for whatever the public may
see fit to pay at

Absolute Auction

70 New Bungalows

AND

1100 LOTS

Directly on Ocean and Boardwalk
and in the Heart of Long Beach

Near the Big Hotels, the Atlantic Ocean,
Railroad Station, New Yacht Club (un-
der construction), the Channel and the
Proposed New Bridge.

Saturday, Aug. 30th

and

At 2 P. M., on the premises,
rain or shine, under tent.

Labor Day, Sept. 1st

This is a unique sale, to be held at the
end of the seashore season, at a time
that is not advantageous to the owners,
the Estates of Long Beach, who have
spent over \$15,000,000 on miles of board-
walk and hundreds of houses and bungalows
in doing their part to make Long
Beach New York's premier Ocean front
resort and all-year residence section.

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Auctioneer

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NOTHING BUT HITS!

"TELL ME" THE WONDERFUL FOX TROT BALLAD THAT WE HAVE JUST PURCHASED FROM LEE S. ROBERTS COMPOSER OF "SMILES"

"I'M FOREVER BLOWING BUBBLES"
A SENSATIONAL SONG HIT

"GIVE ME A SMILE AND KISS" BY ALEX SULLIVAN WHO WROTE "KISSES" THUS QUALIFYING AS A "HIT" WRITER. "GIVE ME A SMILE AND KISS" IS A SURE FIRE HIT SONG

"ALEXANDER'S BAND IS BACK IN DIXIELAND" BY YELLEN & GUMBLE. A SONG FOR ACTS WHO WANT A QUICK LIVELY NUMBER. THESE TWO WRITERS HAVE GIVEN US MORE "HIT" DIXIE SONGS THAN ALL THE OTHER WRITERS PUT TOGETHER

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Chances," at the Broadway-Strand; "Burglar by Proxy," at the Madison; "Whom the Gods Would Destroy," at the Washington, and "City of Comrades," at the Adams.

"Yankee Doodle in Berlin," with Bethwell Browne and the same Mack Bennett Girls who appeared in person at New York and Chicago with the picture, will open at the Broadway-Strand Theatre for a run starting Sept. 7.

It looks as if quite a number of the out-

skirt picture houses will play vaudeville the coming season as an added attraction.

The new theatre which Henry B. Koppin is building on Gratiot, near Astoria, will be for vaudeville.

INDIANAPOLIS.

By VOLNEY B. FOWLER.
MURAT—"The Fortune Hunter" (Stuart Walker Co.).

FOLLOWING ACTS WANTED:

Posing act with 3 to 5 people. Single posing act with slides. Female single and double. Athletic acts. Girl diving act. Winston's Seals. Odiva.

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PLAYING NATIONAL BURLESQUE CIRCUIT

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KEITH'S—Summer vaudeville.
RIALTO—Vaudeville and pictures.
PARK—Broadway Belton.
GAYETY—Vaudeville and pictures.
CIRCUS—Pictures.

"Pleasantly Jim," a new play by F. G. Wodehouse and Guy Bolton, will be presented for the first time in any theatre at the Murat the week beginning Aug. 26 by the Stuart Walker Co. Stuart Walker has obtained the American rights.

Two weeks out of each month this winter the Rialto will present one-week bills, the remainder of the month being devoted to bi-weekly bills. Manager Fred B. Leonard is making the change in order to bring more vaudeville headliners to his theatre.

Keith's will open the winter season Sept. 15.

The new Rialto (vaudeville), rebuilt at a cost of more than \$200,000, will be opened early in September. It is thought interior decoration and furnishing being the only details left uncompleted at this time.

The Little Theatre Society, of Indianapolis, has been incorporated, and is attempting to obtain permanent quarters.

The Premier Amusement Company, of Evansville, Ind., filed preliminary certificate of dissolution with the secretary of state.

Manager Ross Garrow opened the Hippodrome, a vaudeville house, at Terre Haute, Ind., for the winter season Aug. 18, playing six acts instead of five as heretofore. The Hippodrome is in the Western Vaudeville Circuit.

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Rumors are persistent in Terre Haute that Marcus Love is contemplating the purchase of the Rea Building at Eighth and Wabash

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Ed speed Lo-ve AND Jay smiles Wilbur

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This is an exceptionally choice bit of melody. A high class waltz ballad that improves with repetition and makes anything else suffer by comparison.

Male or female versions ready—which do you want?

"BLUES" (My Naughty Sweetie Gives To Me)

It's impossible to find a shimmy number that sets an audience away-
ing and hungry for more like this one—grab it! Double and single
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"LET'S HELP THE IRISH NOW"

Here's a timely appeal that gets a tremendous hand every time it's sung. You don't have to "wave a flag." It gets by on its legitimate value—the words and music fits any spot in the act.

"SIPPING CIDER THRU' A STRAW"

A Fatty Arbuckle hisping comedy song. A lot of laughs and a bundle of tongue twisting lines that makes a hit with the "grown up" and little kiddies.

Double and single versions and patter choruses ready—which do you want?

"WHY DO THEY CALL THEM WILD WOMEN?"

Ask your audience and watch the result! Smiles—Laughs—Roars of Merriment—Thunderous Applause—Encores Galore—A bigger "rep" for you!

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GUS HILL, Columbia Theatre, New York City

avenues and the erection of a vaudeville house on its site.

Byron Brentlinger, Jr., returned sailor, has assumed control of the Liberty vaudeville and picture theatre in Terre Haute.

The Grand at Terre Haute, the only theatre in Indiana which shows Sunday burlesque, will open Aug. 24 with "The Cabaret Girls." The Grand shows American Wheel Burlesque on Sundays only, the week day programs being legitimate. The legitimate season will open Aug. 27 with "Sunshine." It is understood that there is an effort on foot among Terre Haute church leaders to induce the city council to prevent the Sunday burlesque performances.

THE ACTOR

No One
Knows
or Cares
Where
You Eat
or Sleep—
But
Everyone
Looks at
Your
Clothes

Ready to Wear or
Made to Measure

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Must have had experience with feature pictures and be able to get proper practitioners. Give references. C. H. MILLS, Orpheum Theatre, Detroit, Mich.

MANAGERS AND AGENTS—NOTICE:

JENNIE McLAUGHLIN

"GIRL IN THE MOON"

for the past eight years, is no longer with the act. Watch for Jennie in a new act! Address 7112/1212g Bus Ave., Philadelphia, Pa.

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DON'T ADVERTISE

Mr. Galligan is a defendant in the suit of Mrs. Mary Evans, colored, for \$10,000 damages which is to be tried in Terre Haute Superior Court, Oct. 24. Mrs. Evans sues because Manager Galligan refused her admission to the first floor of the Grand last spring when Lieut. Jim Burroughs's Jazz Band was there because of her color. Colored citizens were admitted to the second and third floors. Indiana theatre managers regard the suit as a test case of their right to establish box office rules.

Upon the objection of the Terre Haute Retail Merchants' Association, Mayor Hunter has held that no more carnivals may be held within the city limits.

Charles W. Tyler, who claims he operated the first picture show in Indianapolis, has been appointed branch manager for Indiana by the Exhibitors' Mutual Distributing Corporation, of New York. His headquarters will be in this city.

The Orpheum, at Terre Haute, Maurice Fox, manager, has been closed for improvements valued at \$24,000. The Orpheum Co. has been combined with the American Theatre Co., operating the American in Terre Haute, and the

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See Dr. A. M. WEISS

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Special Summer Rates

two houses are to be operated by the American Co.

Plans for the organization of a symphony orchestra are under way in Indianapolis.

Henry K. Burton will present Ivan D. Martin's New York Models in a "Fashion Show" at the Murat week of Sept. 8. Local merchants will furnish the style displays.

The Burton Theatrical Booking Office have contracted to furnish ten big vaudeville and open air attractions for the Pendleton, Ind., Fair Festival, Sept. 9 to 15.

Blanche Latell

NOW WITH
"OVERSEAS REVUE"
ORPHEUM TIME

G. Carleton Gur, famous Indiana repertory actor, has entered the storage business in Indianapolis as a side line. Mr. Gur has two companies out under canvas touring the Hoosier state this summer.

Stage hands and musicians in Indianapolis have been granted wage increases for the coming season.

The Newport Stock Co., under the management of Roy E. Hogan, was organized here last week to tour the South under canvas.



Long years in study in rural characters, combined with many years of musical training, make
CHARLES ALTHOFF
"The Sheriff of Haverhill"
one of the preeminent artists in his particular line on the stage today.

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WHAT COULD BE SWEETER?

SOME BIG TIME
SOME SMALL TIME
SOME NO TIME AT ALL
BUT PLENTY OF TIME
ALL THE TIME

DAVE MANLEY

IN "LEAVE THE HALL"

BECHLER & JACOBS

CHAS. POTSDAM



A POSITIVE NATURAL HIT

Words by GRANT CLARKE and HOWARD E. ROGERS

Music by LEO EDWARDS

JUST FOR ME and MARY

CHORUS:

JUST FOR ME AND MARY—
OH, THE DAY WAS BRIGHT AND ARY—
EVEN MOTHER'S CUTE CANARY
WAS SINGING A SONG OF LOVE
THERE IN HIS LITTLE COTTAGE ABOVE.

WE HITCHED UP TOM AND JERRY
AND DROVE TO PARSON CAREY;
AND AS THE BELLS TOLLED IN THE STEEPLE,
I WAS TOLD BY MARY'S PEOPLE
"YOU BE GOOD TO MARY."
'T WAS A BEAUTIFUL WEDDING DAY.

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(BALLAD FOX-TROT)

Q A song that will make me



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JACK ROBBINS
General Manager

Q We Christopher Columbed--"SMILES" and "TELL ME"

LINCOLN, NEB.

The Orpheum will open for the season Aug. 20. Harry E. Billings, formerly of the Palace and Majestic, of Milwaukee, will manage the house this season, succeeding Jack Yee, who has taken over Mr. Billings' houses in Milwaukee.

The Lyric has closed for the summer, and will soon open under the management of the Princess Amusement Co. under the supervision of L. M. (Joe) Garman. The policy of the house has not as yet been announced.

The Liberty, which has been closed for the past few weeks, opened to show "The Unpardonable Sin," but business was not up to expectations.

The Rialto and Colonial are the only houses, excepting the smaller ones, staying open the entire summer. Business has been only fair, although good pictures have been shown at both houses.

Capital Beach opened up with a lot of new attractions and did well until the management got into trouble with the labor union, and as a result the receipts have taken a hard tumble.

PORTLAND, ORE.

By JOSEPH GRANT KELLEY, JR.
PANDORA—Vaudeville.
HIPPODROME—STANDARD.—Vaudeville and pictures.

HELLIO—17, Alexander, magician.
ALCAZAR—19, Alcazar Musical Comedy in "King Dado," with Mabel Wilber and Oscar Figgins in the leads.
OAKS—Armstrong Folly Co.



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By Sept. 15, all theatres in Portland will be under full way. The Lyric opens Aug. 21 with a new musical comedy company; Orpheum opens Aug. 31 with Jessie Clayton as headliner; Baker opens about Sept. 7 with a first-



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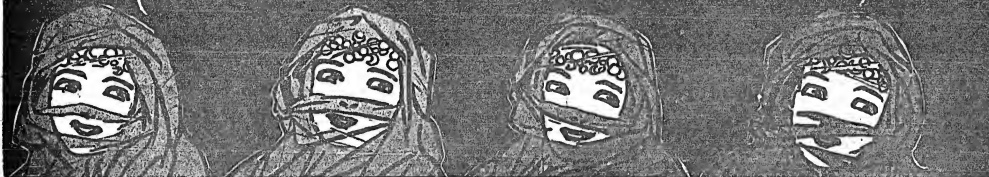
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CHARLES CLEAR

Has returned from France after seventeen months with the A. E. F. Mr. Clear is preparing a single offering for vaudeville similar to the turn he did overseas.

GIVE ME THE SULTAN'S HAREM

(WONT YOU GIVE THAT HAREM TO ME)



ALL THE BIG HEADLINERS ARE ALREADY SINGING IT

ALL THE BIG HEADLINERS ARE ALREADY SINGING IT

(Won't You Give That Harem To Me)

Words by
— 2000 — 2000 —

ALEX GERBER
Brightly (*Not too fast*)

Music by
JOHN SILVER

11-11-68



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ROYAL, NEW YORK—THIS WEEK—(Aug. 18)—On Sixth and STOPPING one show after another

The Columbia Phonograph Artist

WILBUR SWEATMAN

The Original and Much-Imitated Jazz and Ragtime Clarinetist

Featuring the Playing of 2 and 3 B^b Clarinets at the Same Time

ASSISTED BY TWO SUPREME JAZZISTS

PLAYING HIS LATEST NUMBERS:
"SWEATMAN BLUES" and
"DOWN HOME RAG"
"BOOGIE RAG" and "THAT'S GOT 'EM"

NEXT WEEK (AUG. 25th), BUSHWICK, BROOKLYN

Direction, **PAT CASEY**

ROYAL, NEW YORK, THIS WEEK (Aug. 18)

MARIE

IRVING

WALSH AND EDWARDS

In their Classy Skit, entitled "AT THE BALL"

A New York paper said: "A real big time act because Miss Walsh is a dancer of exceptional ability, because Mr. Edwards' pedal peculiarities were loudly applauded, because Walsh and Edwards have youth, appearance and ability, and because Walsh and Edwards ARE HEADED STRAIGHT FOR THE PALACE."

Direction, **RAY HODGDON**

GIRL MUSICIANS SEE BOYER

329 Ketchikan Theatre Bldg.—11 A. M. to 8 P. M.

class dramatic stock, and the Auditorium will start housing a number of good road shows about the same time. The Alcazar is to continue with its present policy, light opera.

Known by the profession everywhere as "Bub," theatrical restaurant man and caterer, James H. Babcock is dead. Word has been received here that Babcock recently had committed suicide by jumping from the steamer West Toga while off the coast of Long Island, N. Y. It is believed his mind was unbalanced.

H. W. Foss, present owner of the Liberty, Elmhurst Falls, has obtained land in that city, and will begin at once the erection of a new \$50,000 theatre with 1,800 seating capacity.

The Majestic Theatre has booked all the productions of the "Big four."

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It Pays in Business, in the Home, in Society—
or Wherever You Go
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Billie Bingham, who has been playing leads for the Lyric Musical Comedy Co., has signed a contract with the Cloverleaf Film Company, and is to be featured in eight one-reel comedies.

PROVIDENCE

By **KARL K. KLARK**
SHUBERT MAJESTIC—Mary Pickford in "Daddy Long Legs," film. Probably no feature film ever shown in the city has been more extensively advertised.

E. F. ALBEE—With but a few weeks more of summer stock before the opening of vaudeville for the first time in this new million dollar playhouse, the E. F. Albee Stock Company this week is presenting for the first time here "A Successful Ostrich." Charles Froedfeld and Edith Lyle have the leading parts. The stock company is going just as big as ever as the season draws to an end and it is safe to say that this season's company will go down as one of the best in recent years.

FAY'S—This week's bill is headed by the "Liberty Dancers" followed by "Jailbaita Brothers, Friend and Downing, Edwin Redding and Co., Norma and Mayo, Sidney John Smith, "Tarsan of the Apes," feature film.

An attraction that is drawing away from the theatres in Pawtucket and Central Falls

this week is O'Brien's Exposition Shows playing Central Falls during the entire week. This is the second circus the twin cities have had this season.

Ida Appleton, 20, claiming to be a "show girl," coming here from Boston, was placed on probation in the Sixth District Court here last week when she admitted sufficient evidence to convict on a charge of being an immoral person in speech and behavior.

Barton Churchill, for numerous years a member of the E. F. Albee Stock Company, left this season's company to join Comstock & Goe's comedy "Adam and Eve." Mr. Churchill has been one of the favorites of the summer stock company here.

ROCHESTER, N. Y.

By **L. R. SKEPPINGTON**
LYCEUM—William Lawrence in "The Old Homestead" for four days beginning Wednesday.

TEMPLE—Vaughan Gleser and Co. in "Fot-sah and Perlmutter."
GAYETY—"Bostonian Burlesques."

FAMILY—Fred Webster and Co. in musical comedy.
VICTORIA—"Cupid's Revue," Nell Mack and two to six. Tom Mix in (film) "Wilderness Trail," first half; Gladys Brookwell in "The Sneak," second half.

RIALTO—"The Fifth of a Mile" all week.
REGENT—Tom Moore in "Heartsease," first half; "The Man Who Stayed at Home," second half.

PIOCADILLY—Catherine Calvert in "The Career of Katherine Bush," first half; Mabel Normand in "Upstairs," second half.

Next week will be the final week of Vaughan Gleser at the Temple, closing eight weeks on stock. "A Pair of Sixes" will be the farewell. The vaudeville season opens Sept. 1.

Jessie Lee Nichols and her society horse show are playing their second week at Ontario Beach Park.

The actors' strike has not yet affected this city, owing to the closed season, but labor troubles of an acute character menace the

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*The Stars
of the stage
Have made it
the rage.*

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For the make-up box 1 and 2 ounce tubes. Also in 1/4 and 1 lb. cans.

Sold by druggists and dealers in make-up. Write for free sample.



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Ask President Wilson, Samuel Gompers, Prince of Wales, Hunting and Franch, Willard, Ward and Northlane, or any act that played overseas.

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A Quicker and Bigger Hit than "Oh, How I Hate to Get Up in the Morning."

By the same writer.

"I'VE GOT MY CAPTAIN WORKING FOR ME NOW"

They Don't Laugh They Just Howl and Scream

Plenty of New Catch Lines.

This Ballad is Berlin's Masterpiece

"THE HAND THAT ROCKED MY CRADLE
RULES MY HEART"

A Beautiful Poem by Irving Bibb

Oh, What a Melody

"NOBODY KNOWS

AND NOBODY SEEMS TO CARE"

A Great Double for Male and Female; Two Girls or Two Men

A Real Irving Berlin Rag

"I LOST MY HEART IN DIXIELAND"

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want the liveliest wire to represent
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CHARLIE WILSON

"The Loose Nut"

local industries upon which the motion picture
industry is dependent.

Something not in the manuscript of the play
happened on the stage of the Family and the other
night, as a result of which two of the principals
of the Webster musical comedy company tem-

porarily retired from the show. Fred Web-
ster was chasing his wife, Maxine Lockwood,
about the stage. Just at the climax she
suffered a fainting spell and collapsed. The
audience was not fully aware whether it was
part of the action of the play or not. Mrs.
Webster has been in ill health and on the

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verge of a nervous breakdown for some time.
She was under a doctor's care and in en-
forced retirement a few weeks ago. When she
was stricken the other night Mr. Webster,
too, temporarily stepped out of the company
to be with her. Andrew Kent and Morris
Luther substituted for the pair.

Strikes and rumors of strikes had no part
in the annual picnic of the Rochester The-
atrical Managers' Association, which was held
at Manitou Beach on Lake Ontario. Prac-
tically all of the managers took a day off
and took an active part in staging an out-
door performance all their own. The start
was made from the Locum Theatre in auto-
mobiles. The day will long be remembered
for the freak ball game staged between a team
of fat managers and a team of skinny man-
agers. Everybody tried to be stage manager
of this game, and shortly after it got under-
way it was discovered that most of the man-
agers did not know as much about playing
ball as the average small boy. The game was
paraded and posed for about an hour for some
moving pictures, which it was promised would
be shown in the evening at the dinner in the
Manitou Hotel. After strenuous effort on the
part of the camera men to make them smile,
after lots and lots of patient rehearsing in the
hot sun and dunes arguing about who should
star, the picture was finally shot. It was
never shown, however, as it was announced at
the time for showing that through accident or
design there was no film in the camera.

Blockholders of the Batavia Construction
Company, owners of the Family Theatre in
Batavia, have voted to erect a modern theatre
for the spoken drama on the site of the present
moving picture house. The new house will
seat about 1,500 people and have a stage large
enough to accommodate most of the big travel-
ing companies. The owners of the Family are
all Batavia people. The manager is Nikita
Dizack. Harry T. Crowley, a retired actor,
whose home is in Batavia, is also engaged in
promoting a company to erect another theatre.
He says he has secured subscriptions for \$15,
000 of the stock of the company. The theatre
he proposes will cost about \$40,000.

Paul Penneyvoss, formerly manager of the
Strand Theatre, has returned from war ser-
vice with the rank of sergeant. He probably
will align up with his father's extensive
theatrical interests. His sister, Florence, has
been managing the Strand, a downtown house
seating 1,200, since he joined the colors. Other

SPECIALTY TRAMS
SEE BOYER
320 Kaiserbaker Theatre Bldg.—11 A. M. to 8 P. M.
Pennsylvania houses here are the Family,
Rialto and Princess.

President Irving M. Salvard, of the
Rochester Exhibitors' League, will call a meet-
ing some time this month to make arrange-
ments for a meeting of the exhibitors of the
state in this city next month. The repeal
of the movie tax is to be the principal matter
of discussion at the meeting of the state body.

The fair season has started in western New
York, the Tri-County Fair being held at Cleve-
land last week and the Wyoming County Fair
being under way at Warren this week. Next
week the Rochester Exposition will be staged.

SALT LAKE CITY.
The musical program at the American has
been made more enjoyable by the engagement
of the Salt Lake Opera Quartette, composed
of Fred C. Graham, Edna Dwyer, Mary Atkin-
son and Melvin Peterson, to render special se-
lections. Frank Gibney will continue to sing
popular selections between shows.

G. A. Metzger has resigned as divisional
manager of the Universal, according to word
from Mr. Metzger received in this city. He
left the Universal August 2.

George H. Carpenter, manager of the Para-
mount-Empire, returned last week from a
vacation trip through Yellowstone National
Park.

William Curtis, electrical master and con-
struction expert, was in Salt Lake last week
on business in connection with the building
of the new Rialto, which is being erected by
the Universal Film Manufacturing Company.
He built the Liberty in Spokane and other
big playhouses in the Northwest.

Chief W. H. Brwster, of the Salt Lake Fire
Department, has come to Los Angeles to
speak in a picture feature depicting fire
hazards, causes and how to fight them. The
picture began under direction of Thomas H.
Ince August 4. It will be released through
the Fire Prevention League.

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VARIETY

67

HERMAN TIMBERG

PRESENTS

JAY GOULD



AND



FLO LEWIS

IN

"CHICKEN CHOW MEIN"

**BRIGHTON,
THIS WEEK,
(Aug. 18)**

**WEEK OF SEPT. 1st
PALACE, NEW YORK**

Direction, HARRY WEBER

CABLES

GREAT SIGNIFICANCE SEEN IN CHANGE OF ATTITUDE

Two Big British Film Men Suddenly Take Sides With American Organization. Managing Director of Ashley's Exclusives Sells His House to Famous Players. Provincial Circuit Manager Now An Ardent Booster.

London, Aug. 6. Great significance is seen here in the fact that E. Lyons, head of the Biocolor Circuit of picture theatres, and also managing director of Ashley's Exclusives, resigned from the General Council of Cinematographers and Exhibitors' Association and also from the committee of the London Branch of the Association, and then sold his house to Famous Players-Lasky.

William Blake, head of another provincial circuit, and heretofore very antagonistic, has suddenly become an ardent booster for Famous Players.

AMERICAN MADE COSTUMES.

London, Aug. 6. The Carmania brought in Schneider and Veronica, of Schneider & Anderson, New York, who came over here to secure plates from which their firm will make the costumes for the American production by Comstock & Gest of "Aphrodite." The costumes will cost in the neighborhood of \$30,000. When Morris Gest was over here he paid Percy Anderson \$5,000 to draw sketches for the first act of the production. (Mr. Anderson is not of the New York firm.) Something arose to upset Gest's plans concerning the costumes and he is said to have sent the New Yorkers over here, with the attendant expense, to straighten out the matter. One report says the modistes on this side asked \$100,000 to finish up the required work.

ARMY ENTERTAINERS LIKED.

London, Aug. 6. Gilbert Miller presented "Le Ronge et Noir" aggregation at the Savoy Aug. 4. This presentation, given by 14 demobilized English Army entertainers, is very artistic and made a successful debut. Business was light, but will probably pick up.

ACT CRIPPLED ON DEBUT.

London, Aug. 6. The English debut of the American act, Alexander Kils, at the Palladium, was made without the youngest of the trio. A permit was refused for the child's appearance. This handicap seriously impeded the turn and the first performance was slow as a result, leaving the outcome of the turn's future over here in doubt, without the missing member.

Rita Gould Opens at Finsbury Park.

London, Aug. 6. Rita Gould, just from entertaining soldiers in France, opened Monday at Finsbury Park. Miss Gould fared well enough but would have done much better with more suitable material. Her numbers used are not new here.

Joe Howard Cancelled Col. Date.

London, Aug. 6. Joe Howard arranged to produce two of his pieces here and to play at the Coliseum for two weeks with his wife (Ethelyn Clark), but cancelled the Coliseum engagement.

"Latest Craze" Cost Backer \$10,000.

London, Aug. 6. "The Latest Craze" closed at the

Ambassadors Aug. 2. It will not be sent on tour. Miss Lloyd, the backer, lost \$10,000 during the brief engagement of the piece.

LONDON O. H. ROOF CLUB.

London, Aug. 6. A club to be located atop the London opera house is being organized by Jack May.

BALLET PLAYING ON PERCENTAGE.

London, Aug. 6. The Russian Ballet closed at the Alhambra to a record house. It reopens at the Empire Sept. 15 on a salary and percentage basis. The Paris opening is set for Dec. 15.

Mystery Woman Before Royalty.

London, Aug. 6. Zonah, the Mystery Woman, was honored by a command to appear before Queen Alexandra and the Royal Household at Marlborough House.

English Rights Sold for Nazimova.

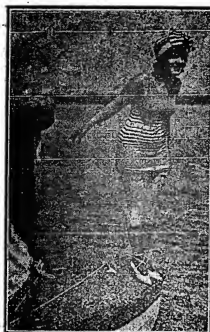
London, Aug. 6. Jury, Ltd., has secured from R. A. Rowland, president of Metro, the English rights to the features in which Mme. Nazimova is starred.

James Doyle Returning to New York.

London, Aug. 6. James Doyle, of Doyle and Dixon, exchanged his sailing passage, and sailed for home on the Orduña, July 31.

Command Performance Gets \$20,000.

London, Aug. 6. The royal command performance at the Coliseum July 28 enriched the Variety Artists' Benevolent Fund by \$20,000.



LAUREE LEE

Known as "The Chummy Chatterer" in vaudeville, pictured above, Miss Lee is disguised, even to the smile. The picture was taken in the west, probably this summer, and it is of Miss Lee herself, not one of the Sennett Bathing Beauties, as could be surmised after a good look. Miss Lee is going to end her summer swimming with the new season. Shortly after, Miss Lee will come east, showing her new act around Broadway. If it makes no difference in the trouper's charge, Lauree can bring her bathing suit along.

WM. ROCK WANTS TO MARRY.

London, Aug. 6. William Rock was unable to consummate marriage with Gladys Delcima Tilbury before Rock sailed yesterday on the Amsterdam. Miss Tilbury, 24 years old, will follow Rock in a fortnight, when Rock expects to secure the necessary papers at Washington.

Mr. Rock's stage partner, Frances White, was unaware, before leaving, of Mr. White's intention, although he may apprise her of it on board the boat they are both sailing across on. Miss Tilbury appeared in "Hullo America" at the Palace during the Rock and White engagement with that show.

Just before leaving also, Rock became involved in a controversy with Don Carney, an English artist, over the singing rights to a song, "What Was the Tale the Colonel Told the Adjutant." Carney claims to be one of the authors of the number and to hold the world's rights, besides stating he has never met Rock, has no one authorized to represent him, and, furthermore, the song is not published.

Rock answers by saying he holds a written authorization from the English publishers of the number, who are shortly to publish the song over here.

Each of the parties mentioned above in the song controversy cabled an advertisement this week to Variety claiming the sole singing rights to the song.

LOEW PLAYING LIBERTY, CLEVELAND.

Cleveland, Aug. 6. The Marcus Loew Circuit will commence playing vaudeville at the Liberty, commencing around Sept. 1. The shows will be the usual Loew policy of split week bills, six acts to a program and of the same grade as booked into McVicker's, Chicago, by Loew at present.

It is reported here Loew will take over the house, though up to now only a booking arrangement has been reached.

ENGLISH SPEEDING UP.

London, Aug. 6. Margaret Bannerman and Patrick Somerset, who are playing leads in "Three Wise Fools," were married Aug. 4. They first met at rehearsals six weeks ago.

"GOING UP" GOING OUT.

London, Aug. 6. "Going Up" will be withdrawn at the Gaiety Aug. 15.

SENNETT GIRLS IN ACT.

Chicago, Aug. 6. "Yankee Doodle in Berlin," with the ten diving girls, at present playing at the Zeigfeld (picture house) will play two weeks in vaudeville before leaving Chicago.

The film and girls will appear at McVicker's and the Rialto.

The film played to \$5,000 the opening week here. The attraction is booked at the Zeigfeld for five weeks.

Hicks Writes "Respectable Farce."

London, Aug. 6. Seymour Hicks has written a play called "Adam and Eve." It is described as a respectable farce. He intends touring in it with a strong company.

Tylmer Maud Escapes from Russia.

London, Aug. 6. Tylmer Maud, who translated Count Leo Tolstoy's plays into English, has finally escaped from a Russian Bolshevik prison after many months there.

Mrs. Erroll is Back in London.

London, Aug. 6. Mrs. Leon Erroll, who left a few weeks ago for her home in the States, returned here on the Aquitania.

SAILINGS.

London, Aug. 6. Leaving on the Amsterdam yesterday were Richard Dixon, Billy Broad, William Rock, Frances White.

The sailing of the France has been postponed until Aug. 9, and that of the Baltic until next week.

Eddie Darling, Jack Curtis, Ray Goetz and Al Lewis are due to sail on the France.

Reported to Vauxhall by Paul Tausig & Son, 104 East 14th street:

Aug. 2, from New York: Mrs. Beatrice Gurney, Louis Stone, Toby Gillis (Rotterdam);

Aug. 9, from Philadelphia: Mr. and Mrs. Charles Blake and Miss Blake (Clarke's Hawaiians), Victor Oliver, Bernard Parrouchi, Peter Corney, Joseph Keshola, George Karratti, Aubrey Westerman (Haverford);

Aug. 25, from New York: Mr. and Mrs. Arnold Arnaut, Miss Arnolda Arnaut, Hennig Arnaut (New Amsterdam).

DE CISNEROS ON CONCERT TOUR.

Mme. Eleonora de Cisneros, an American songbird, who appeared in all of the European countries and was one of the first stars of Oscar Hammerstein, is to head a concert show which will start in October as a road attraction, playing legitimate theatres at a \$2 top scale.

The show will be handled by the newly formed National Musical Service Corporation, of which Jack Goldberg and Frederick Sarg, concert promoter, are the principal director, and Walter L. Rosemont is general musical director.

With the Mme. de Cisneros organization will be a group of singers and musicians and a dance ballet will be a feature of the program. The aid of local musical societies has been promised the tour. Mme. de Cisneros was known as Eleonora Broadfoot when she first appeared. Her greatest success was in "Samson et Delilah."

PATRICOLA'S "BIG" APPEARANCE.

Chicago, Aug. 6. Patricola plays the Majestic next week, featured on the big time bill at this big vaudeville house for the first time since she has played on any stage.

It was Patricola's crowning desire to show at the Majestic. She has appeared at the big time theatres of New York and other cities, but wanted the chance at what is really her home town, since Patricola made her name in this city as its star cabaret entertainer before going into vaudeville.

NONETTE STARRING.

Nonette, the Gypsy Violinist, who attracted attention in Hammerstein's "Some Time," her first production work, is to be starred in a musical comedy written by Alonzo Price, who was responsible for the Hammerstein show.

Before taking up production playing, Nonette was a featured attraction in vaudeville. She may reappear in the twice daily pending preparation for the new piece.

HOUDINI'S AIR STUNTS.

Just back from Hollywood, Cal., Harry Houdini is about recovered from a broken arm, sustained while making a plane-to-plane jump 3,000 feet above the ground.

The aerial feat was done by Houdini for the benefit of "The Grim Game," the feature film he made while out there.

Petrova's Third Return in Summer.

Atlantic City, Aug. 6. For the third time during the summer season of Keith's here, Olga Petrova will appear as the headliner. Her next date of engagement at the house is Sept. 1. Keith's opened for the summer in June.

VAUDEVILLE

5

JACK DEMPSEY HEADS SHOW TO TOUR AT \$15,000 WEEKLY

Linick and Jacoby Get Champion at That Price For Fifteen Weeks. Option of Renewal. With Seven Other Acts and Pictures Pugilist Opens in St. Louis August 18. To Continue on K. & E. Time.

Chicago, Aug. 6. Linick & Jacoby in conjunction with Jones, Linick & Schaefer, have engaged Jack Dempsey at \$15,000 weekly for 15 weeks, with an option for 15 more weeks. A certified check on a local bank for the entire amount of the salary has been posted.

Dempsey will start out at the head of a show comprising seven vaudeville acts with film flashes of Dempsey, Willard, Kearns and scenes from the Toledo fight.

The show opens at Forrest Park Highlands, St. Louis, Aug. 18, and is guaranteed \$25,000 for that week. It then starts a Klaw & Erlanger route at a \$2 scale, playing Colonial, Chicago, Forrest, Philadelphia, and K. & E. week stands in each of 15 major cities.

Barney Lichtenstein engineered the deal. Ned Holmes will manage the show. Lichtenstein and Danna Hayes will go ahead. Ralph Kettering and Ben Garretson will handle the publicity from Chicago.

LIGHTS REFUNDED MONEY.

The Lights Club cruise met with disaster at Plainfield the latter part of last week when at the matinee the audience arose and demanded its money back because the show was not given as advertised, several of the big names preferring to stay at home.

The treasurer refunded over \$300. At the night show in the same town the show played to capacity with all the headline acts present.

TOT QUALTERS WITH HUSSEY.

Tot Qualters will replace Flo Lewis when the latter leaves the Jimmy Hussey act. Miss Lewis and Jay Gould will go into the Herman Timberg "Chicken Chow Mein" act. Clark and Bergman were previously reported engaged for it.

The withdrawal of Miss Lewis caused Hussey to appeal to the V. M. P. A. on the grounds that her wardrobe outlay would have to stand as a loss to Hussey. The V. M. P. A. ruled that as Miss Lewis had given her two weeks' notice as required and was willing to pay for the cleaning of the wardrobe, she was acting within her rights.

Change in Bowman and Shea Act. Jimmy Shea, formerly of Corporal Shea and Sergeant Bowman, has teamed with Catherine Nelson, a former "Follies" girl. Bowman has retired from the stage and will enter mercantile business.

Johnny Dooley for Comic Films Only. It is reported Johnny Dooley has given two weeks' notice to Ziegfeld "Follies" and will devote his future time to comedy pictures. He recently invaded the picture field and was the featured comic in a two-reel comedy.

Trixie Friganza Settles in Glendale.

Los Angeles, Aug. 6. Trixie Friganza has bought a home in Glendale, near here, and Marjorie Rambeau has also decided to make her future home there.

Brice-Morrissey Marriage Verified. The reported marriage of Elizabeth Brice to Will Morrissey is a report no longer.

longer. The couple were wedded by Recorder Adolph C. Carsten in Hoboken.

WACO "CUTTING."

Chicago, Aug. 6. Reports from acts playing Pantages bookings say that when they arrive at Waco, Charles Hodklus' time, but booking under Pantages contracts, they are advised without previous notice they either play at 20 per cent. cut in salary or not at all. They are then but a short time from the end of the Pan route, playing Houston and Dallas after Waco.

Another bad case of cutting on the Pan time direct is reported at Denver, where the Pantages shows are now appearing at the Empress. The cut there is said to be 25 per cent., but that is a cut down on the route. Acts are asked to cut under the belief they are to appear at the Tabor-Grand, Denver.

Two Acts Out of One.

The act known as the "Twelve Tally-Ho Girls" has been divided into two turns, each called the Six Royal Hussars. One of the sextets will work west, the other being brought east. The original turn was considered too unwieldy to handle.

LIBERTY THEATRE TIME.

As stated in *Variety* some weeks ago, the Liberty Theatre Division opened its own booking office in the New York theatre building on Monday with J. R. Banta in charge of the routing.

The office force has been strengthened. John A. Miller, formerly of Camp Merritt, is assistant to Mr. Banta, Jules H. Rhody transportation manager and John A. Martin in charge of baggage. The office has started book-ink its bills direct, salaries being paid by each Liberty theatre manager after a date is played and all transportation and baggage charges being assumed by the new government booking office.

The Liberty Theatre Division is starting off with four and a half weeks of time, but this is expected to gradually expand, for a number of cantonments now closed are to be reopened as permanent posts for the training of the peace time army. These camps will extend as far west as Rockford, Ill., which will probably be the finishing point of the Liberty Circuit. Booking arrangements, however, will call for return transportation to New York. When the camps will have started up the Liberty Circuit will offer a route of 13 weeks, that to be extended to about 20 weeks when the new theatres along the Mexican border are completed.

LOEW OFFICE SHIFTS.

M. S. Epstein is retiring from the Loew offices along with Joseph Schenck, with whom he will continue to be associated in pictures.

Jake Lubin succeeds Mr. Schenck as director of Loew bookings, Moe Schenck taking up the routine handled by Mr. Lubin.

Dorothy Oberreuter, private secretary to Mr. Schenck for a number of years in the Loew office, will continue in the same capacity with him.

Moe Schenck will move into Jake Lubin's office in the Loew offices and the latter will migrate to Joe Schenck's former headquarters.

EXTENDING A. & H. TIME EAST.

San Francisco, Aug. 6. The Finkelstein & Reuben and Alard shows will be included in the Ackerman & Harris Western route with the beginning of the season.

St. Paul will be the opening point, then as follows, Minneapolis, Superior, Duluth, Virginia, Ft. Williams, Winnipeg, Crookston, Grand Forks, Fargo, Billings, with the Northwest and California in order and returning East the time will include Salt Lake City, Denver, Cheyenne, Omaha, Kansas City, St. Louis and some Southern dates.

The route will comprise about 14 weeks, made up mostly of split weeks, some two day stands, and few full weeks. Tommy Burchill will have charge of the bookings.

Rebuilding Garden, Kansas City.

Kansas City, Aug. 6. The Garden is being practically rebuilt by the Marcus Loew Circuit. The house will be built up from the bare walls, giving a capacity of around 2,200. The cost will reach \$150,000.

One of the local papers carried a detailed story concerning the Loew-Pantages litigation over the Empress. The case is to come up in the early fall. Loew has possession at present.

Alexander Pantages has started a suit for \$125,205 for alleged breach of contract against the S. A. Lynch Theatrical Enterprises, The Donally-Trimmins Amusement Co., the Loew Syracuse Theatre Co., and Marcus Loew. The suit grew out of a battle between Pantages and the Loew interests whereby Pantages was unable to play acts in Kansas City.

Pantages alleges in his petition that he contracted with the Donally Co., July 17, 1916, to show Pan road shows in Kansas City for a period of 30 years. The firm sold out to the Lynch Enterprises in 1918 and the new purchaser sold to the Loew Syracuse Co. The petition further alleges that before Pantages was notified of the final sale the Loew interests leased the Garden Theatre, the only vacant house in Kansas City, thus preventing Pantages from operating in the town at all.

The odd figures result from Pantages' allegation that he lost bookings for 1,433 weeks and his commission of five per cent. would amount to the figure asked in the suit.

Both Pantages and Loew are members of the Vaudeville Managers' Protective Association.

CURB BROKING PARTNERSHIP.

Allan Coogan (Mullen and Coogan) and Johnny O'Brien (Moore, O'Brien and Cormack) will form a partnership for operations on the Curb (downtown). Both have been going it alone and claim Bernard Burk, Maurice Ross, Max Spiegel, Jennie Jacobs, and Aaron Kessler have been greatly enriched by listening to their advice about a certain tire stock.

Morrison Going with Hodgson.

Charles Morrison, who has been assisting Carlton Hoagland in the operation of Henderson's, Coney Island, this summer, starts Monday next with the Ray Hodgson office.

Before entering the Navy, Morrison was with Edw. S. Keller.

Jazz Band and Dance Concert Nightly.

Henry Santry of Detroit is recruiting a Naval Jazz Band in New York to tour the south and Michigan.

He plans to play small towns giving a nightly concert with a dance to follow.



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HERBERT CLIFTON

THIRD ENGAGEMENT this season at B. F. KEITH'S PALACE, NEW YORK, this week (Aug. 4) in an entirely new act. Presenting his 1920 characteristic creations, next to closing. Personal supervision, MAX GOODMAN.

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Staged by WILLIAM PINKHAM

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MYRA OLGA and Arthur Anderson

DANCE FANTASY IN FOUR GLITTERING SCENES
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A TWENTIETH CENTURY JAZZ COMEDY Written in Rhyme and Played in Rag Time "On the Ragged Edge"

By FRANCES NORDSTROM
Staged by WILLIAM PINKHAM

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HOWARD ROYCE
300 Apollo Bldg.
PITTSBURGH, PA.

W. A. Calkins, for several years local manager for Pathe, has resigned that position and has accepted the management of the Ball Lake City exchange for the First National Exhibitors' Circuit, succeeding A. B. Knox, who will go to the Pacific Coast.

Gloria Mayne, who has been appearing in character songs at Saltair, has been billed for daily appearances at the American. She will sing Indian songs in native tongue and costume next week.

J. B. Gilmour has been appointed as Salt Lake representative for W. W. Hodgkinson. He will be attached to the Pathe office, which distributes Hodgkinson pictures.

The thirteen-piece orchestra at the American will be increased to thirty musicians beginning Labor Day. Concerts will be given at matinees, as well as evening performances.

Marjorie Rambau, Salt Lake's favorite native daughter, has been signed by Pathe. She will appear under the direction of Albert Capellani.

Coincidentally with the filing of copies of its articles of incorporation in Utah, the Seimick Company, jointly with the Seimick Pictures Corporation, opened an agency in Salt Lake last week. Robert A. Brackett, formerly of the Seattle office, is the local manager.

John B. Ashton, of Provo, just outside of Salt Lake City, has booked Pantages' vaudeville for the Provo Theatre for Wednesday nights and the Ackerman & Harris Circuit for Friday nights.

SEATTLE.

By WILBUR.

MOORE.—Dark. Orpheum vaudeville season opens 24th.

OAK.—Dark. Monte Carter Musical Comedy Co. will reopen here Sat. after six weeks' vacation.

METROPOLITAN.—Ruth Chatterton in "The Merrie Month of May." Next, Henry Miller and Blanche Bates in "Mollere."

PALACE.—Vanderbilt.

PANTAGES.—Vaudeville, pictures and dancing.

ORPHEUM.—Midsummer Folly Co. featuring Lew White and Rex Gunt, in "The Bash House Beauties."

LYRIC.—Walter Owen's Baroque.

CLEMMER.—Madge Kennedy in "Daughter of Mine."

LITTLE.—"The Brand," with Robert McKim, Russell Simpson and Kay Laurel in the major roles.

COLONIAL.—Pictures.

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COLISBURN.—Pictures.

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21-22, the second circus of the season.

Private Past has purchased the property near Fort Townsend known as Ardenia, and will make his future home there as soon as he completes his present tour of the Chautauqua circuit.

The Foley & Burke shows are providing the carnival features of the Moose Lodge Carnival, which is being held at the 6th and Lenora showgrounds 12-16.

The Seattle Union Theatre Co. has been incorporated here with a capitalization of \$1,500,000. T. H. Wagner, J. Harry Wygant and W. E. Murry are the persons named in the incorporation papers.

Henri Gresset, an Eastern theatrical man, is here on a visit in the interests of Eastern producers. His reports of Western conditions are said to be very favorable.

Helen Callahan, cashier of a picture theatre in Seattle, Ore., was held by a masked man last Wednesday, as she was making up the day's receipts. He secured \$150, getting one of the money sacks which she had in the cashier's cage at the time.

A meeting of the Northwest Exhibitors' Circuit was held in Spokane, Aug. 6, to get a number of the eastern Washington, northern Idaho and Montana exhibitors to join the circuit for mutual benefit. James Clemmer, of the Clemmer Theatre, this city, president of

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the circuit, was chairman of the meeting held in Spokane. About 75 exhibitors belong to the N. W. R. C., and the additional members secured at the recent Spokane meeting swell this list to over a hundred.

For the benefit of the Mother Ryther Children's Home, this city, a unique concert was held at P. W. Zimmermann's fairland opera house, "Under the Firn," on the shores of Lake Washington. Claude Madden, Mr. Zimmermann, Gwendolyn Taylor Lewis, Arville Seleson, Mrs. Clinton McCormack, William Keshel, Lucy Smith Willoughby, Annie Louise Heron and other Seattle artists were on the program.

"A Romance of Seattle" is being filmed in this city this week by the Hueria Film Company, New York. Walter Bateman is directing and Beverly B. Dobbs is doing the camera work. About five hundred men, women and children were on hand at the try-out to urge their charms for stellar honors. The cast is made up of Seattle people in its entirety. Miss Elvina Twine was chosen as leading lady, John J. Sullivan, former U. S. District Attorney, was cast as leading man.

The Vatican Chorus, direct from Rome, will give a concert in this city during their tour of the United States.

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Corporation Counsel Walter F. Meier is preparing a city ordinance whereby the Seattle Board of Theatre Censors will have authority to suppress all false advertising in connection with vaudeville, motion picture and legitimate theatres. This also includes lobby displays.

Miss Margaret Pettit, a local dancer, left Monday for New York City to continue her studies with Zerkoff and other masters of terpsichore.

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George Reimer, theatrical magnate of South Bend and Raymond, Wisn., is building a new theatre in Raymond at a cost of \$50,000. It will be known as the Tokay.

Blimble dancing will be barred in Portland hereafter, according to Acting Mayor Bigelow, of that city. This will apply to the street and all public dance halls. It is understood.

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Yours faithfully,
FRANK GORRINGE

The Oak is scheduled to reopen Aug. 31. In the meantime the house will undergo a thorough overhauling.

SYRACUSE.

By CHESTER B. BAHN.

EMPIRE—First part, dark; 22-23, Neil O'Brien's Minstrels.

WITTING—Dark. First booking Sept. 1, with "The Unknown Purple."

BASTABLE—First half, opening of the burlesque season, with "The Hip, Hip Hokey Hokey."

Next week, first half, "The Bon-tonians."

TEMPLE—Vaudeville.

RESCENT—Vaudeville.

STRAND—"The Flying Line," first part.

BOULE—"The Avalanches," first part.

SAVOY—"The Velvet Adventure," first part.

The Mack Bennett Bathing Girls will be the piece de resistance of the "Syracuse Day" program at the New York State Fair Sept. 8, the State Fair Commission announced this week.

The girls will head a large delegation of film notables who will visit the fair as guests of the city.

The Ben Hur vaudeville company will be known as the Variety Vaudeville Company. It was announced Tuesday.

Announcement of the marriage of Elizabeth Griffin, one of the first Waterbury professional musicians to go overseas as an entertainer, to Capt. Wilbur Goodwin, of New York, was made on Monday by the bride's mother.

It came as a decided surprise to the young woman's friends, who assume that she met the officer while serving in France.

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Barnes will manage a road company this season.

The Top Theatre, now being rushed to completion here, will open on Aug. 23. "The Turn of the Road" is advertised as the first attraction.

C. H. Carlton, of Allentown, Pa., is now house manager of the Lyceum at Elmira. Carlton has been in the theatrical game for 30 years. The Lyceum opened last week with Gus Hilly's Minstrels.

Finis was written to "The White City," which set out to be Syracuse's money island some dozen or more years ago, last week, when the site of the amusement resort was sold to the Selway Process Co. The White City blossomed for one or two seasons, and then gave up the ghost.

The Wieting will open on Labor Day with "The Unknown Purple" as the attraction. For the week of Sept. 8—State Fair Week—the Wieting will offer "The Lady in Red" and "Tumble Inn." These bookings are, of course, dependent upon the actors' strike.

The Myrtle-Harder Stock moved from Hing-

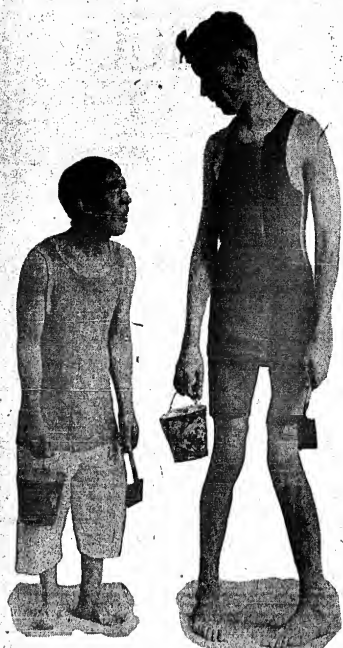
Johnny Reynolds, erstwhile Army aviator, human fly and athlete, and now in vaudeville, jumped into the limelight this week when he volunteered to don a diver's outfit and search the bottom of Cayuga Lake at Ithaca for the body of Hazel Crance, Ithaca belle, for whose death in the lake on July 10 Donald W. Fether, Cornell student, of Los Angeles, Cal., is under arrest on a first degree murder charge. Reynolds was playing in Ithaca at the time of the fatality. When Fether was arrested, Reynolds wired from Elmira, offering to explore the lake bottom for the girl's body and possible evidence. His offer was accepted. Reynolds took two weeks' leave, sent to Philadelphia for a diver's outfit and will make the attempt late this week.

Ithaca learned for the first time details of the death in battle of Corp. Michael F. Conway last week from Harry Howe, of Buffalo, a member of the "Patrolman" White company which played the Lyceum there. According to Howe, Conway was killed east of Grand Fre on Nov. 1. He had been wounded earlier in the day, but refused to go to the rear.

The actors' strike hit Syracuse this week when Representative Francis P. Wolf announced the cancellation of "The Acquittal" which was to open its road season here next Monday, and "Going Up," which was to be the Empire's book for State Fair Week. Both are Cohen & Harris offerings.

Bernard Frank, for nearly two years treasurer of the Wieting, this week assumed the duties of house manager of the Wieting for the Shuberts, succeeding James B. Barnes. Mr.

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hamton to Oswego this week, holding forth at the Richardson in the latter city.

The Army, Binghamton, had "The Midnight Maidens" as its initial burlesque offering for the season the first half of this week. For the first time the Army this year will have three-day stands of American Wheel offerings.

The Empire will have its first dramatic event on Aug. 25, when Rita Wetman's "The Acquittal" is scheduled. The last half of the week, "Boys Will Be Boys" will be the attraction.

There were new faces a-plenty on the house staff of the Eastabie when that house reopened this week. Manager Stephen Eastabie's new list of attaches shows the return to the Eastabie staff of two men after an absence of 11 years. George Frasier, an old circus manager, long with Barnum & Bailey's, returns as

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advertising agent. William Caron is the other old-timer to return. He resumes his place as electrician. Until recently Mr. Caron has been with the Eckel here.

Charles Kroetch, director at the Crescent last season, and before that time at the old Grand, is the new orchestra leader. He succeeds Andrew Gestel, Jr. Others engaged for the new season include Austin DeVon, veteran stage carpenter; Jack Smith, assistant carpenter; William Laus, property man; Joseph Flaherty, fly man, and Peter Huxley, doorman. The re-appointment of Treasurer Samuel Rosenberg and Assistant Treasurer Abraham Epstein was announced last week.

VANCOUVER, CAN.

By H. P. NEWBERRY.
EMPRESS.—11, Empress Stock Company presented William Mack's play, "Broadway & Butternut" to the usual excellent business. 18, "The Trap".
AVENUE.—Dark. Will have several road attractions in a few weeks.
ROYAL.—11, "Boishevism on Trial," first time in city. This film was to have been shown at the Orpheum week of Aug. 4, but did not arrive in time. Has been well advertised. 18, Nastimova in "War Bride".
ORPHEUM.—11, Nastimova in "War Bride". 18, Opening of Orpheum vaudeville season,

with Bessie Clayton and the Omslowe headlining.
FANTASIES.—Vaudeville, with Joe Jackson headlining.
COLUMBIA.—Hippodrome Circuit vaudeville and feature photoplays changed twice weekly. 11-13, Fostell Tris, headline. Rusticating Misses, Jack & Pearl Hall, Moesman & Vance, Miller & King, Mary Miles Minter in "Byes of Julia Deep" and Leah Baird in "Wolves of Culture" (serial).
REX.—Douglas Fairbanks in "The Knickerbocker Buckaroo".
DOMINION.—Constance Talmadge in "Who Cares".
GLOBE.—Marguerite Clark in "Come Out of the Kitchen" and Pearl White in "The Lightning Raider" (serial).
COLONIAL.—Viola Dana in "Satan, S. S." first half; Kitty Gordon feature film second half.
MAPLE LEAF.—Dustin Farnum in "A Light of Western Stars".
BROADWAY.—First half, Mary Pickford in "Daddy Long Legs." Picture has already played a week at both the Rex and Dominion Theatres.

Miss Polly Redfern, a local girl, will return here in a few weeks with George Kelly in "The Flattering World" at the local Orpheum. Miss Redfern before going to New York appeared in a number of amateur productions in this

BLACKFACE COMEDIENNES SEE BOYER

220 Knickerbocker Theatre Bldg.—11 A. M. to 8 P. M.

city. Her father is a member of the Vancouver Symphony Orchestra, and she also has two sisters who are musicians.

Lieut. B. C. Hilliam, who will write the book and lyrics for Gus Edwards' new musical comedy, "The Film Girl," formerly resided here and produced several attractions at local houses. He organized "The Police," which appeared at the Imperial Theatre here several seasons ago.

Geo. B. Howard, of the Empress, and Mrs.

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George B. Pantanos, wife of the local manager of the Pantanos Theatre, were two of the judges at the Great War Veterans' Association masquerade which was recently held at the Arena.

The Vancouver Symphony Society, the organization of which as an incorporated company was recently completed, has engaged the Orpheum Theatre for a series of ten concerts to be given next season. The first of which will be held on Oct. 8. Admission will be 35 cents, 50 cents and \$1.00. Subscription for a seat to each of the ten concerts will entitle the subscriber to membership in the society. Mr. Henry Green has been retained for next season to conduct the orchestra, which gave its first concert last winter.

Admission to the evening performances at Pantanos has been raised from 30 and 40 cents to 35 and 45 cents. The prices for the coming season at the Orpheum will be the same.

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with the reception of the gallery and second balcony. The evening prices for the gallery have been increased from 15 to 20 cents, and the last nine rows of the balcony will be 40 cents instead of 30 cents.

WASHINGTON, D. C.

By HARDIE MEAKIN.

KEITH'S—Vandeville.
NATIONAL.—"Civilian Clothes" opened Monday night and received the worst "panning" from the local morning press of any production in a long time.

SHUBERT-GARRICK.—The Garrick Players in a most pretentious production of "Expy-woman," with Julia Dean brought here for the week to appear in the leading role. The piece was excellently staged; Augustine J. Gianzire, the local director, received untold aid from William Fringle, who appeared in his old role. "Nobody" and with the addition of a symphony orchestra the performance was one that deserves nothing but words of praise.

SHUBERT-BELASCO.—Continuing the film, "The Birth of a Race." Business good.

POLLY—"Mickey," film held over for this week. Excellent business has been the rule.

COSEBOS.—"The Love of Mike," Downing and Bunn; George Armstrong; the Elroy Sisters; Johnson Brothers and Johnson; Red-dington and Grant; feature film.

GATLEY.—"Social Males."

LYCURIUM.—Opening within two weeks.

LOWE'S PALACE.—Eddie Ferguson, Jr. "A Society Exile."

LOWE'S COLUMBIA.—"A Little Brother of the Rich."

MOORE'S RIALTO.—Jack Pickford in "Burglar by Proxy."

GRANDALL'S METROPOLITAN.—Norma Talmadge in "The Way of a Woman."

George Marshall is giving up his active interest in the Garrick Players within the next two weeks. L. Monte Bell will continue the company until Oct. 30, giving the organization eight weeks additional to what was originally planned. Mr. Marshall states that his withdrawal will not affect his plans for the coming season and that contracts have been signed with a number of this season's favorites for their return then.

To date the actor's strike in New York City has not reached this city; performances have been given as scheduled and, with the exception of the removal of resignation from the Equity Association of Olive Telf, appearing in "Civilian Clothes," everything is quiet.

General Peyton C. March, Chief of Staff, and his family have been regular Monday night patrons of the Garrick Stock Company.

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MARGARET

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WITTY SONGS

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Playing
B. F. Keith Circuit

Direction, ED. S. KELLER

MOVING PICTURES

75

LONDON FILM NOTES.

Within a hundred yards of "Tiger Bay" and in less than a score's throw of the great Canardier berthed in Surrey Dock is what is probably the most remarkable film in existence, and its owners pride themselves on the greater because there is no duplicate—a film history of the war in 100 scenes and going through all the most important phases of the world conflict from the Hun violation of Belgian territory to the armistice.

Elsie Ferguson is coming over here shortly to play in the Famous Players-Lasky production of Sir Arthur Wing Pinero's "His House in Order," the play made famous by the late Sir George Alexander at the St. James Theatre. Miss Ferguson, by the way, made her screen debut in a picture play founded on a novel by another British author, to wit: Richard "Barbary Sheep." If we can't turn out the ideal pictures just yet, at any rate the material we provide takes some beating.

The Victory Production film is causing a good deal of discontent. People grumble that they have to wait hours to see it, probably pay profligate prices to stare at the crowd when they do get in, and then the "feature" is dropped in as a mere topical and it is shown in a hall where there is nothing to tell the man in the street who is who or what's what.

Albert DeCourville's threatened cinema newspaper might have been a useful one, but we don't hear much about this scheme to revolutionize the topical nowadays. It was an ambitious scheme which the events of the day were going to be shown upon the screen at Terry's Theatre. The "feature" of the "late news" was going to be handed over by the proprietor, Edgar Wallace, journalist, novelist, and war correspondent, and as far as he is known, is editor-in-chief of the supernatural.

Tears ago at every village fete "grimacing through the air's column" was a popular feature. We now have a modern version of it. At many cinemas a greatly enjoyed feature in the form of a picture-drama, volunteers from the screen struck in the audience playing the parts, and the interest in the chamber of the screen. After that the "world-beat" should be put into the hands of the chamber at the public's expense, destroyed by their friends, or allowed to retire gracefully by means of "barst" Doubtless the picture is being given to the managerial mill, but it all goes to swell the ranks of the unemployed.

Members of the trade are acquiring literary education slowly, but surely. Not long ago a reading firm advertised "Tom Brown's School Days" by Henry Fielding, and now we have an exhibitor joyously announcing "A Tale of Two Cities," adapted from Dumas' famous novel. Where ignorance is bliss, 'tis folly to be wise.

We are threatened with the first all-British serial drama, "The Amazing Adventures of Ernest Bink," "Punch" is the opinion as the author, and Cecil Hepworth as the producer, are the culprits.

We have some men over here who should have been handed over to the other side of the Rhine long ago, and there is at least one daily newspaper whose night editorial address is Berlin. It also owns a cinema at which, and he has discovered a film which shows the terrible condition of things in Vienna all through that wicked, blackguardly stronghold of an Allied blockade. This alleged film—no one but the Herald seems to know anything about it—is said to be doing well in Wales, where a lot of the coal and trouble comes from. In other words, the cinema is being used to "huck up" the Bolshevik tendencies of a principally that loves strikes and is the happy hunting ground of the agitator while he's living.

There's to be no more cursing. For screen tips to form the new little "Dance" is going to be a horrible offense. In the future, we shall see a commanding officer telling the subaltern suspected of espionage that he's a "naughty, naughty boy," and the brutal skipper of the bark "Wancy Lee" will order the heroine disguised as a cabin boy to follow her true love astern, to come down from the mast-head in the following subtitle: "Come down from there, you blooming nazi. You know what I mean!"

The London Film Company are going to screen Florence Marryat's novel, "The Heart on the March." This book, first published in the twenties, is still a big seller.

It is rumored that Martin Johnson, of "Adventure Among the Canals" fame has been killed by South Sea Islanders after a stiff fight. No confirmation has yet been received, although it is pointed out that the Government would hardly have let them so far into the interior without adequate guards. Perhaps this is a bit of American press work.

The Wide-Moors fight in the "Goodies" in every way and the Wetmorean Company deserve some luck, after the awful fiasco of the last big fight before the Flyweight Championship event.

One of the stars at the Cinema Gymkhana will be a 100-yd. flat race between Stewart Rome and Freddie Polo. Rome is now with "Broadhurst," and Broadhurst's Eddie is busily engaged taking scenes for the "Broken Idol."

NEWS OF THE FILM WORLD.

J. J. Marks and G. J. Mauer have joined the Select staff as traveling auditors.

Alan Crowland has joined the staff of directors of the Selznick Pictures Corp.

R. Cecil Smith has joined the Selznick scenario staff. He is now at work in the local studio.

David G. Fischer will direct World's forthcoming screen production of the play, "Dad's Girl."

William Farum has started work on J. Huntley McCarthy's work, "If I Were King," which will be the star's next Fox feature.

World Films has engaged Raymond McKee to play opposite Evelyn Greasley in an Oscar Apfel production.

Ralph Quire has been appointed manager of the San Francisco offices of the Reelart Corp.

Charles Spens has been engaged by Vita to playing the leading role opposite Beatie Love in her next feature.

World Films has purchased from John Franklin Poland, "Possession," which will be made into a five-act picture.

"Miss O'Rourke of the Chesapeake," in which Bruce Kirby will be the star, will be released by World Films, Sept. 20.

"Miss Captain Kidd," by Hamilton Thompson, will be a World September release, with Evelyn Greasley starred.

W. R. Wilkerson, of the New York office of Universal, has been appointed manager of the Kansas City U. Exchange.

Pictore operators in San Francisco houses were last week accorded an increased salary by the various theatre managers.

Howard Dietz has been made manager of Goldwyn's exploitation and service department.

Eugene S. Roth, managing director of the California and Portland theatres, has signed the first contract in the West for the starring of the new Select Pictures.

H. M. Lutz has been appointed manager of Select's Los Angeles exchange. He was formerly Pacific Coast manager for the same concern. The change was made at his request.

Jackie Saunders has been engaged by World Films for the star role in "Dad's Girl," a forthcoming production. David G. Fischer will be the director.

"Perils of Thunder Mountain" is the title of the new serial in which Orrey O'Brien will be starred. It will be Miss O'Brien's first appearance on the screen.

Lonnie Lester has been engaged by Allan Dwan to take a leading role in "The Luck of the Irish," which will be released by the Dwan Film unit in September.

E. M. Childs, branch manager of the Pathe at San Francisco, has been promoted to studio manager of the Pathe plant at Hollywood, Cal. J. Henriette succeeds Childs here.

The name of the studio and plant built and formerly occupied by the Thambauer Films, at New Rochelle, has been renamed the Fletcher studios, after A. H. Fletcher, who recently acquired the property.

The title of the first production of the Robert W. Chambers series of stories which B. A. Rolfe is picturing for the new firm of H. Fletcher Features, Inc., is "The Amazing Lovers."

Crane Wilbur has received an offer from a prominent picture producer to star in a picture written by himself. If he accepts he will co-star with his sister-in-law, known as Maryon Yadi.

World's program for September includes five releases in which June Glavin, Evelyn Greasley, Earl McEnroe, Virginia Hammond, Arthur Ashley and Dorothy Green are cast for the stellar roles.

Cleighton Hale will be featured by World Films in "The Black Circle" work on which will start next week at the Fort Lee studio. The story is by Raymond C. Hill. The film will be released early in October.

Elsie Janie's latest Selznick release, "Beverly's Sweetheart," has been retitled "A Regular Girl." This will make a great deal of wasted expense in useless publicity under the former title and the large electric signs along Broadway.

Marshall Neilan, speaking to newspaper reporters, declared his intention to desert Los Angeles and settle in San Francisco providing the city offered a Municipal Studio as in-

CRITICISM OF THE FILMS.

New York, Aug. 15.

Editor VARIETY:

I heartily agree, as a director of motion pictures, with the mastery way Ralph Ince has answered the criticism of directors and their methods in handling screen stories.

To VARIETY the business will have a great debt to pay if it succeeds in obliterating the obnoxious "fly-by-night" stock selling, swindle, bunco game that is being practiced in many towns and cities and here in our own burgh by people that no not know negative from positive film. These fakirs open an office and start peddling stock with various methods and inducements to the unwary one with the elusive dollar. They generally have the act well rehearsed and staged so that when the angel accidentally on purpose falls into the lap of the "film wolves" he or she is immediately pounced upon by a silver tongued orator and gently relieved of all the filthy lucre available and the mortgage on the farm where he is on.

Now in riding the industry of these stunks that take a poor man or woman's life's savings like they would take candy from a child, and are giving the picture industry a bad name that seriously hampers a legitimate man and his proposition, that might make real money once started, VARIETY would be doing a universal service that no other paper has ever gotten up sufficient nerve to do.

These fakirs promise big returns and engage mediocre unknown players and engage mediocre directors. They peddle their junk productions and are even encouraged by some of the cheaper distributing organizations who offer the popular "60-40" proposition. They are nothing to lose no matter how rotten the picture. This is an added incentive for the promoters to raise more money and wonderful bait for suckers for they have a "market." There are some of these fakirs operating now in Philadelphia and in New York City and the best place for them is some jail. They mislead the public, misrepresent, are bunco men and should not be allowed to run like water without being checked.

I have before me a case that might prove interesting reading especially to those who reside in Philadelphia where this journal is widely read. The case is one where the promoters never worked in the film game outside of a mob scene over in Fort Lee, N. J., for one of the companies and the "director" never even as much as worked for a mediocre film company as an actor. These self same people expect to teach other people and make the investors money when they themselves know nothing and are getting money under false pretenses and should be arrested.

This company has a new method, for the method is a very important thing in floating one of these "lookums" for it's the method used that gets or don't get the coin. These birds teach acting and to learn the silent art from these instructors that don't know anything about it themselves costs money.

Among others enthusiastic about the Pacific Coast Motion picture is a movie center are Clara Kimball Young and Frank Keenan.

The first Paramount Screen Magazine subject is scheduled for release Sept. 7, with the idea to follow every picture. The Paramount people are trying a new innovation in the way of weekly magazines. They have distributed with the Popular Mechanics Magazine to present the most important technical and scientific topics. Each such release will contain an animated cartoon, not of the usual type, but treating with an issue of the hour, but purely for the entertainment value the drawings entail. Under a caption of "The Minute of Wit," all the epigrams culled from the "Smart Set" magazine will be included. Similarly, "The World's Reflections of a Bachelor Girl," as run in the local "Brewing World" and syndicated throughout the Pulitzer newspapers, will also form an important weekly feature of the magazine.

but when you purchase a certain amount of shares you are made a member of the stock company and with your own money you get a chance to picture act. A few would-be-films are produced to be with the law by the would-be director who is perhaps getting thirty or forty dollars a week more than he could get on a Broadway corner holding down the side walk for the city.

There never was a stock scheme that ever made an investor a dollar in the motion picture business, and we have had all sorts of schemes and stunts that looked good when they were far away. Good propositions never go a-begging for financial assistance, so don't ever fear a local fly-by-night outfit will ever make a dime from its venture, for they never have and are a detriment to the motion picture industry and should be driven out for good and all time. They have given the picture business a bad name and the sooner the people are educated to steer clear of the small town "million dollar profits" propositions of the movies the sooner we shall be able to rid ourselves of these pests and confidence men who beg behind bars for they are no good and dishonest. No recognized producer of the M. F. D. A. Motion Picture Directors Association is ever found amongst them. It's generally one of those that never saw a studio or a punk "ham" ready and willing to defame chance to shine where the girls are. (M. P. D. A. Green Room Club.)

CHASING RAINBOWS.

Sadie..... Gladys Brockwell
Belle..... William Scott
Bliss..... William Scott
Jerry..... Harry Dunkinson
Allie..... Irene Aldwin
Lucy..... Walter Long
Mrs. Walters..... Claire McDowell
Producer, Fox Film Corp., Lee, Walter Long
scenario, R. A. Gaidwin; director, Frank Best; photographer, Frank Best. Brockwell is starred in the five-reeler scheduled for release on Nov. 2. The production is on the same per as the Fox-Brotherly films, and will hold up its end as a program feature possibly well. There is nothing startling in either story, its treatment, locale, photography and enactment to place it above the usual standard.
Miss Brockwell as Sadie, a ple-singer, is certainly misappropriated to a new territory in a similar capacity, and fade-outs at the end in the conventional "cliché." The support is worthy. Abel.

HER FIRST KISS.

This Fox-Brotherly comedy, like all slapstick sketches from the Fox Fun factory, is certain to please anywhere. It is of the old slapstick genre, but, nevertheless, is entertaining. No fear of F. B. M. in their cranal organs in following the plot. Certainly, however, to find the humorous veins of the ditto. There's a laugh packed in every ten feet of the twin reel. Abel.

EXTRA PEOPLE MEETING.

An important meeting interesting extra people will be held at Grenable Hall, 44th street between Sixth and Seventh avenues tonight (Friday). The meeting will be called to order at 8.30.

Miles Flying Majestic, Detroit.

The Majestic will open Labor Day with vaudeville, operated by Charles H. Miles.

Jack Cunningham

Associated with

George Loane Tucker

Productions

HOLLYWOOD, CAL.

Miss Griffith's near-bucolic characterization and unsophistication of deportment keeps the interest going. The story itself brings to light the old story of an orphan coming to this city to secure employment at the home of her deceased mother's friend; she is given a position at her fashionable modiste shop, where she meets several people who affect her for

ACT III.—(Womanhood).
Helen Keller.....Herself
(Mrs.) Anne Sullivan (Macy).....Herself
Mrs. Kate Adams Keller, Helen's mother,
Herself
Phillips Brooks Keller, Helen's brother,
Himself
Polly Thomson, Helen's secretary.....Herself
Ardita Mellinino as the regenerated Nadja
Parke Jones as an A. E. F. soldier.

The story itself has been indicated above. It is relatively unimportant for the drama begins when Miss Lyric's speaking fingers first touch the little child's hand, when the child begins to understand, and it ends when, after the rarely effective acting of the two impersonators, there appears on the screen Miss Keller herself. Her quiet, peaceful face looks out on you like a benediction and from then on we are shown how she lives her life despite its handicaps.

Yone Masato.....	Sessue Hayakawa
Doris Furthman.....	Eileen Percy
John Furthman.....	Bertram Graseby
O Maru San.....	Tsuri Aoki
Robert Marsh.....	Andrew Robson

Like most Haworth productions, featuring the versatile Sessue Hayakawa, this is a society drama. Like all of them, it is a worthy production and deserves extensive bookings.

As a result of Yono's discovery of Furthman's treachery, O Mari San is accidentally slain in the fight that ensues. Furthman escapes, and is set down by the incensed Yono, who, after accusing him of being a gambler, counterfeiter and a murderer, kills him. Yono is befuddled by the now defunct Furthman's wife—she being unaware of the marital relationship—and becomes enamored with her. Through a series of episodes, Yono confesses his guilt in killing Furthman, albeit justified in the action, but rather than wreck Mrs. Furthman's life he destroys the evidence of her husband's guilt, which includes the countess' marriage license and the marriage license of his fiancée, Mari San.

Clifford Howard is responsible for both story and continuity, William Worthington directed, with Frank D. Williams turning the camera crank. Before concluding, Mary Jane Irving's personation of a four-year-old lad, Kenneth, deserves special praise. And she makes a right handsome boy! Adol.

SELZNICK
PICTURES

"A REGULAR GIRL"

ELSIE JANIS

Distributed by Select

MOVING PICTURES

77

THE RIALTO.

The Rialto this week is carried over the top by Charles Ray in the Paramount picture, "Bill Henry," which is more fully acted elsewhere in the department. But Ray is not the only good number on this well selected program. While he has plenty of comedy himself, the Sennett offering, "The Dentist," is a scream from foot to foot.

The Rialto Magazine, specially chosen for this playhouse, contained some excellent news selections, "Relaxation," and the "Happy Holligan" cartoons. Unlike most of Dr. Rosenfeld's offerings in the musical line, this week's does not seem quite up to the standard.

Perhaps it is too melodious with too pronounced emphasis falling on the "Madame Sherry" part, the principal rendering of the orchestra.

The show ended with Handel's Largo.

Lead.

BILL HENRY.

Bill Henry Jenkins.....Charles Ray
Leis Mason.....Edith Roberts
Burton Rogers.....Wm. Carroll
Uncle Sam Jenkins.....Bert Woodruff
Aunt Martha Jenkins.....Mrs. Jennie Lee Courtwright
E. J. Burroughs.....Walter Perkins
Salemans.....Walter Hiers
This Paramount offering with Charles Ray in a new version of himself fills all the requirements of a good feature. It is well devised, written, directed, and the star himself, with his simple, natural manner, is a show without assistance. All he needs to win out is a reasonable story and plenty of rope, and the first Lois Seligman and Jellen Josephson, who are respectively responsible for the tale, and its rendering in screen form, have given him. The director, Jerome Storm, apparently helped the star to all the room possible in which to perform and kept the rest of the cast up to the mark.

As Uncle Sam Jenkins, Bert Woodruff gave an exceptionally amusing and "live" impersonation. He appeared to like his job and certainly threw into it enough zest to keep those looking on entirely happy while he was in the picture.

The story is that of a young country boy who is determined to get on in life. He takes on a contract to sell electric vibrators, but the treatment he tries on his "prospects" is so heroic that he has to give up selling. One of the vibrators he keeps in the sample room of the hotel where his uncle takes him on as a clerk. Uncle hires him on the understanding that he will not play poker with the guests. To help out a young girl, though, he takes on

the crowd, trims them, and with his winnings buys the farm his sweetheart thought worthless. Shortly after he finds he can sell it for a big sum because there's oil on the place. The real estate operator, however, gets him in bed by lying, but Ray goes after him and in a likely scrap ties him up with a rope, puts the vibrator on him and makes him tell the truth.

Lead.

THE STRAND.

There is something fascinating to anyone who has followed the choices of Dr. Rosenfeld for the Rialto and Rialto about the musical selections made by Jack Eaton for the Strand program. This week he has his orchestra playing parts of Mascagni's "Cavalleria Rusticana" and "Annie Laurie" among other things. Taking no chances with the high brow stuff, Mr. Eaton has set up the standard of old favorites to go by, and his patrons can be properly gratified. The two soloists were Clara Perrelli and Eldora Stanford. "The Jewels of the Madonna" was played by the orchestra, with Carl Edouarde conducting, and the organ solo was made up of selections from "The Royal Vagabond."

The feature, given a more extended notice elsewhere, was Mabel Normand in "Upstairs a Goldenrod picture. The Strand Topical Review, with some excellent views of that very agreeable young man, the Prince of Wales, was interesting as was the scenic, an Outing-Chamber production. The comedy was Harold Lloyd in "So My Wife." Personally, we give to him. He's always an artist and always funny.

Lead.

UP-STAIRS.

Elise MacFarland.....Mabel Normand
Lemuel Stallings.....Cullen Landis
Harrison Perry.....William Coker
Detective Murphy.....Edwin Stevens
Chief Henri.....Robert Bolder
Assistant Chief.....Buddy Fox
George.....Colin Kenny
Hilde Harrison.....Beatrice Burham
James Harrison.....Freddie From
Mrs. Harrison.....Kate Lester
Mabel Normand got away with it—"Upstairs" being the bacon—at the Strand again this week when she appeared there in the five part Goldenrod feature, "Upstairs." Victor L. Scheraga directed this story, the original of which was a magazine yarn by F. Lee Poe. Sheehan, and did better work in putting it on the screen than anything that has come from his hand recently. Dr. Rosenfeld himself more responsible than her director for the pleasing qualities of this offering.

Certainly, she is an attractive young woman.

There is far more to her than the slap-stick comedienne developed—how many years ago was it, Mabel?—by Mack Bennett. She has a charm that goes deeper than obvious comedy. It is native to true comedy and alien to the roughneck stuff Mack slapped around her in the days of Keystone, now no more than a half forgotten name. Ably supported, Miss Normand demonstrates this much conclusively in the feature under consideration.

Once more here, she is the elvish who is always late to work. The chef threatens to fire her if it happens again, but back she goes to her old ways, sneaking out to watch people dancing upstairs. Caught in the act by one of the house guests, she retreats and hides herself in a storage room where she sets a peep at the upper regions through an air pipe. But the house guest was rather pleased with her. With a \$50 bill he bribes a bell hop to make a date with the girl for him, but the bell hop falls for her, swipes a gray children's dress, the property of an eloping heiress, and gets Mabel into all sorts of trouble with the detective who is trailing the elopers.

Lead.

THE GIRL ALASKA.

Mollie McRae.....Lottie Kruse
Phil Hadley.....Henry Bolton
Sandy Allen.....C. Edwin Cope (of Alaska)
That's the line-up of this World Film offering, captioned to have been made entirely on Alaskan location, with the cast comprising natives with the exception of the first two principals. All that can be said is that any exhibitor would be imposing unreasonably on his patrons by looking the film as it stands just now. When caught at the N. Y. Theatre by the other half of a double-feature bill it was the severest bore ever perpetrated within the precincts of that house. It may be novel, and also it is no doubt true that this is the first and only picture to be "shot" on Alaskan location, and no doubt will, he set down to an interesting two-reeler.

The fault of the production is its length—it is too long, albeit of the conventional five thousand feet. But there's not enough story there—and what there is, is old so little-to fill out five reels. Then, too, whoever is responsible for the direction, did not know whether the production was to be an educational scenic or a story. As a result, it's a cross between the two, and the hybrid is nothing to brag about. About the only redeeming feature of the whole shooting match is

the excellent photography, even the scenery being the cause of that end of it.

Imagine a full-fledged, full-formed and full-faced girl passing through four and a half reels without divulging her identity, despite the fact that she bawled with men and was subjected to men's hardships. Discounting her feminine voice, which to the screen is hidden, her actions and her full form through her boy's overalls should have given her away. Yet she fools all the staid men about her as to her sex! Similar directorial errors are throughout the production stamp it for the amateur job it is.

But where has Miss Lottie Kruse been hiding all these years? Such pretty reasonable face and figure deserve some attention with the "big time" sin producers.

EVANGELINE.

Evangeline.....Miriam Cooper
Gabriel.....Albert Roscoe
Basil the Blacksmith.....James A. Marcus
Benedict, father of Evangeline.....Spotswode Aitken

The Notary.....William Ryko
By arrangement with the Suburbs William Fox took possession last Tuesday of the 44th Street Theatre and presented at \$2.50 top scale his two modern picture productions, "Evangeline" and "Kathleen Mavourneen." Of the two "Evangeline" came first and is the more important.

But of more importance still is the fact that the attraction packed them in. The house, despite the heat, was crowded to the doors. Price didn't seem to matter to the amusement-hungry Broadway, and it was noticeable that while a few drifted away after the showing of the first picture, these drifters were very few. Most of the house stayed for the Theda Bara extravaganza.

"Evangeline," has been somewhat extensively reviewed in these columns very recently, and there is little to add to the previous statements regarding it. Seen formerly in the Fox projection room it had the added advantage Tuesday night. A well chosen orchestral accompaniment and decidedly superior production. There was not a flicker. Only once did the picture get out of its frame, and that running away was immediately caught and corrected. In brief, this "beauty" picture, with its wonderfully tinted scenes, its classic, pathetic story, its admirable acting, got away to a good start and won from the audience the applause it deserved.

One or two groaners who insist on "dramatic" were there, but probably came as the guest of some critic. Generally speaking, however, the effect of this simple narrative on the onlookers was pleasing.

Lead.



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SINNERS

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OMEDIES

MOVING PICTURES

79

COAST PICTURE NEWS.

By S. E. SCHLAGER.
Los Angeles, Aug. 17.
Ralph Lewis has returned from the North.

Gerald Duffy is now with Goldwyn scenario department.

Mark Mann is rushing his new comedies at the Horsely studios.

Betty Blythe has been signed by Goldwyn. So has Herbert Standing.

Henry W. Longfellow has been added to Fox's staff of scenarioists.

Lester Levy has been added to Ham Beall's press staff at the Universal.

Samuel Goldwyn has returned from the East. He will remain during the summer.

"Buck" Mason, film promoter, is leaving next week for Texas to load up on oil.

Eddie Sutherland won the cup in the Brentwood golf tournament for picture players.

Joseph Engel, of Metro, has gone East on one of his periodical cross-country jaunts.

Harry Northrup has been selected by Allan Dwan to play in "The Luck of the Irish."

Mabel Condon, the film agent, is entertaining her brother, Charlie, just out of the navy.

Percy Heath is now scenario chief for Universal, Eugene Mullin having stepped out.

Robert McKim has left for Seattle with the Rex Beach Co. to film "The Silver Horde."

Truman Van Dyke, the screen's sole preferred lead, is with Ora Carewe at the U.

A dance was given at the Branton studio by the assistant directors. All the gang was present.

Lila Lee is preparing to go East for a visit prior to resuming work in a new Cecil DeMille production.

Jack Muhlall will support Marguerite Clark in her next picture under the direction of Walter Edwards.

George Bellman, editor of the Seattle Times' picture department, was in town for a few days last week.

The Low Cady Co. is shooting scenes at the Branton studio.

R. Cecil Smith has joined the scenario staff of the Seiznik company.

Wallace Reid's next feature will be "Speed Carr" by J. Stewart Woodhouse.

William Duncan was down from Huntington Lake for a few days. His company is there making a serial.

Mrs. Ted Browning, wife of the Universal director, went to Bakerfield to inspect her husband's ranch.

Douglas Fairbanks donated his wild horses for the rodeo at Exposition Park in honor of the visiting gobs.

Monroe Lethrop, stage and screen orrilo of the Express, has quit to join the publicity firm of Willie & Ingles.

E. K. Lincoln has signed a contract with the American Cinema Co. whereby he is to make four productions a year.

Ivan Abramson's "Someone Must Pay" has been completed with Jackie Saunders and Edmund Breese featured.

Kathleen O'Connor has started "The Strange Case of Cavendish," provided by Universal as her first starring vehicle.

W. R. Hearst witnessed the Western premiere at the Kineama of "The Dark Star," with Marion Davies as the star.

Mrs. Stella M. DeFauv, a wealthy widow of the West, has entered pictures "to overcome a feeling of loneliness." She will.

Kon McNeely, title writer for Lasky, but formerly p. a. for the same, has received his pilot license in the air service.

Tom Geraghty and Louis Woodcock, New York newspapermen, are writing Doug Fairbanks' next. Their offices are in a barn.

Miss L. A. R. Wylie, author, is visiting Metro studios hereabouts, where Nazimova is filming her book, "The Hermit of Gaya."

Robert Branton is having the two open stages on his lot enclosed. He maintains the enclosures are better for picture making.

Helen Chadwick will visit New York in September and then return to begin a five-year contract as leading woman for Goldwyn.

Jimmy Finn, who came West as Harry D. Kline's secretary, has been appointed production head to succeed Ernest Truaxler at the U.

William Farnum will make a picture in New York. He left last week and will be followed shortly by his director, J. Gordon Edwards.

Margaret Greene, wife of Albert Parker, Clara K. Young's director, has left for New York to appear at the Court in the new Winston Churchill play.

Hunt Stromberg, ex-director of the service and exploitation divisions of the Goldwyn Pictures Corporation, is now with the Seiznik firm in a similar capacity.

Theodore Kosloff, the Russian dancer, will appear in pictures in the Famous Players' screen adaptation of "The Wanderer," Morris Gest's stage success.

Sydney Cohen is a baseball bug. He's out rooting for the Angels every day—much to the disgust of one Romeo Pat Aronick, owner of the other Los Angeles team.

Guy Price, motion picture and dramatic editor of the Herald, was the first passenger to Catalina by airplane. He went over as the guest of Syd Chaplin and Emory Rogers, owners of the machine.

Arch Reeve, who left the sporting editor's desk at the L. A. Express to publicize Famous Players-Lasky stars has the local editors gasping for space with the biggest "copy broadside" witnessed in years.

William Prager, who used to be a juvenile with the U., is back from the war. He was the first uniformed American to set foot in Amsterdam, Holland. He was a member of the Lycium forces overseas.

And friend husband, by the bye, was nearly

trawrecked 'tother night en route home from Frisco, when the engine jumped the track. Ed Lowe lost his coat-ruceling fainting woman, but Parker lost nothing—not even his sleep.

Charles Hortonman, last press representative for Elliot, Comstock & Gest, has been placed in charge of the publicity at Universal City.

The Independent Productions, Inc., was incorporated for \$100,000 last week, with Robert W. Fries, William Buck and William J. Griffing on the Board of Directors.

Mr. Fries is not new to the film game, being the proprietor of a picture studio up state and Mr. Buck is a wealthy lay manufacturer.

The new corporation has engaged Virginia Pearson and her husband, Sheldon Lewis, for a period of five years.

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SYDNEY CHAPLIN

PASS 1034

Excerpt from Report of Censor T-34:

"There appears to be nothing suspicious about this message. This bird Syd Chaplin is about to make a moving picture feature comedy in France. Believe me, when he does, I'm gonna see it. Code Book N-227 SS. *pax vobiscum* gives translation of Shah of Persia's message thus: 'Those American exhibitors are lamoo, lamoo lucky who book—'

SYDNEY CHAPLIN PRODUCTIONS

FAMOUS PLAYERS-LASKY CORPORATION

INCORPORATED IN NEW YORK CITY

MOVING PICTURES

CRITICIZING THE FILMS

Play With Spiritual Impulse Has Wide Market Now, Says Maurice Tournier. Film Kutter Kuts in With a Few Slams, Ditto Independent Producer, Who Says Buying Manufacturers Are Confirmed Stallers. Mark Also to the Sabot Clatter of the Small Town Exhib.

The subjoined contributions to VARIETY'S Film Information are voluntary submissions and are printed for what they may be worth. Criticisms or complaints of any angle of films will be printed in this department from week to week when made by workers in any branch of the industry upon basis deemed worth while.

Editor VARIETY:

Is the National Board of Picture Manufacturers an organization for the preservation of something like balance in the transaction of the business of its members, or is it merely an assembly of names that mean nothing?

I am an independent picture producer, largely related to productions in the Los Angeles belts of the West. I produce as many as five pictures per year, and have compounded as many as eight within a single twelve months.

I am among those who believe that a picture may always be sold for the intrinsic value that its quality demands, and in the past before the several recent poolings of interests occurred, I could invariably get fairly consistent action whenever I came to New York with wares to market.

But within the past year conditions appear to have changed. I go to the various independent buyers—all the big companies buy from lone makers, as everyone knows, and then label the products as their own—and I get scant, not to say brutal, attention. If the market were gorged with picture material I could understand the hours I sometimes have to wait now for an appointment with this, that or some other head of the corporations I seek audience with, but everyone knows that the present supply of pictures is inadequate, at least in superior quality productions.

The other day, after several prior calls, I had to wait two hours for an audience with the chief executive of a big corporation at 1600 Broadway, and when, after another late-hour conference, I left this circulating producer, I was informed that his firm would review the particular production that had inspired my call two days later. The hour was fixed, and I was enjoined not under any circumstances to show the picture meanwhile to anyone else.

Prompt with the appointment, I appeared at the offices of the concern, to be abruptly apprized that circumstances prevented a review of the production that day, but that I could, if I would bring it back at a later day and hour, which was intimated as sent to this. When the time for the fulfillment of the second appointment arrived, I was again informed that it would be impossible for the firm to see the picture that day, but that if I still desired to do business with them I might bring the production back on the following Tuesday at such and such an hour, when they would positively look at the production.

Now it is to be understood that in the business of picture-making I am not unknown. Every production I have ever made I have sold eventually at a profit big or small, and every picture so sold has ridden out a profitable course for the buyers and the exhibitors. I am a skilled judge of picture material, and familiar to far as one can be with the current trend of popular picture wants.

My third call at the office named

resulted in a third disappointment. The picture could not be reviewed that day. Self-respect forbade me submitting to further discourtesy, and I went elsewhere seeking an outlet for my picture.

Now, the incident indicated is but a sample of the common experiences of men like myself who have no organization inroads into attention. The experience I suffered at 1600 Broadway with this one picture is but an echo of similar inconveniences and humiliating delays because of the consideration of the heads of the many picture concerns involved, and the list scarcely excepts three of twenty.

My expenses, incurred for harborage in New York, necessarily at a hotel reflecting something of the quality of my standing, was no inconsiderable item, during the protracted delays. I had explained my personal situation to each of the men to whom I had applied for audience, and made clear that every day I was forced to remain in New York was not only a real monetary loss because of the local expenses involved, but because of the loss of time and possible loss of quality my plans in the West were suffering through my lengthened stay in the East. It took me the greater part of five weeks before I could finally unload the one picture of which I am speaking.

Now, why cannot the N. B. of M. P. M. send out a suggestion to its members to be more reasonable in the time they waste of men whose presence in the motion picture field is an absolute necessity for the preservation of their own equities?

Surely this is not an exacting request. Surely it is as easy to tell a seller of negatives that an audience can be given, and no appointment made, as to make appointments that it is clear one never designed to be kept.

If the picture in question had been seen and negotiations for its purchase because of price or quality could explain a different point of view from the producer and the prospective agent, I could forgive the laxities.

But the attitude of the manufacturer-distributor generally seems one purely of rank carelessness of the normal rights of another human being whose activities are designed to help the very men who are so unnecessarily rude.

Thanking you for any expression you may give my plaint, which may work for the benefit of many others like myself,

I remain, yours truly,

X.

Editor VARIETY:

Hey there, VARIETY, give us your mitt! Welcome for keeps. When some fellows told me the new thing you were pulling, I dug up the bum fountain pen I picked up again salesman gave me last January when he was stinging me with—well, the name of the bet don't matter. But get busy, kid, and throw the big box letters at the manufacturers for the way their salesmen breeze into small towns and proceed to illustrate that the smart Aleck that used to be able

to make a honest living at the shell game was a Simple Simon. Any bird in a small town that can think as fast as the film salesman who come in and take his clothes belongs right down in Film Center, Broadway.

Say, the good old days of the country fairs, when if you didn't watch your change at the blue wagon, it'd fade right out of your hand, were church socials for honesty compared with the rimming feasts these Captain Kidds pull off so many times a day that halt the time they suffer from ongues.

But to cases, stop 'em from coming to me and needing me to the gills about a certain feature till I can get my money down fast enough, and then taking my deposit up the street to the picture joint I've sworn I'll put out of business, showing my deposit and my sig, and then getting more money for the picture, and mailing my deposit back to me by fast freight.

Stop the same brace game lot o' guerillas choking me up with penitence for scolding them about the way the films is when I go to pick 'em up by the fairy tale, explanations they give until they get some more new money, to let me discover later that I oughta believed the guy who last time merely because he showed me a letter from William Fox that I think he musta writ himself. For the love of Angelina, don't no one tell the truth any more! Can't a fellow have troubles enough with the local janes that won't let this kind of film or that ruin their children or their husbands without sticking the gaff into us from the rear!

Let the mfrs. watch their salesmen closer, through some sort of check-back through the exchanges, let them give us the prints rewound and in good condition, so that the nay of the average maker of films doesn't smell to heaven with the small time exhibitor, who is used by the salesmen as a hey, rebel! whenever the sucker crop thins out in the big dump.

H. R. A.

Yonkers.

Los Angeles, Cal., Aug. 8

Editor VARIETY:

Thank you, Miss Varney—or is it Mr. J.—for your new symposium. A welcome harbor of refuge it must be for all of us who are striving to get the best there is out of the cinema privilege of dramatic expression.

I feel certain that none of us in the industry will abuse its good offices by seeking to make it the medium for recording desires that properly belong in the advertising departments.

A council table to which we may resort for a ventilation of points that no advertisement could so adequately elucidate must work for the eventual clarity of our cherished craft.

And now for the immediate inspiration of my own voice at this week's meeting: I wish to chat informally with authors, telling them of some particular things that stand as obstacles between their genius and the interpreting arteries of their creations—the directors—and hope, in turn, the writers will through your weekly opportunities, talk as freely with me and my fellows in the directing field, so that thereby both branches may swiftly clear the barriers that cause so much unnecessary loss of time in the transaction of our ends of the business.

I want scenarios.

And I am but one voice among several hundred directors similarly plighted. Almost every other division of our industry is moving smoothly save this all important department. Writers there are aplenty, gifted with visions that might entertain, excite, thrill and otherwise direct the multitudes that now find in the motion picture play a satisfying form of emotional excitant. Directors tempera-

mentally, emotionally, dramatically, poetically equipped to translate the visions of these writers there are too, in sufficient array.

But the system of communication between the two factions is without order. Director 'So-and-So' doesn't know where to get the special kind of material he seeks at the time he seeks it? Perhaps at the very moment of his greatest anxiety in his search for the desired material, the identical story or play he wishes—fiction carrying the thought he wishes to translate—is knocking unheard at countless other doors which at that particular moment are not interested in that particular kind of play.

How may such a condition be corrected? I am sure I myself do not know. Many ways suggest themselves, but it would require more space than I feel privileged to employ at a single writing to outlining even the more interesting of these. Perhaps your readers of this new department who are authors or directors might aid with suggestions that may finally chart the courses for all clearly-writers and directors.

Just now I am seeking manuscripts with, perhaps, a finer poetic appeal than is generally considered the best market material at this post-war period. I, personally, feel sure that human consciousness is at a stage when no play or story can err that reflects the eternal sublimity of spiritual truths. I do not mean religious truths, but that something that is the mentor of every soul, that other person that is in every one of us, that voice whose messages are conveyed to us often in actual words that come in articulate whispers to our brains or our hearts, messages that direct our steps, if we be receptive, to the higher things of the spirit rather than the sordid desires of the flesh. No more dramatic character has been conceived in all the writings of man than that of the Saviour. Dismissing absolutely any relation that the Messiah may have to creeds, the story of this one man's sensitive understanding of the human heart and its countless vagaries, is and must ever be the one great drama of all time. Transcendently beautiful in all its aspects of pity, fortitude, sacrifice, courage, who will say that it did not inspire Hugo to give us that big and powerful modern reflex of human life in its passage through life in the places and at the times the French author circumscribed his characters? The story of Jesus is a drama of suffering, a play of infinite appeal, with forgiveness, charity, pity, humility, intermingled in its phases and with beauty of the tincture that magically inspires all ennobling thoughts, ambitions and desires—its guardian angel.

It is of plays that have an underlying understanding of the great spiritual straits that vibrate and quiver beneath the whole structure of human kind that sincere directors speak when they say they are in need of plays of spiritual appeal. The physical matter of the dramas they desire may be as blood-curdling as the most sanguinary melodramatist may conceive, if beneath this physical conflict will be found logically interwoven something of man's pity for his fellow man, the right of every human creature to fair shares in the world's happiness, the concession that to the humblest of God's children may come moments of great exaltation, instances when Bill Sykes may become divine in a spiritualizing of his love for Nancy, when the bishop in the Hugo gallery of unfortunate reflected God himself in his tenderness for the outcast who had robbed him.

Give us plays of the spirit as well as of the body, another "Bluebird," if you will, another "My Lady's Dress," another "Daddy Long Legs," another "Prunella"

Maurice Tournier.

MOVING PICTURES

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AGAINST BREAKING STRIKE HERE WITH MOTION PICTURES

**Board of National Association of Motion Picture Industry
Adopts Resolution at Meeting. Requests Affiliated
Producers Not to Rent Films to Theatres
Closed by Striking Actors. Fear
That Such Action Would
Involve Industry.**

At a special meeting of the Board of Directors of the National Association of the Motion Picture Industry held in the Times Building Aug. 20, the Producers and Distributor Division were requested to clarify their position regarding the resolution adopted Aug. 6, which aligned the National Association with the legitimate, vaudeville and burlesque interests, in a defensive and offensive formation, in the event of a strike by the Equity Association. The Board submitted the following resolution to the Producers and Distributors Division for action:

"That in case efforts are made to keep open the theatres affected by said strike with motion pictures that all distributing organizations affiliated with the National Association of the Motion Picture Industry are hereby requested not to involve the motion picture industry by such sales or leases." The Board will also take action on a request from Carl Laemmle of the Universal, regarding an alleged boycott instituted against certain releases by the Northwest Board of Trade.

FILM RIVAL TO STATE-LAKE.

Chicago, Aug. 20. Balaban & Katz announce plans for a new theatre to be built on State street, opposite the State-Lake Theatre. Negotiations for the site have been completed by a group of local capitalists headed by Morris Rosenwald. The new house, an "L" shaped structure, will front on State street, across the alley from the Masonic Temple, and on Lake street. The Lake street frontage has been secured by a long term lease. The State street frontage has been purchased outright by the promoters of the theatre. It will probably play a straight film policy.

EXHIBITORS DEMAND SHARE.

Roaring their heads off where the bargaining price is set, the exhibitors who turn the New York exchanges of film from vocal boiler factories, trying to climb in some way on the new cutting-the-cost rick being practiced by the exhibitors recently of making their legitimately good dramatic productions pass in some of their exterior scenes where this, that or some other big national proprietary article for public consumption can gumshoe into the background with an ad.

With a low estimate of 10,000,000 people looking at pictures every day, and a considerable part of this number bound to see the displayed features containing the K & K corset or the F & F Boiled Ham legend, the manufacturers of commodities hitherto confining their advertising to highway posters and newspaper announcements are digging more and more into the new game of telling the people what it is all about through the films that at the same time hold the breathless attention of the lookers-on with great dramatic situations.

The exhibitors' kick against this extra take-off which is not declared in, is aimed at present at the

films carrying repeatedly the advertisements of one of the country's big beverage advertisers, an article that used to be advertised yearly at a gross disbursement through the newspapers of a quarter million dollars, but which is now being advertised solely through photoplays.

Kicking also at the same time along the same lines are the same exhibitors against the fast growing inroads of the educational industrials supplied exhibitors without charge, and made so cohesive and often so attractive that they are good enough to figure as opposition against the paid-for and often costly features that exhibitors who refuse to show the industrials have to buck.

COST IN BLACKFACE.

Bobby Burns is to be featured in a series of Cuckoo Comedies, to be produced by Mark M. Ditteneas, under Will Lewis' direction. The entire cast is to appear in blackface, which is an innovation in film comedies.

Julia Ralston, Fatty Flibert and Skinny Renfrew will be in the supporting cast.

DICKEY'S VALUATION.

In his damage suit against the Mutual Film Corporation, Paul Dickey, the playwright, testifying before Referee William Klein, placed a monetary value of \$10,000 on his one-act playlet, "The Come-Back," in which he toured in vaudeville some seasons back for over a year, and which he later expanded into a three-act play, but which was turned down by producers owing to the fact that the defendant corporation, the Mutual people, had produced a five-reel motion picture feature under the same title, "The Come-Back," thus "killing" its value as the title of a legitimate play.

Through Nathan Burkan, Dickey had entered suit in the Supreme Court for proper redress, the judge awarding him an accounting of the film company's play of the same name. On the Mutual's appeal, the accounting item was discounted by the Appellate Division, and a referee appointed instead. Mr. Klein is to determine the amount of damages due the plaintiff. He has rendered no decision pending Mr. Dickey's producing of certain witnesses who are well versed in the monetary value of legit. and vaudeville plays adapted for the screen. The hearing was therefore postponed until a later date.

A. & H. Lease Strand, Sacramento.

San Francisco, Aug. 20. Ackerman & Harris have taken a ten-year lease on the Strand Theatre in Sacramento. The house will be remodeled by the owners at an expense of \$50,000. The Strand, with a seating capacity of 1,800, will show pictures and special musical attractions.

Leah Baird's Latest.

Augustus Thomas' play, "The Capitot," which had a long Broadway run a number of years ago, is to be made into a picture by Arico. Leah Baird will star and George Irving will direct it.

SEVERAL FILM COMEBACKS.

Los Angeles, Aug. 20. It seems that all the old screen favorites who have been "out" are attempting to come back. Doris Pawn seems the most successful to date. The blond actress was absent from the screen for two years, but Louis J. Gasnier sponsored her return to the silver sheet, and now, having finished as one of Lew Cody's female leads, she is going to be featured. Florence Turner, the erstwhile Vitagraph star, is writing, directing and starring in a series of one-reel comedies at the U, in which she plays almost all the roles. Dorcas Matthews, "Bob" McKim's wife, has been co-featured with him in "Yesterday," an independent six-reeler.

King Baggott is being "brought back" by Louis Burston in a serial vehicle. He is on the local Rialto now in a Metro product called "The Man Who Stayed at Home," but his reception hasn't been any too warm. Louise Gluskin is coming back strong under the Ince banner and "Sahara" proved it could be done. Edith Roberts is back with Universal and is being directed by Norman Dawn. Ruth Clifford, formerly a U star, is Earle Williams' leading woman after having passed out of sight for several months.

FOX BUYS DENVER HOUSES.

Denver, Aug. 20. It was announced here yesterday that William Fox has purchased four Denver theatres: Rivoli, Isis, Strand and Plaza.

One million dollars is said to be involved. Fox representatives have been here all week.

L. B. Brown and A. F. Meghan, former owners of the houses, are reported ready to invest four million dollars in a Broadway, New York, theatrical enterprise.

HALF MILLION FOR RELEASES.

London, Aug. 30. Grangers Exclusives has purchased the entire output of Samuelsons, who is coming to New York for this year, paying \$500,000. Samuelsons release one fortnightly.

TOO EXPENSIVE ABROAD.

London, Aug. 20. The company headed by Eddie Polo, that came over here to film a large number of episodes for their big serial for Universal, returns home very much dissatisfied. They have discovered, by actual experience, that it is costing nearly five times as much here what it does to do similar work in Los Angeles, due to the bad light and a consequent loss of time, slow and incompetent carpenters and other working people, etc.

For the remainder of their stay they will confine themselves only to taking exteriors and will complete the serial at the coast.

SUIT AROUSES FILM WORLD.

Los Angeles, Aug. 20. Considerable comment following the news that several noted film figures had been named defendants in the suit brought by the Shuberts against members of the Actors' Equity. Numberless screen folk belong to the organization, but the great majority have paid slight attention to the activities of the association since their arrival in Southern California, although still retaining their membership. Owing to this peculiar situation they are not inclined to take the litigation seriously since they do not feel they are personally interested in the war between the association and the managers. If it came to a showdown, however, according to various producers and actors here, they would fight the issue out in the courts.

In an interview Cecil B. DeMille said the conditions are so vastly different in pictures from the stage that there is little or no likelihood that fundings will be affected by current happenings in the spoken drama.

"I have spoken to numerous prominent actors in motion pictures since the first rumors began circulating," said Famous Players-Lasky's director-general, "and I have been assured by them in all sincerity that they were not in sympathy with such a step as a rumored walkout and they feel certain no such action is being seriously considered."

Other noted producers said practically the same thing.

BRENON'S CONNECTION.

London, Aug. 20. Herbert Brenon is still in Italy, where he has made an important connection with the gigantic Italian film trust and will produce for that organization.

Marie Doro has also been engaged by the trust to star for them in productions of large magnitude, directed by Brenon, and designed for exploitation throughout the world.

The London Independent Film Trading Co. has secured the right to these productions for the United Kingdom.

"Yankee Doodle" Moving.

"Yankee Doodle in Berlin" closes at Moss' Broadway Sunday night after eight weeks' run and opens at the Montauk, Brooklyn, Monday, for two weeks.

Following the Montauk date, "Yankee Doodle" will make a trip over the "subway" circuit.

WANTED Motion Picture Cameras

In A-1 condition. Suitable for new or field work; in excellent condition. Complete with tripod, case and accessories. Address FOX NEWS, 180 West 4th St., New York City.

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VARIETY

PLENTY OF WORK NOW FOUND BY ACTORS IN LOS ANGELES

Vincent Serrano Goes Out There to Make One Production. He Is Deluged With Other Offers. Same Experience Met With by Other Trained Players. Living Inexpensive. Even Extras Are Scarce. Colony Becoming Religious.

Los Angeles, Aug. 20. If some considerable part of a thousand actors and actresses who have been gorging the strike zone streets of theatrical Manhattan could be transported bodily to these picture making precincts the New York managers would find their forces crippled, whether they win or lose in the present conflict, for any worth-while player who comes here seeking employment gets more work than he can accept.

Vincent Serrano's case is but one of countless instances where the same situation is revealed in regard to the big-name mummer. Serrano came for one production and before he had finished this single picture found himself confronted with many attractive offers from sundry other producing concerns.

The section never was so prosperous for any one willing to pitch in and keep busy, and money was never so free for things that the producers want.

More than 15 new companies have taken up their headquarters here for the production of pictures within the past ten weeks, and every day or so finds some new inquiry from picture makers for facilities for getting busy.

The field just now is a bonanza for carpenters and skilled and unskilled artisans of all sorts.

Living is reasonably inexpensive, and, taken altogether, save for those who cannot live without the effluvia of the only Broadway, is a paradise.

The old days when picture extras here were so numerous that it was pitiable how many one could count, eager to get out and hack East—to some place where the supply of M. P. players did not so excessively blanket the demand, are no more, and with the increasing number of producers and the bigger demand for men and women in many other fields, it looks as though the surplus employ market here wouldn't return, at least not for a long while.

Peculiarly noticeable since the close of the war is the new social and semi-religious spirit prevailing almost all ranks of the California cinema workers. Christian Science has gained among the many colonies, and if some of the former decriers of the conduct of the many filmvilles dotting these

regions were to visit them now, they would surely be justified in shipping back here at least a carload of halos for everyday use, with the sizes adjusted nicely to the craniums of some of our biggest local film folk.

STUDIO FOR UNITED.

Los Angeles, Aug. 20. Los Angeles is to have another new studio for the accommodation of five prominent screen stars, according to Lee A. Ochs, vice-president of the United Theatres of America, Inc., who is here awaiting the arrival of J. A. Berst, president of United. New stars have been engaged by Berst and three luminaries in addition to Dustih Farnum and Florence Reed will soon be shooting here at the head of their several companies.

RIESENFELD'S MUSICAL SHOW.

Hugo Riesenfeld, director of the Rivoli and Rialto theatres, will be the composer of a new musical show Stewart and Morrison are to produce this fall.

Harry B. Smith supplied the book and lyrics. No title has been given the production.

LEW STONE IN PICTURES.

Los Angeles, Aug. 20. A bombshell exploded on the local Rialto when it leaked out that Lewis S. Stone was planning to quit the Majestic stock company to star in a Mickey Neilan production, "Bob Hampton of Placer."

Stone's Plans Depend on Strike.

Los Angeles, Aug. 20. Lewis S. Stone leaves the Majestic within a month. If the strike is settled by that time he will return to Broadway. Otherwise he will star in Marshall Neilan pictures.

Poli's New House in New Haven.

Los Angeles, Aug. 20. Arrangements for what promises to be the largest picture house in New England were completed this week by S. Z. Poli. It will be a new house in New Haven.

Ground will be broken next week. The cost is estimated at over \$1,000,000.

MISS BARA DIGNIFIED.

The facts concerning Theda Bara's salary and the reasons for her leaving the employ of Fox were learned this week. The last contract entered into by Miss Bara and the Fox people was signed May 26, 1919. By the terms of this contract Miss Bara was entitled to receive and did receive for the entire year, commencing May 26, 1917, and ending May 25, 1918, the sum of \$3,000 per week, and from that date on she received \$4,000 a week. In addition to this salary she received a percentage on the sales of pictures in which she appeared.

Miss Bara left Fox because she did not wish to appear any longer in "vamp" pictures. She wanted a say in the choice of stories and particularly as to titles. She is determined to make her future appearances in dignified plays with dignified names.

SCREEN ADVERTISING.

A determined attempt will be made next month by picture people, acting through the Screen Advertisers' Association, to fan into the minds of advertising men generally the value of appealing to the public purse through the screen. They will make this attempt at the convention of the Associated Advertising Clubs of the World in New Orleans Sept. 24-25.

The chief matter for discussion at this convention will be how advertising men can best help to reconcile capital and labor.

A picture illustrating this very idea is being prepared and those backing it, among whom is Harry Levey, president of the Screen Advertisers' Association, feel that it should convince the 17,000 "ad" men who will attend the convention that the picture, as a means of publicity, is something that cannot be overlooked.

TWO PICTURES BARRED.

The License Bureau, New York, sent out notice this week forbidding the showing of "The Solitary Sin" and "It May Be Your Daughter."

The License Bureau placed its official ban on the two pictures, following an examination. The letter forbidding the showing of the pictures contained the following statement signed by Deputy Commissioner James F. Geraghty: "The exhibition of any of the above-mentioned films will be considered summary cause for the revocation of the license of the theatre in which the exhibition takes place."

"The Solitary Sin" treats of a subject of a private nature. "It May Be Your Daughter" is a sex picture on the White Slave order.

JACK PICKFORD WITH GOLDWYN.

A contract was closed early this week for Jack Pickford to become a star under the Goldwyn banner. His contract is for a period of three years and under it he is to receive \$10,000 a picture.

HARRY GRIFFIN STRONG DIES.

Rochester, N. Y., Aug. 20. Henry Griffin Strong, son of the late Henry Alvah Strong, original partner of George Eastman and president of the Eastman Kodak Co., died in Los Angeles last Wednesday from acute nephritis, following an attack of influenza. He had been ill for some time. Upon completing a course at the University of Rochester, Mr. Strong studied for two years at the scientific school of Yale University and then entered the employ of the Eastman Kodak Company. In recent years, however, he had devoted himself to the automobile industry, being interested in a number of concerns.

His father, Henry Alvah Strong, died only two weeks ago.

QUINN COMES EAST.

Los Angeles, Aug. 20. J. A. Quinn is en route east again with a new chip on his shoulder. He says he is going to put his Theatrical and Picture Association across at all costs and claims he has the support of several United States Senators in his proposed lecture campaign in Washington. It is known that Quinn's Rialto, one of the finest photo places hereabouts, is on the market.

BLACKWELL OPENS NEW STUDIO.

Los Angeles, Aug. 20. Carlyle Blackwell has begun work on his first production, in which Gloria Hope has the female lead. Blackwell is filming in a new Hollywood studio built by John Jasper, formerly manager of Charlie Chaplin. The plant is built on unit lines and was financed by Hollywood capitalists. It is one of the best and biggest in this territory. Blackwell plans, however, to make only one picture before returning to the East, where he will produce his second, after which he says he will make Los Angeles his permanent picture home.

SEEK TO BAN FILM.

Los Angeles, Aug. 20. An effort is being made to ban the film "Injustice," a negro propaganda film with an all-darkey cast. The Philanthropy and Civic Clubs are prosecuting the campaign. The film was produced by Capt. Leslie T. Peacock, and is at Ray's Garden Theatre.

GETTING NIGHT EFFECTS.

R. William Neill, who is directing the forthcoming production of "The Bandbox," in which Doris Kenyon is starring, is going to avoid the criticism shot at many directors recently that their night scenes were taken in daylight and create no illusion. Neill has been causing no end of excitement by setting up powerful Klieg lights in Central Park and other outdoor locations near this city, and shooting his night scenes at night.

VARIETY

BRENDEL and BERT
IN THEIR OWN ACT
"Waiting for Her"



Pauline Saxon
SI
PERKINS'
KID

The Mark Bros. are
singing Jack Mills'
big hit,

"I Don't Want a Doctor, All I
Want is a Room at"

HOTEL JOYCE

31 W. 71st St., Central Park West, N. Y. C.

DAVE HARRIS

A Brand New Single

headed for the top of the
ladder and going strong
Writer of "Room 202"

Direction:

IRVING COOPER

HARRY W.

JOE

CONN and WHITING

VARIOUS FEATS
WITH THE FEET
SPECIAL SCENERY

Picked up some new moves while in
Russia with 329th Inf.
WARDROBE BY SUE TALMAGE
Direction, SAM BAERWITZ

JOHNNY
FRANCIS

and
**RENE
WILSON**

in
"A SURPRISE"
BOOKED SOLID
on
LOEW CIRCUIT

MANAGEMENT:
SAMUEL BAERWITZ

"CRUB"

Blough and Lockard

(IN BLACKFACE)

FEATURED COMEDIANS
WITH KELLY FIELD PLAYERS
Headlining Pantages Circuit

FRED DUPREZ



Starring in "Mr.
Manhattan" in
England.

New York Rep.:
SAM. BAERWITZ
1485 Broadway
London Rep.:
MURRAY & DAW
8, Leic. St., W.C. 2

MARIE

**CLARKE
and EARL
LA VERE'S**

FRIEND MAGGIE SEE:
Our new producer in his first ser-
mon, last Sunday, at Churchover
Junction, said: "Here something for
a rainy day." I think he would
have pleased the living congrega-
tion much better if he would have
said: "Have something for a dry
day."

But of course you know how it is
with me, Timmie!
N. Y. Play: "Zungle, Brumme."
Critic said: "Marie Clarke as 'The
Friend Maggie,' with Earl La Vere
who took his scorebook over his
top at St. Michael, is a hit. After
an absence of more than a year, the
rehearsal has lost none of its enter-
taining power."
Direction, FRANK EVANS
Held, Sydney and Vaseo

BRADLEE

MARTIN

AND

JESSIE

COURTNEY

PLAYING LOEW TIME

European engagements to follow.

MANAGEMENT:

Irving **COOPER Joe**

MERCEDES

727 IRVING PARK BLVD.
Telephone: Wellington 10323
CHICAGO, ILL.

Mlle. Lingarde

EUROPEAN POSEUSE
PLASTIQUE NOVELTY

Direction PETE MACK

STEVE JUHASZ

PRESENTS

Boila and Co.

IN A
DAINTY SONG AND
DANCE DIVERTISEMENT
Featuring TWNETTE the
American Dancing Girl
DIRECTION:
BEEHLER & JACOBS

THE FAYNES

Fuller Circuit, Australia

LILLIAN DE VERE

The Girl with a Voice

Direction, EARL & YATES

HOME

for a real vacation
with our two kiddies

JIM and MARIAN

HARKINS

Dir., NORMAN JEFFERIES

THE BROOKLYN SUBWAY
or the
HUDSON TUBES

which is

"THE

BETTER 'OLE'?"

COOK and OATMAN

Loew Circuit Direction—MARK LEVY

MODERN SUNDAY WARFARE

OR

"The Battle of \$17.86"

A "Pro Rata" Sunday is
All Work and No Play
While a "Benefit" is
All Work and No Pay.

TED HEALY

Moss Time Direction—MARK LEVY

OSWALD

Care of

Rawson

and **Clare**

Auburndale,

L. I.



LITTLE JERRY am I; you all know
me!
I am vanderville's "Mite of Mirth."

Three feet tall, I am classy and nifty
Though the size of a kid, have a voice
you can't beat.

Lots of ways there are to reach fame—
Entertaining is my middle name.

Justly featured wherever I play,
Everywhere from the Coast to Broad-
way.

Recognized artist, no stranger to fame.
Really, why ask? you all know my
name!

Yours truly, "Mite of Mirth," LITTLE
JERRY.

Ben Hassan

Presents Himself and the
Ben Hassan Troupe

IN A COMIC

WHIRLWIND SENSATION

W. V. M. A. Time

Direction—HELEN MURPHY

(INEZ)

(GEORGIA)

(ALICE)

PATTON, YANTIS and ROONEY

"THREE GIRLS FROM HARMONYLAND"

SUCCESSFULLY TOURING PANTAGES CIRCUIT

MABEL WHITMAN and DIXIE BOYS

BOOKED 25 WEEKS

WESTERN VAUDEVILLE

Direction, HARRY SPINGOLD

ED ALLEN and TAXIE

A LITTLE TOUCH OF HIGH LIFE—INTRODUCING

THE WORLD'S BEST

EDUCATED DOG

TAXIE

DIRECTION:
PETE MACK

HATTIE

The girl that gets a
million dollars
worth of cl

for a dime—at the Cretona this last half (August)
See it—a sensational novelty.

EDW. HILL

IS MY DADDY

BRUCE

P

UBERT CARLTON THE BLA

Booked over the entire Loew Circuit.

Personal Representative, Bob Baker.

Th

VARIETY

ACTS CONTEMPLATING PLAYING IN THE WEST

Get in Touch With

ERNIE YOUNG

(OF CHICAGO)

A New Agent for New Acts

SUITE 1211-1212-

1213 MASONIC TEMPLE, CHICAGO, ILL.

MY EXCLUSIVE EASTERN REPRESENTATIVE IS

RAY HODGDON

Theatre Building, New York City

BOOKING EXCLUSIVELY WITH

B. F. Keith Vaudeville Exchange
Orpheum Circuit, Western
Vaudeville Managers' Assn.
and Affiliations

IS LOTUS LEE?

VAUDEVILLE

THEATRICAL INTERESTS COMBINE TO COPE WITH EXPECTED STRIKE

Producing Managers Association Formulating Plan of Action Similar to Measures Employed by V. M. P. A. in Dealing with White Rats Strike. Bill Oviatt to Direct Managers Organization. Sunday Pay and Standard Contract Still at Issue.

Notwithstanding the holding of an informal conference between representatives of the Producing Managers' Assn. and Actors' Equity Assn. Monday afternoon, with another get-together meeting scheduled for Wednesday, the managers took steps this week to meet a general strike situation expected to obtain in New York, Chicago, Philadelphia and Boston, within the next few weeks, unless the present controversy is adjusted.

In preparing to meet a strike situation the managers are proceeding along the lines followed by the Vaudeville Managers' Protective Assn. preceding and during the White Rats strike in 1916.

On Wednesday, representatives of the Producing Managers' Assn., Vaudeville Managers' Protective Assn., Columbia Amusement Co. (burlesque interests) and the Nat'l Assn. of the Motion Picture Industry, embracing the four fields of theatricals, met and upon the formal resolution of Wm. A. Brady, formed an affiliation. If trouble should come, this affiliation will resolve itself into an offensive and defensive alliance.

Bill Oviatt was appointed as directing chief of the managerial interests Monday. Oviatt, whose position corresponds to that held by Pat Casey, in the V. M. P. A., will also co-operate in the building up of the newly formed Actors' Co-operative Assn.

The P. M. A. will also have the co-operation of advice of E. F. Albee, head of the Keith Exchanges. Mr. Albee attended a meeting of the P. M. A. held recently and is understood to have outlined several plans of procedure that will be followed by the managers if a strike develops.

A mass meeting of the A. E. A. was scheduled for the Hotel Astor Thursday afternoon at 3:30. This meeting was called for the purpose of acting on any concessions or propositions made by the P. M. A. at the conference Wednesday afternoon.

The points at issue according to Frank Gillmore involve two major differences. 1st, the payment for Sunday shows; 2nd, the issuance of U. M. P. A.-A. E. Standard contracts. Sam Harris stated Monday he was not in a position to say whether the trouble would be adjusted, but made it plain that the P. M. A. would never consent to do business with any organization with which Harry Mountford, James W. Fitzpatrick or Francis Wilson was connected. This would seem to complicate the situation to an extent that would absolutely prevent the managers and actors getting together, inasmuch as the A. E. A. in order to meet the condition outlined by Harris would be forced to quit the Associated Actors and Artists of America. This, Frank Gillmore positively declared Wednesday afternoon, the Actors' Equity would never consent to, as it would affect the A. E. A. affiliation with the American Federation of Labor.

Conciliatory efforts have also been made by Howard Kyle, head of the new Actors' Co-operative Assn., to effect an agreement between the warring elements. Kyle, while sponsoring the new organization, according to Frank Gillmore, has not tendered his resignation in the Actors' Equity and is still a member in good standing. Other well known actors who have been trying to bring about a set-

tlement are De Wolf Hopper, Donald Brian, Chas. Coburn and Brandon Tynan. All of the foregoing attended the Monday afternoon conference between the A. E. A. and the P. M. A. at the solicitation of the managers, according to an A. E. A. official.

John Drew and E. H. Sothern both sent communications to the Actors' Equity this week, pledging loyalty to the organization and commending the A. E. A. on its present stand against the strike.

Mr. Gillmore stated Wednesday afternoon the A. E. A. had made no plans to call out the members of any production now rehearsing or playing, and no usage orders would be issued at least until the conference slated for the present week had been held.

The managers' association seemed to be trying an extensive campaign of propaganda following the "Chu Chin Chow" affair, but the propaganda portion was so apparent it carried no weight. The managers also appeared to be in difficulty how to start the proposed Co-operative Actors' Association, stamping that proposal so clearly as a managerial move that little attention was given it.

On the other hand all members of the A. E. A. did not appear to be in accord with the moves of their society, but other than expressing a personal opinion on the matters, let it alone without thought of giving up their A. E. A. membership.

One manager with a production out stated he could see no objection to the Standard form of contract for universal usage among managers—that he had used them and considered the contracts to be fair enough for all the show business. Conditions, however, prevented the manager from making public this comment.

Following two solid hours of fiery speechmaking, including a violent 45-minute denunciation of the Producing Managers' Assn., Vaudeville Managers' Protective Assn. and the Keith interests and the entire managerial plan in general by James W. Fitzpatrick, at the mass meeting of the Associated Actors and Artists of America, in the Hotel Astor Friday afternoon, the organization finally got down to business and adopted a resolution "pledging themselves to confer upon their respective Councils the right to give authority to the International Board of Associated Actors and Artists of America, to formulate such plans and make such agreements with other organized labor bodies in the amusement world as will lead to co-operative action among all such bodies."

Stripped of its parliamentary phrasing the resolution means that the A. E. A.'s International Board has been empowered to go ahead and form an offensive alliance against the managers with the stage hands and musicians, without first submitting the matter to members of the organizations such as the Actors' Equity, Hebrew Actors, etc. (constituting the various units of the Four A's), providing of course that the L. A. T. S. E. and American Federation of Musicians are willing to enter into such an alliance.

Another resolution was adopted declaring that "the representatives and members of the several branches here represented do hereby pledge devotion, service and sacrifice to the cause of the actor and guarantee the loyalty of its

members to the American Federation of Labor" and "be it further resolved that we pledge ourselves to confer upon our respective Councils authority, to make and enforce such rules controlling and governing the action of individual members of the several branches to give 100 per cent. force and effect to the above resolution."

This resolution evidently is intended to keep members of the Actors' Equity in line should a strike situation develop.

The Grand Ball Room of the Astor held about 1200 actors when Francis Wilson, president of the Four A's, called the meeting to order shortly after 2 P. M. The gathering consisting almost wholly of the type of actors and actresses who play minor parts in legit productions with a sprinkling of White Rats. Frank Gillmore apparently sought to explain this when he stated that rehearsals had been hurriedly called by the managers for Friday afternoon to put a crimp in the attendance at the meeting.

Preceding Mr. Wilson's opening address telegrams were read from ex-Attorney Gen. Geo. H. Wickersham, Fred Lowenthal, former White Rats attorney in Chicago, and Milton Sills. Mr. Wickersham's message contained good wishes for the Four A's in their fight against the managers. Milton Sills' wire stated that certain reports spread alleging that the picture actors of California were against the Actors' Equity were untrue, and Lowenthal's telegram contained the announcement that the A. E. A. would hold a meeting at Hotel Morrison, Chicago, Sunday night.

Mr. Wilson sailed into the managers from the start. The chief bone of contention between the actors and managers, according to Wilson, is the question of managers paying for Sunday shows. Mr. Wilson also spoke of the P. M. A.'s refusal to arbitrate existing differences, but did not go deeply into the matter of contracts. "The managers are scared and they have resolved at all hazards to disrupt the Actors' organization," Mr. Wilson said, following a word of praise for the four A. E. A.'s who had obeyed orders and walked out of "Chu Chin Chow" when U. M. P. A.-A. E. standard contracts were not forthcoming from Comstock & Gest. Mention of the Shuberts and Morris Gest brought groans and hisses.

Elmer Frayne, New York State organizer of the American Federation of Labor, in a red hot speech pledged the support of the A. F. of L. in the event of trouble with the managers, adding that if the actors called a strike members of the A. F. of L. could be depended upon not to patronize the theatres. Toward the finish of his speech Frayne tempered his remarks, declaring that he hoped every means would be tried to secure the sought for arbitration, in order that a strike might be averted. Mr. Frayne, like Mr. Gillmore, Grant Stuart and all of the speakers, closed his remarks with a plea for loyalty.

Fitzpatrick's talk was mainly a tirade against the vaudeville interests, during the course of which he told the members of the A. E. A. that in the event of a strike they would have to prepare themselves to deal with gunmen, thugs, etc., whom Fitzpatrick insisted would be speedily brought in to the conflict by the P. M. A. Fitzpatrick seemed to take it for granted in his remarks that a strike of the A. E. A.'s was but a matter of days.

The actors must also beware of press propaganda, Fitzpatrick said, as he was sure the managers intended to do everything in their power to weaken the organization. The speaker was interrupted several times during his speech by cheers, receiving an ovation at the finish.

Frank Gillmore, Executive Secretary of the A. E. A., in commenting on the report that 60 members of the Actors' Equity had recently resigned, offered

to make an affidavit that only 15 resignations had been received by the A. E. A. in July and 12 in May and June. Six of the July resignations were from members of "Chu Chin Chow" cast.

Harry Mountford, preceding Bruce McRae, the final speaker, stepped forward with a confident grin when introduced and proceeded to enlighten the audience with a history of the drama from its earliest beginnings. The recital turned out to be a parable, in which the modern manager was characterized as a person who wanted to grab all of the box-office receipts and leave the actor little or nothing. After 15 minutes of the highbrow stuff Mountford warmed up to his subject and the rest of his remarks were practically a repetition of the sentiments expressed by Fitzpatrick.

Seated on the platform were Francis Wilson, Frank Sills, Jim Mason (White Rats), John Goe, Grant Stuart, Jefferson De Angelis, Chas. Stevenson, Bruce McRae, Frank Gillmore, Edwin Mordant, Wm. Fitzpatrick and representatives of the Hebrew Actors, Chorus Union, etc.

The Producing Managers' Association appointed an Emergency Committee at the meeting held at the Hotel Astor last Thursday afternoon, the duties of which were to wage war and means of coping with the P. M. A.-A. E. situation. The committee consists of Wm. A. Brady, Lee Shubert, John Gold, Henry W. Savage, Morris Gest, Geo. M. Coburn, Charles Arthur Hopkins and Arthur Hammerstein. The Emergency Committee will meet daily.

Following the meeting Sam H. Harris, president of the P. M. A., announced that Chas. Dillingham, Florence Ziegfeld, Jr., Abraham Levy, Geo. Tyler, Lyle D. Andrews, E. J. McGregor and Harrison Grey Fiske had joined the Producing Managers' Association during the week. Mr. and Mrs. Chas. D. Coburn, members of the P. M. A., announced their resignation from the Actors' Equity Association.

A resolution was unanimously adopted by the P. M. A. endorsing the stand taken by Comstock & Gest in refusing to accede to the contract demands of the A. E. A. in the "Chu Chin Chow" strike fizzle last week.

Chicago, Aug. 6. The newspapers were given to understand this was to be an epochal meeting which was to decide once and for all the great problems existing between the actor and the manager.

Talent was to be imported from New York, handbills which flooded the loop gave out, and Harry Mountford and Francis Wilson were the featured headliners Sunday night.

Neither one showed up. About 200 men and women of the legitimate stage appeared at the Morrison Hotel. Among them were Charles Cherry, Mercedes, Francine Larimore, Tom Wise, Freddie Bachman, William Courtenay, Grant Mitchell, Al Bruce, Claude Wade, Harry Stanley.

In the absence of Mountford and Wilson, the Fitzpatricks—John of the Chicago Federation of Labor and James W. of the A. A. A.—did the honors and most of the play. John, less acquainted than Jim with the issues under discussion, went big. Both Fitzpatricks launched a bitter psalm of hate against the managers. Jim quoting Francis "Hilton (correctly)" and John quoting nobody. They confined their hymns largely to vilification of the gentlemen compelled to give employment to actors, John saying that every manager was despicable, unscrupulous, unscrupulous and the born enemy of the actor, and Jim backing this up in a more eloquent and polished manner.

Dire happenings were hinted at by Jim, who hoped the big blowoff would come in less than three weeks. Jim

VAUDEVILLE

denied vehemently that either he or Mountford had anything to do with the A. E. A. Further he announced they would do nothing to help them in their fight. "It's your own fight," he said. "Go to it."

A murmur of disapproval greeted his statement that "David Belasco, Morris Gest, Jake and Lee Shubert are non-essentials of the theatre."

He referred to a former member of the A. E. A., charged with having gone over to the manager's camp, as a yellow traitor. Previously the same individual had been referred to in a similar manner by Edwin Mordant, of the A. E. A. Council, who acted as chairman of the meeting, without the name being mentioned.

A muttering had come up then.

"He means John Drew," a few actors whispered.

But apparently it was not John Drew.

"I'm going to give you this man's name," Jim Fitzpatrick yelled. "It's Howard Kyle."

Whereupon arose a hissing as of the old days of melodrama.

Mr. Fitzpatrick referred also to a certain female who shall not call her a woman," he said—who had revolted from the A. E. A. He referred to her expressed reasons—that since the affiliation of the A. E. A., this woman didn't care to be associated with the actor's organization.

"That same reason didn't prevent this woman from scabbing five-a-day for Marcus Loew," said Jim. "She hasn't been heard of for a long time and doesn't deserve to be."

This was Amelia Bingham, undoubtedly, although Mr. Fitzpatrick had the grace not to mention the name. Here too there was a slight demonstration by some friends of this actress.

Mr. Mordant and Jim Fitzpatrick both referred to several times to the matter of the "Chu Chin Chow" rehearsals, which had resulted in the alleged discharge by Mr. Gest of one man and three women who had insisted on attending the A. E. A. meeting that was held at the same hour of the same day a rehearsal had been called.

Mr. Fitzpatrick said that the discharge of these people should be made the keystone of a strike, if one is called; that no strike, if called, could be settled unless these people were reinstated.

Mordant, preceding the Fitzpatricks, sketched a history of the fight between the A. E. A. and the managers, declared the opposition of the managers was directed largely against Francis Wilson, the head of the A. E. A., he spoke for Mountford and Fitzpatrick, referring to them as loyal and earnest workers for the cause; crucified by the managers, and insisted there had been an affiliation with the American Federation of Labor, despite newspaper reports to the contrary.

He said the White Rats strike was not a failure, for it resulted in the adoption of the Actor's Equity contract.

Concerning this contract, the matter came up as to what would become of the contracts in event of a strike.

Jim Fitzpatrick allowed they should be thrown into a wastebasket until the strike was settled.

In his defense of Mountford and Fitzpatrick, Mr. Mordant took especial pains to announce that Mountford wasn't handling the finances of the Associated Actors and Artists of America, in his post of international executive secretary. This was greeted with applause.

Both Mordant and Jim Fitzpatrick warned the actors against joining the new organization of actors which they charged is fostered by the managers. Mordant said 160 members of the A. E. A. had resigned for the new organization. But he quoted Frank Gilmore's statement, that in three months—May, June and July—there had been

30 resignations and over 300 new members.

Grant Mitchell was asked to read a couple of resolutions of confidence in the executive council, adopted at the last meeting in New York.

The meeting lasted from 11:30 p. m., until nearly two o'clock a. m.

HOUSES OPENING

Palace, Manchester, N. Y., Aug. 25.

O. H. Bath, Me., Sept. 1.

The Colonial, New York, will open September 1. The house is at present undergoing slight renovations.

The Interstate Circuit houses in the Southwest will start opening at the end of next week, the first to start the season being Fort Worth and Dallas, which begin Aug. 17. Houston opens Aug. 24, San Antonio starts Aug. 31, and Little Rock Sept. 1. The New Empress, Tulsa, Okla., built for the W. V. M. A., will carry a five-act show booked from the Interstate, which, however, offers a seven-act bill. The Tulsa house will split with Muskogee, Okla. This will give the Interstate an extra week, the circuit now offering five and a half weeks.

Shea's, Toronto, and Royal, Victoria, Can., Aug. 11. The latter is a new addition to the Orpheum chain. It plays Friday and Saturday of each week only, the same bill playing Calgary the four previous days.

Temple, Rochester, and Palace, Chicago, Sept. 1.

The Keystone and William Penn, Philadelphia, reopen Aug. 25.

Keith's, Lowell, Mass., and Palace, Manchester, N. H., Aug. 25.

Poll's, Wilkes-Barre, Pa., alternating semi-weekly bills with Poll's Scranton, Pa., Sept. 1.

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NO WEEK END LOAFING.

All artists' representatives' doing business with the Keith Exchange must be represented on the booking floors Saturdays and Sundays hereafter as well as week days, according to a notice posted on the sixth floor bulletin board, Tuesday morning.

The notice is as follows:

"While certain employees in this office are excused from duty during the summer months, it does not excuse the men who have the responsibility of booking shows in the theatres, and therefore can not excuse representatives who have the privilege of doing business through this office from their duty in representing acts. All offices must be represented Saturdays and Sundays during the summer as well as the winter.

J. I. Murdock."

INCREASES FOR MUSICIANS.

Denver, Aug. 6.

Local vaudeville houses now must pay \$63 a week to the leader and \$42 a week for orchestra members. Picture shows charging less than 25 cents admission must pay \$80 and \$33. Those charging more than 25 cents, \$65 and \$30, and first class legitimate theatres \$47.25 and \$32.75. This represents an advance of from \$5 to \$13 a week for the musicians.

NEW ACTS.

Three Killarney Girls, singing. Mardo and Lorenz (man and woman). Raymond and Shram (two men), singing and piano.

Burns and Frabito will have a new act next season, "His Only Client."

Frank Conroy (Conroy and Lemaire-Conroy and Murphy), new comedy act.

Harvey and Corinne (man and woman) (Harry Weber).

Louise Gunning returning to vaudeville, assisted by a male violinist.

Janoff and Var Vars in a musical skit.

Larry Clifford and Mike Kelly, two ex-burlesquers.

"Miss Husband," two men, one woman (Arthur Lyons).

Cooke-Hayes Trio (two men, one woman), bicycle.

Millie Rialta and Co. (five people), electrical dancing.

Francis and De Mar (man and woman), two-act.

Bob Ferns and Al Litt, blackface. (Bernard Burke).

Lewis & Gordon will revive "The New Lead" next season.

Grank Goldie and Ada Ayres, two-act.

Willard and Hamilton (two men) in the act formerly done by Willard and Williamson.

Ed Brennan (formerly Elm City 4) and Jess Thorn (formerly Texas 4), two-act.

H. D. Zarrow, Chicago tab producer, will stage a series of girl acts next season. (Ray Leason.)

Scanlon, Denos Bros and Scanlon (four men, formerly of the Six Stylish Steppers), singing and dancing.

A new production with three sets featuring Frank Hale, Margaret Severin, Peggy Carter, two female and one male Chinese singers, and the Dixie Jazz Band. (Pat Casey.)

Millie Rosina Zotti, prima donna, and Jacques Pintel, piano virtuoso, in an operatic and concert duo for vaudeville.

Millie Zotti has just returned from a two years tour of Mexico and South America. Mr. Pintel has toured the Orpheum Circuit as a "single."

A new act featuring Frank Hale with the Misses Dixie O'Neill, Margaret Severin, Peggy Carter, Yoy Lin, Loy Ming and Eddie Cox, assisted by Edwards' Jazz Orchestra, has been produced. It is titled "Bagdad to Broadway" and carries three special sets. (Pat Casey.)

HENDERSON'S LEASED.

Henderson's, Coney Island, has been leased for 29 years to the United Cigar Stores Co. Possession passes Nov. 1, next, after which date, "Henderson's," a famous Coney Island landmark for years, including a restaurant and theatre in the building, will have passed away.

One report around the island this week stated the Cigar Stores Co., intended to demolish the present building and erect a large hotel on the site. The length of the lease discredited this report with the Islanders.

With Prohibition Henderson's business in the restaurant, the most profitable part of the establishment, fell off in volume and profit. When the business reached the gross of the former liquor days, the disparity in the profit without liquor fell so low that it could not offset the lean days of a Coney Island week, generally all of the days excepting the week-end and holidays.

Henderson's has made a fortune for its owners. Fred Henderson holds 50 per cent, Mrs. E. Hoagland, 25 per cent, and a Mr. Norwood, the other 25 per cent. It was a poor season when the combined theatre and restaurant did not net \$100,000, making the money in the summer months only. Henderson is interested in the Orpheum Circuit of vaudeville and makes his headquarters in San Francisco. Since his departure from the East some years ago, Carlton Hoagland has been in charge of the Coney Island place.

Henderson's theatre plays big time vaudeville, secured through the Keith agency. It competes with the Brighton (Beach) Theatre that is booked from the same office. The Henderson Theatre in winter has played pictures, but never gave that policy much attention. The present Henderson building occupies the same plot the original Henderson's started on. That was a wooden building such as lined the Bowery of the Island in those days. The present brick building went up about 12 years ago.

Last summer, with a cabaret revue in the restaurant and the menu prices increased accordingly, Henderson's is said to have had its most profitable season.

B. F. KEITH TAKES 81ST STREET.

The B. F. Keith interests acquired the 81st Street Theatre this week and will assume the management of that house on Sept. 1. A policy of vaudeville and pictures along similar lines as now will be carried out. The 81st Street is a modern theatre on upper Broadway. Since opening several years ago it has been controlled by interests who built it. The latter were unacquainted in theatricals.

CROSS AND JOSEPHINE DIVORCED.

Chicago, Aug. 6.
Wellington (Duke) Cross secured a divorce here yesterday from Lois Josephine alleging desertion. Service in the action was made by publication. Thomas J. Johnson represented Cross.

MARRIAGES.

Ann Orr to former State Senator Archibald McNeill, Jr., of Connecticut, in New York, August 2.
Billy Reeves (Skipper, Kennedy and Reeves) in Chicago, to Cossy Transfield (Transfield Sisters).
John Cromwell in Union Hill, N. J., Aug. 3, to Marie Goff. Both are in "At 245" at the Playhouse, New York.

FAN SAN
(THIS IS NOT A FACE POWDER)



J. GORDON BOSTOCK
Author-Director-Producer
1403 Broadway, New York City

I want to buy Plays, Musical Comedies, Sketches, Songs and Vaudeville Acts of all kinds.
Stars and clever people looking for a vaudeville vehicle, see me. I will finance and provide everything.
I personally book my acts on the big time through the office of my brother, CLAUDE W. BOSTOCK.

15 CENTS

#7 (Oct 10)

page 57

AUG 30 1919

VARIETY

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VOL. LVI, No. 1

NEW YORK CITY, FRIDAY, AUGUST 29, 1919

PRICE 15 CENTS

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PARAMOUNT PICTURES

Drama

Variety



MARGUERITE CLARK

PARAMOUNT-ARTCRAFT STAR

As she appears in her first new season production, "Widow by Proxy," released Sept. 28th.

VARIETY

ACTS CONTEMPLATING PLAYING IN THE WEST

Get in Touch With

ERNIE YOUNG

(OF CHICAGO)

Have You Any Open Time? Write, Wire or Phone

SUITE 1211-1212-

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MY EXCLUSIVE EASTERN REPRESENTATIVE IS

RAY HODGDON

Palace Theatre Building, New York City

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and Affiliations

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NEW YORK CITY, AUGUST 29, 1919

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22, 1905, at the Post Office at New York,
N. Y., under the Act of March 3, 1879.

STRIKE FACTIONS DEADLOCKED AT END OF STRIFE'S THIRD WEEK

**Samuel Gompers' Assertion of Actors' Union Support Places
Managers Against Stone Wall. Managers Had Depended
Upon Gompers: Court Proceedings and More Closed
Theatres Since Last Issue of Variety. 26 Attrac-
tions Stopped in New York; 8 in Chicago.
Actors' Fidelity League Organized, With
Over 1,900 Members in Short Time.**

Wednesday night, the end of the third week of the strike of the Equity Actors' Association against the Producing Managers' Association, saw the two factions completely deadlocked.

The full support of the American Federation of Labor, assured the A. E. A. Tuesday afternoon at the Lexington Theatre by Samuel Gompers, placed the managers squarely before a stone wall, as far as any adjustment of the strike with the A. E. A. could be made by them, in view of the managers' repeated assertions that they would not countenance a compromise of any kind with the actors that called for the least recognition of the A. E. A. It was then (Wednesday) expected the managers would attempt to open their theatres with non-union players, stage hands and musicians, thereby inviting a country wide struggle with the A. E. of L.

Court proceedings and more closed theatres marked the week since the last issue of VARIETY (weekly). Proceedings legally have been heard in New York and Chicago. The hearing in New York was on Monday before Justice Hendrich in the Supreme Court when an oral opinion was rendered very favorable to the managers. An agreed upon order between counsel was entered Wednesday. It prevented picketing and the A. E. A. from interfering with contracted actors or theatres. The injunction is a temporary one.

In Chicago the injunction proceedings started there came to New York Wednesday for the Master before whom they have been heard to obtain the testimony of managers in this city. Up to Wednesday there had been 26 attractions stopped in New York. Twenty were prevented from continuing through walk outs of actors or stage hands and musicians. Six could not open as announced through the strike. In Chicago eight attractions

were out, with no \$2 house open Wednesday night. The strike situation in tabulated form will be found in any of the VARIETY Bulletins, published daily, which are reprinted in this issue of weekly VARIETY.

During the week the Actors' Fidelity League came to life. It claimed 1,900 members up to Tuesday night. The presidency of the A. E. L. was voted George M. Cohan by acclamation. Mr. Cohan replied he would accept it and come before the League as an actor only, when his resignation as a member of the managers' association had been acted upon. The A. E. L. is admittedly an affiliation of the managers' association. It refused a tender of \$100,000 from Mr. Cohan for financial support in the belief it could be maintained by membership dues. The League held nightly meetings at the Hotel Biltmore following its birth. These meetings were presided over by Louis Mann who promoted the organization. It appears to succeed the society of independent actors E. H. Sothern unsuccessfully sponsored.

The prolonged struggle has commenced to weary the managers, actors and others interested in it. In Wednesday's Bulletin is a proposal made by Tom Wise through Walter Jones in Chicago that the strike be ended by a "gentleman's agreement." Messrs. Jones and Wise are members of the A. E. A. Council.

The detail of the strike day by day will be found in the Bulletins.

CIRO'S, DE FRECE'S AND EXCLUSIVE

London, Aug. 27.
Walter De Frece has acquired Ciro's, London most exclusive Bohemian club, which he will shortly reopen.
The general public will not be welcomed.

COSTUMES—GOWNS—DRESSES
Designed and Made Up at Reasonable Prices
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CHICAGO TICKET DEAL.

Chicago, Aug. 27.
Despite the death struggle of theatricals, a record deal is reported put over this week between the Klaw & Erlanger theatres and Mrs. Florence Couthoi, "queen of the ticket scalpers," for seats to the Blackstone, Powers, Colonial and Illinois theatres.

After weeks of negotiation this string, contracted with Mrs. Couthoi, it is said, to give her the absolute option through the season on all seats up to and including the tenth row on the main floors for any and all attractions. This means that she need not take more than she wants at any time, but can take all stipulated whenever she wants. She cannot return what she has already taken.

The deal places all other scalpers at Mrs. Couthoi's mercy for these houses, and they have to get their tickets through her.

Smaller deals of similar nature have been consummated by Mrs. Couthoi with Comstock & Gest at the La Salle and A. H. Woods at the Woods. At the latter she has only three rows instead of ten.

K. & E. houses followed the precedent of the Shuberts in their transaction. The Shuberts have had the same deal, according to report, with Mrs. Couthoi for two years.

MOONLIGHT JAZZ BATHING.

Paris, Aug. 27.
The latest innovation of smart cosmopolitan society at Deauville and Trouville is jazzing on the sand in bathing costumes. Parties were seen the other night sporting in the sea, accompanied by the strains of a private jazz band. Miss Denise Crowley, with Cyril Crowley and his wife, are honored with the idea of the moonlight dance on the seashore.

"It's so funny to be fox-trotting when a big wave comes and bowls you over," admitted Denise to a newspaper man on the spot.

NAME POST FOR DREW.

The men of the theatrical, newspapers, publicity, pictures and allied interests, who served in either the army, navy or marines, have formed a post of the American Legion, named in honor of S. Ranken Drew, son of the late Sidney Drew, who was a lieutenant of aviation and was the first American actor killed in the war.

The last meeting of the post was held noon Wednesday at Keen's. The temporary officers are Post Commander, Lieut. Commander Wells Hawks, U. S. N. R. F.; Vice Post Commander, W. H. Roddy; Post Adjutant, Ralph Navarro; Finance Officer, L. B. O'Shaughnessy; Historian, W. G. Newman.

On the membership committee are J. J. Klopstein, J. H. Adkins, Howard Green, and A. P. Waxman.

ACTS HOLDING OUT.

From reports about this week vaudeville acts have not displayed any mad desire to accept immediate engagements. Several voiced the opinion the actors' strike that brought in the stage hands and musicians might be extended to vaudeville by the stage hands and they did not care to be thus involved.

(A statement in the VARIETY Daily Bulletin of Aug. 23 made by Charles C. Shay (stage hands) made the attitude of his union in the matter of all theatricals quite plain. Mr. Shay said vaudeville would not be bothered if not interfering in the legit strike.)

SNEAKING OUT SOME SHOWS.

There are a few shows on tour under the management of a couple of the members of the Producing Managers' Association.

Just where they are playing and the names of the attractions are being held in the dark. Players and crews are evidently satisfied to go along as far as they can until such time as there is interference from the labor bodies.

Read the Bulletins

Readers of Variety are requested to look over the reproductions of Variety Daily Bulletins in this issue. They are of dates, Aug. 21, 22, 23, 25, 26 and 27.

Many of the items in the Bulletins are of such a character that they ordinarily would be found in the general news columns of the weekly issue of Variety. They have not, however, been repeated. Those who are not interested in the technical news of the progress of the strike, such as the Bulletins mostly carry, may quickly detect the general news items in them by their heads.

The reproduction of the Bulletins is for the information of the professional readers outside New York City.

The Bulletins in this issue are on pages 17 to 40.

CABLES

LONDON SEASON BEGINS LONG BEFORE BANK HOLIDAY NOW

General Review of Season Just Finished Shows Strangely Varied List of Failures and Successes. Good Autumn Looked For by Wise West Enders. Shows That Are Closing. New Ones to Come.

London, Aug. 4.

Time was when August Bank Holiday meant the restarting of the British theatrical machine, for on that day most of the provincial tours started and the big houses, swept, garnered, newly painted, reopened either with new shows or with the continuation of a successful run. But all that seems over now, and for once we cannot blame the "War" for long before that fateful August Bank Holiday in 1914, the seasons were changing—they ran into each other and the theory that the summer-time spell disaster for all but the "busher" and the Pierrot troupe had been ruthlessly exploded.

The last six or nine months have been strange ones. The small manager with his blatantly patriotic "war drama," re-clad his puppets, re-did his shows and having altered a line here and there, made the exciting periods of his attraction fit in with the times, the love-child, the unmarried mother, the petticoat of the British girl married to an alien enemy (said enemy being always the villain) took the place of "khaki." Naval shows made their appearance on the boards of West End houses, and one or two of them remained.

"The Freedom of the Seas," not a very sensational success however, "In the Night Watches," a remarkably powerful French Naval play with a touch of the "problem" about it, followed "The Better Ole" at the Oxford. "The Look of the Navy" produced a year ago at the Queen's and which is still going strong at the New.

Among the greatest failures was "Jolly Jack Tar," which failed to attract anybody after the first night at Prince's. Spy play cried hard to get a footing in the Female Hum at the Lyceum, Melville drama in Irving's old home, is unlike anything else under the sun. The Bros. Melville take liberties which would mean the lethal chamber for any other West End manager, but "House Full" boards are ever the rule whenever one of their "thrillers" holds the stage. "The Hidden Hand," boosted by politicians and helped by film and story, struggled unsensationally at the Strand, and there were others, some good, some bad, but the production of "The Black Feather" at the Scala sounded the death knell, for a time at least, of the "spy drama" with all its improbabilities and ultra-patriotic cant.

Looking ahead, the autumn shows every prospect of prosperity, and unless we have a real good social upheaval of some sort, all will be well. Even if the worst does happen, it is extremely doubtful whether it will affect the theatres or entertainers world very badly. London is London, and in the provinces business is never better than during a strike and with the trouble generally patched up before the pinch is felt acutely. "The Boy" finishes at the Adelphi, Aug. 9, having, by then, registered a nice little run of 800 performances. "Going Up" at the Gaiety, comes off Aug. 16, and will be followed by "The Telephone Box." "The Maid of the Mountains" will continue to break records at Daly's (and also in the provinces). "Chu Chow" that remarkable Arabian Nights entertain-

ment with its daringly dressed or undressed "crowd" will go on, apparently indefinitely, playing to capacity at His Majesty's, and Oscar Asche is the moving spirit in the production of "Eastward Ho!" at the Alhambra, and even a revival of "Kismet," the parent of the Arabian Nights shows, is rumored. "Uncle Sam," having beaten the critics, continues to woo prosperity and ladle out propaganda at the Haymarket; our friends Potash and Perlmutter (as portrayed by Yorke and Leonard) will still dabble profitably in the "movie" business with "Business before Pleasure" at the Prince's.

"Eyes of Youth" enters into its last week to-day at St. James's. Later on, Lady Forbes-Robertson will re-appear in a new play, but at another theatre. Robert Lorraine will continue with "Cyrano de Bergerac," a performance which has been a blessing to burlesquers, and which originated the trouble between C. B. Cochran and the Actors' Association. He will, however, very shortly have to leave the Duke of York's and find another home. At the Winter Garden, once beloved as the "Old Mo," and later as the Middlesex Music Hall, "Kissing Time" goes merrily. "A Temporary Gentleman" gibes without offense at the man who rose from the ranks and delights crowded houses at the Oxford. "His Little Widow" prosper at the Garrick. Delysia appears as "Cleopatra," at the Pavilion, in "As You Were"; trimmed in Scarlet" occupies the Globe, but is milder than the title suggests.

"Tilly of Bloomsbury" at the Apollo, "Three Wise Fools" at the Comedy, "Our Mr. Hepplethwaite" at the Criterion, the Lyceum with a series of light opera revivals by the Carl Rosa Company. At the conclusion of this season the company will migrate to Prince's. Opera will hold the boards of Drury Lane until the time comes for the Oxford spectacular drama, "The Lost Leader." A peculiar political fantasy has caught on at the Court, and "The Cinderella Man" provides food for the Owen Nares worshippers at the Queen's. That peculiar hygienic production now described as a farce, "The Very Idea," satisfies audiences at St. Martins, and the controversy its arrival caused is worth much money paid on the boardings.

Revue is losing much of its popularity, although it is still used to camouflage indifferent music-hall programs and no one will be particularly broken-hearted when the season is over for its final obsequies. Revue has long been an excuse for the production of mediocre plotless musical comedy, and very few of them have lived long enough to become generally known. Exceptions of course are "As You Were" with Delysia at the Pavilion, "Buzz-Buzz" at the Vaudeville, and "Laughing Eyes" at the Strand. Revue is still the outstanding feature of the Hippodrome program where "Joy Mells" plays to "early door" capacity, but the Palace, originally built for opera, has come into its own with "Monsieur Beaucaire."

Two of the most remarkable things about the last month's theatrical history have been the wonderful success

CHARLOT COMING OVER.

London, Aug. 27.

It is reported here Andre Charlott is on the water, bound for New York. On the same boat are Jack Buchanan and Phyllis Monkman, who will be placed by him in an American revue, through an arrangement made, it is said, with Charles B. Maddock, prior to their sailing.

Mr. Charlott is a stage producer of prominence over here. He was on your side about eight months ago.

CAFE CONCERT TRIES OPERA.

Paris, Aug. 27.

A. Bernard, owner of the Casino de Montmartre, will give a season of classical operetta at this little café chantant, commencing this week, for which purpose the hall will be rechristened the Nouveau Lyrique.

STAGGERING FIGURE TO COCHRAN.

London, Aug. 27.

Charles B. Cochran recently cables Maurice and Ida Adams asking what salary they wanted to dance in a show and also a restaurant.

Their reply said they would consider \$2,500 weekly. An answer was sent back signed by his secretary to the effect Cochran had passed away suddenly.

IDEAL BUYS NEPTUNE.

London, Aug. 27.

The Ideal Co. has bought the Neptune Film Co.'s studios at Elstree. Ruffells is retiring from Ideal, the business having been purchased by the general manager, Newman.

Vitaphone had been in the market for the concern.

COMEDIE FRANCAISE IN BELGIUM

Paris, Aug. 27.

The Theatre du Parc, Brussels, is to have the privilege of the performances of the famous French troupe, which will appear periodically in the Belgian capital. The Galerie Saint-Hubert theatres formerly received the official visits of the Comedie Francaise.

STOLL'S KENSINGTON.

London, Aug. 27.

Sir Oswald Stoll has secured a new music hall site in Kensington. This addition to the Stoll string will not be built until next year.

Frank Wirth Returning.

London, Aug. 27.

Frank Wirth, of the famous circus family, is now en route for America by way of Marseilles, and was due to sail from that port on the Roma Aug. 19.

Before leaving London Wirth arranged for 30 weeks booking here in the halls for his daughter, opening for three weeks at the Coliseum at Christmas.

Garden of Allah for Drury Lane.

London, Aug. 27.

Negotiations are being actively conducted for the production at Drury Lane after the regular pantomime season of Hichens' "The Garden of Allah."

The piece was never done in London. An offer has been made to Robert Lorraine to play the leading male role.

Ballet Does Open at Empire.

London, Aug. 27.

VARIETY's cable of several weeks ago stating the Russian Ballet would open at the Empire Sept. 15 was indignantly denied at the time.

Sir Alfred Butt announced Sunday "The Lilac Domino" will close Sept. 13 and the ballet open Sept. 15.

Errol Producing at Gaiety.

London, Aug. 27.

A deal is on which will keep Leon Errol in London indefinitely. This depends, however, upon arrangements for him to produce future Gaiety productions.

IN PARIS.

By E. G. Kendrew.

Paris, Aug. 14.

The First Division Circus of the A. E. F. was in Cologne early in August, and played on the Amsterdamstrasse football lot. It is a most creditable entertainment, and manager Captain F. C. Rans expects to visit Bonn, Duren and other spots of the allies' occupation. It contains about twenty acts, besides a real Barnum's side show of freaks.

"The Land We Love" was the title voted by the doughboys at the clubhouse of the Knights of Columbus, 27 Boulevard Malesherbes, Paris, for the official films made by the Department of the Interior in Washington to illustrate the Elizabeth Marbury lectures on Back-to-the-Land. Some in the public suggested "Everybody's Land," while about 10 per cent favored "A Home for Every Soldier." The title therefore has been chosen by the soldiers in France themselves, and not by the officials at Washington.

PARIS THEATRES.—Carmosine and repertoire (Odeon), repertoire at Opera, Comique, Comedie Francaise. Mariée du Regiment (Ambigu), Marriage Parisien (Varietes), Chichi (Theatre de Paris), La Prestente (Gymnase), Choquette et son As (Renaissance), Chambre à Part (Antoine), Phi-Phi (Bouffes), Ecole des Satyres (Edouard VII), Bonheur de ma Femme (Gymnase), La Madelon (Dejazet), Verdun (Arts), Sept Baisers Capitaux (Imperial), le Systeme du Dr. Goudron, etc. (Grand Guignol), Demi Vierges (Porte St-Martin), Mariage à la Casbah (Mayol), Niche d'Amour (Bouffes du Nord), Revues at Casino de Paris, Folies Bergere, Olympia, Ambassadeurs, Cigale, Varietes at Alhambra, Nouveau Cirque, Alcazar, Marivaux.

HARWOOD LEASES AMBASSADORS.

London, Aug. 27.

H. M. Harwood, dramatist, who is also a shareholder in the Royalty Theatre, has bought the lease of the Ambassadors for £10,000, taking possession at the conclusion of the three months term held by Lee White and Clay Smith, who are paying £250 per week for their twelve weeks' renewal. The previous rental was £237.

"LOVE MARKET" RISQUE.

Paris, Aug. 27.

The new operetta produced Aug. 23 and called "The Love Market" is reported as quite risqué.

Leo Pouvet's music is ordinary. A fair run is anticipated for the piece.

BRITISH RAW FILM SHORT.

London, Aug. 27.

British film production is now severely hampered through the lack of negative film stock. The reason for the shortage is a reported strike of American dock workers. The Eastman company is doing its best in an effort to cope with the shortage, their special plant at Harrow working to full capacity.

"WILL WIDOW" AT LYCEUM.

London, Aug. 27.

The Lyceum is due for a new attraction about mid-September. The show is called "The Will Widow," the work of Arthur Shirley.

AT THE ALHAMBRA.

Paris, Aug. 27.

Arturo Bernardi, Nathano Brether Will Bland Co. and Les Deris open at the Alhambra Aug. 29.

The Three Merrills and Three J. Builders remain there for another weeks.

Leon Rogee ends his engagement the Alhambra tomorrow.

VAUDEVILLE

LOEW BUYS 45th STREET CORNER FOR OFFICE BLDG. AND THEATRE

Pays \$2,200,000 For Site. 23-Story Office Building Going Up, With Theatre Seating 3,000. Title Passing in 30 Days. 120 Feet Frontage on Broadway. Claimed To Be World's Best Corner.

Marcus Loew has purchased, for \$2,200,000 the northeast corner of Broadway and 45th street, claimed by many to be the busiest corner in the world, although statistically four great corners rank it.

Mr. Loew intends erecting a 23-story office building on the site, with a theatre in the interior seating 3,000. Thos. W. Lamb is now drawing the plans. Title will pass in 30 days, when all tenants will receive 90 days' notice to vacate. The notice to vacate is a condition of the leases.

The plot has 120 feet frontage on Broadway, starting at the corner; 151 feet on 45th street and 122 feet on 46th street. Old buildings now occupy the ground.

The plot known as the Hibben property has been negotiated for by several parties since the recent death of the owner. Some years ago the highest offer made was \$1,750,000, with \$2,250,000 then asked. The property increased in value with the advancement of Times square. Thos. B. Hibben was said to have paid originally \$600,000 for it, afterwards securing a first mortgage for \$1,000,000.

Vanuxem has been a tenant, just above the street floor, for about 12 years. The oldest tenant is the Bartholdi Hotel, a theatrical landmark of the square.

The 45th street corner is the converging point of Broadway and Seventh avenue. Three street car lines pass the corner, Broadway, Seventh avenue and Broadway and 42nd street. Diagonally opposite is the Hotel Astor, immediately opposite is the New York Theatre building, and across the street is the Astor Theatre.

VAUDEVILLE PRICES UP.

Beginning Labor Day cut rate vaudeville will be a thing of the past in so far as the Royal and Alhambra, two of the Keith houses, are concerned.

The Royal will go back to \$1 top for evenings and Saturday and Holiday matinees and the Alhambra to \$1.50.

This scale hasn't been in vogue since the days of Percy Williams and is regarded as the forerunner of a general tilt in prices all along the vaudeville line.

Managers explain the necessity of the new policy by pointing out the excessive tax levied on amusements and the increased cost of labor and other items of operation.

"CHECKING UP" AT CAMPBELL'S.

A vaudeville agent, somewhat notorious for a long list of acts and few bookings, was showing the list to a booking man the other morning.

As the booklet ran over the list, another agent standing by often remarked, "Dead."

After the soliciting agent had called off the names of four or five artists who had died and heard the word repeated each time, he observed:

"Guess my office is growing careless. I'll have to check up this list at Campbell's."

LUCILLE CAVANAGH MARRIED.

San Francisco, Aug. 27. It was not until the arrival here of Mr. and Mrs. Walter Leimert that it

became known they were married at St. Patrick's Cathedral, New York, Aug. 16.

The bride is Lucille Cavanagh recently in vaudeville. She may return to the stage around January.

Mr. Leimert is a real estate agent, about 50 years of age, and had been accepted as a confirmed bachelor. He first met his wife when the Cavanagh vaudeville act appeared at the local Orpheum in May. Following her to New York, Leimert waited until the turn closed its season, with the marriage following.

RUSH IN BOOKINGS.

With nearly all of vaudeville opening next week for the regular season, there was a rush of big time bookings this week.

Many acts received routes for the season. The return of Eddie Darling last week hastened the booking which had been held back by his absence abroad. The Keith, New York, houses will all be open Monday, next.

Henry Clive Is Now O'Harra.

Paris, Aug. 27. Sid Chaplin has arrived here with O'Harra, formerly known as Henry Olive.

Chevalier in Casino Revue.

Paris, Aug. 27. Maurice Chevalier has opened in the revue at the Casino. He is doing Anglo-American business successfully.

BOMB SENT TO ARTIST.

Chicago, Aug. 27. The Post Office Department has uncovered a deadly bomb sent through the mails seven months ago addressed to Paul Fetching, of the Musical Gardens act, in care of the Beecher & Jacobs Agency. The package was held by the agency for months and then returned to the dead letter office. No return address was on the package and Fetching could not be located.

The Government authorities on opening the package discovered it contained an alarm clock mechanism, a three-inch tube of dynamite, a small box of white powder and two bottles of acid. It was evidently not a plot against Fetching, for the bomb could not be set off without a small wire attachment to the clock. Instructions how to complete the bomb and to set it for explosion were contained in the package.

Fetching is a German citizen and has not been seen or heard of since November last.

A. E. F. PLAYING RECORD.

The return of Vardon and Perry from the other side brings a claim by the boys that they hold the playing record of the A. E. F. They were over there for 10 months, playing 397 shows in 208 days.

DEMPSEY OPENING 'LIGHT.'

The Jack Dempsey show opened to very light business at the Opera House in Detroit Monday.

SAILINGS.

London Aug. 27. Sailing from here via the Canadian Pacific Line for Montreal on the Sicilian Aug. 22 are Stella Hoban, Herbert Ward (and wife), of the H. Robert Law Studios.

Florence Walton with a Jazz Band.

A jazz band will aid Florence Walton on the vaudeville stage when she debuts alone under the direction of M. S. Bentham.

It formerly was Maurice and Walton, a "society" dancing team for several years.

BAND TRAVELING IN STYLE.

San Francisco, Aug. 27.

Arthur Hickman, writer of several song hits and assistant manager of the St. Francis Hotel, San Francisco, and musical director of the St. Francis Orchestra, left Frisco Aug. 26 for New York City, accompanied by his orchestra. Hickman and his orchestra are going to New York for the purpose of making records for the Columbia Phonograph Co.

A special Pullman, with their piano installed, was furnished by the company, which is paying the expenses for the trip. That amount to about \$2,600. According report the orchestra is to receive \$15,000 for the record making.

Arrangements have been made for the orchestra to appear in the Cascades room on the Biltmore roof beginning Sept. 1 for two weeks, where they will be billed as "Hickman's Hotel St. Francis Orchestra, San Francisco."

The personnel of the orchestra is Ben Black, banjoist and professional manager for Sherman Clay & Co., Steve Douglas, Frank Ellis, Balli Spiller, Vic King, Clyde Dore, Burr Ralton, Fred Kaufman and V. Altes Rosenner. Art Hickman, director.

A 50-piece band furnished by the Musicians' Union escorted the boys to the train and pictures were taken of their departure.

\$2,500 FOR APPEARING.

\$2,500 is the salary Harry Houdini is receiving this week for making personal appearances with his latest Famous Players-Lasky feature film at the Broadway Theatre. Mr. Houdini is the star of the picture. The amount is reported to be Houdini's weekly salary in pictures, besides which he secures an interest in the production. When called upon to give his physics self to the Broadway's stage, during the week's run of the feature, Houdini asked the producers to continue his weekly wage.

Before leaving for Europe Nov. 1, Houdini will make another F. P. L. feature. He will remain abroad five months and may make the foreign visit longer if accepting a proffered South African engagement. Upon his return Houdini will return to picture making with the Famous.

EAGLE HUT A CLUB.

London, Aug. 27.

There is a movement on foot to make the site of the present Eagle Hut, the headquarters of the American military in London, a permanent club for all military and naval people whether officers or privates. The Eagle Hut is located on the Strand just back of the Gaiety. The other is headed by some of England's most distinguished people, including Admiral of the Fleet Earl Beatty and Field Marshal Earl Haig.

It is proposed to remove the stigma of charity from the undertaking by including in the proposed structure, picture auditorium which shall be open to the public, the income from which will go toward maintaining the establishment, which shall be more or less self-supporting by charging cost price for lodgings and meals, as for instance a shilling for a luncheon, and for pence (8 cents) for a bed. One of America's big financiers, who is in the Y. M. C. A. movement, left America recently and hopes to interest his own people in the movement.

The idea was suggested by Derwent Hall Caine, who wrote to a number of influential people here proposing the scheme. It has been unanimously endorsed in the highest quarters.

"CAROLINA SUNSHINE"

Pub. by Harry Van Tilburg. 222 West 40th Street, New York, C.



LARRY COMER

Doing nicely with his "SINGLE." Wishes to express appreciation and gratitude to his friends for the co-operation and good wishes. Week Sept. 1—Keith's, Toledo, O.; week Sept. 8—Hippodrome, Youngstown, O. Direction, ROSE & CURTIS.

VAUDEVILLE

LOS ANGELES HOUSES TIED UP BY TRANSPORTATION STRIKE

Hundreds of Professionals Left There Without Means of Travel. Theatre Managers Use Autos. Pantages Theatre Brings Acts From San Francisco By Motor.

Los Angeles, Aug. 27. The theatrical business here has been seriously affected by the strike of men working on the steam railroads. This strike was called because of sympathy with the electric railroad workers who were already out on strike. As a result, several hundred actors and actresses are left stranded here. By means of an automobile system theatre managers have averted any serious interruption of business.

Using motor transports, Carl Walker, manager of the local Pantages (vaudeville), brought enough acts from San Francisco to make up a bill. He had to alter his program radically.

There were likewise changes of program at San Diego and Long Beach made necessary by the extraordinary conditions.

Nat Holt, manager of the Hippodrome, used like means to meet the situation and get a show going.

"Tea for Three" during the last two weeks at the Mason was due in Chicago Sunday. It will now be detained until Nov. 2. In the meantime it will play one night stands through the West, reaching its destination by using a flivver corps.

COLUMBIA PHONOGRAPH STRIKE.

Bridgeport, Conn., Aug. 27. The strike in the Columbia Phonograph Co. plant here, employing 10,000 men, reached a crisis the other day when the company gave its ultimatum to the strikers—that they return to work by a certain date or the plant would permanently close.

The men did not return by the date set, but a few days afterward sent word that an adjustment might be reached. The company is reported to have informed the strikers the plant is finally closed and that the Columbia company will remove it to another city.

Just what the outcome will be is unknown. The Columbia Co. refuses to discuss it. It seems to be the opinion that if the Columbia company carries out its threat, it will put it greatly backwards in producing disc records.

The strike concerns music publishers as the Columbia Co. uses a large number of their published songs for the records. The Columbia has been doing a terrific business of late, and the loss to the publishers through royalty on the records sold would reach a tremendous amount, if the local plant remains closed.

SHEDDY LOSES GORDON HOUSES.

Commencing Sept. 8, the Scollay Square and the Scollay, Boston, will be operated by the Gordon interests, and playing vaudeville booked heretofore through the Shеды agency, will leave Shеды and book through the Keith Exchange. The defection of the two Gordon theatres leave Shеды with 4 weeks of bookings.

At one time Shеды booked all of the Gordon circuit. "Doc" Breed, general manager of the Gordon Circuit, arranged the new Keith booking connection, and will supervise the bookings, with headquarters in the Keith Exchange (Family Dept.).

CARELL GRABS EMPRESS.

Chicago, Aug. 27. C. L. Carell assumed the management of the Empress this week, mak-

ing about 18 weeks on this independent circuit. The Empress disconnected with the W. V. M. A. because it is in a cheap neighborhood which will not support any but low priced amusement.

It will have almost direct opposition in the National, which switches from third wheel burlesque to girl tabs, produced by Clamage & Irons and Webster vaudeville, three acts, full week.

CENSORS' DON'TS.

Detroit, Aug. 27. Dr. C. B. Lundy, head of the Recreation Commission, the official amusement censors, has issued the following don'ts for actors and theatres:

Don't change your act without permission from the manager of the theatre.

Don't use language that will hurt the feelings of the audience, pertaining to religion, etc.

Don't address any remarks to persons in the audience (use a plant).

Don't try to embarrass any person in the audience.

Don't come on the stage with bare legs if you have an act with bare knees, except juveniles or when wearing Scotch regulation costume—see manager of the theatre.

Don't have a spotlight thrown on a bald head.

Don't use immoral talk or words.

Don't use suggestive action.

Don't come down into the aisle unless properly dressed—three-quarter dress, evening dress or street dress, etc.

Don't lose your head if anything happens in the theatre. Step right on with your act as your indifference may prevent a panic.

Don't sing any suggestive songs or parts.

HOUSES OPENING.

Lyceum, Canton, booked by William Delaney, opens Sept. 1.

B. F. Keith's new house in Syracuse, N. Y., Oct. 6.

Foli's Wilkes-Barre, splitting semi-weekly with Foli's Scranton, opens Sept. 1.

Waldorf, Lynn, Mass.; Franklin Park, Dorchester, Mass.; Codman Square, Dorchester, Mass., Sept. 1.

COOK'S OPERA.

London, Aug. 27. Will Marion Cook has arranged to produce a new opera here. Cook came over with a colored orchestra, which has been a big hit.

Willa Holt Wakefield in London.

London, Aug. 27. Willa Holt Wakefield will not return to America in the immediate future. She recently returned from South Africa but missed her boat a fortnight ago. Monday she opened at the Hamersmith.

10-20 Grind at Wilson Avenue.

Chicago, Aug. 27. The perplexing problem of a policy for the Wilson Avenue Theatre was finally settled by deciding on Webster continuous vaudeville at 10 and 20 cent prices, a style of amusement never before tried at this aristocratic neighborhood house.

MIKE SCOTT WILL SAIL.

Mike Scott, his Irish pedigree, clog shoes and pedestal are going to sail this Saturday (Aug. 30) for Liverpool. That's certain and Mike affirms it.

The rumor that Mike might go back home has been spreading for a long time, whether Mike was working or not. Wednesday, Mr. Scott reached New York and he said he liked the boat he had selected. The same day Mike confirmed the rumor.

"It's so long," said Mike, "since I left the old country I don't know whether my folks are alive, but I am going to find out. I know some fellows around Liverpool, and I will start working there, gradually getting to Ireland."

"This has been a great country to me and I hate to leave it. There are only a few real dancers left and I am the best of them. It doesn't seem right for me to go, but I am 30 years old now and I want to get back just for a little while. But you will see me again, boy, and don't let anybody steal my stuff. You remember my act, the pedestal clog with the American flag trailing around my green tights, and the pedestal with the brass batons. Protect me, boy, for I made up that act myself. If you catch anybody doing my steps, just yell out 'Mike Scott' and I'll bet every man, woman and child will cheer."

"Look at what I am taking over. Here's a ring given me by the Eagles of Boston. You can see the eagle on the ring even if you can't see the eagle. And here's a watch given me by the public. Look at the picture of the Brooklyn Bridge on the back of it. And there's a scarf pin, a present from my old friends all over the world. No matter what happens I keep all of them. Many a man has said to me, 'Mike, if you are ever broke, don't worry, just wire and there's always two or three dollars waiting for you here. But the guys forgot to give me the money to wire with.'

"Say, VARIETY is my old friend. You remember the type you use to print my name in like that. Well, that's how I am going to be billed in Dublin. 'Mike Scott' all over the town, fresh from America. 'The World's Greatest Irish Dancer,' 50 years old, never had a contract and never broke one, true to the Old Sod, a lover of Liberty and bless some of those agents who knew I was the best dancer in the world but wouldn't give me a job."

"Good-bye, boy. Come down to see me off if you can. I am leaving on the East or North river, I don't know which yet, but you can find me. It's the only boat going out Saturday."

NEW ACTS IN CHICAGO.

Chicago, Aug. 27. New acts in process around Chicago: Paul Rahn and Collette Southern, talking and songs in "One" special drop; McGreevy and Doyle, full stage sketch with songs, special set; Marcia Moore, in "Boston Johnny," two people comedy dramatic vehicle full stage (Ernie Young); "The Suburbanites," with Frank and Nay (Ernie Young); Maxine Alton & Co. in "Well, Well," full stage set, 3 people, special scenery; Irma and Romola, piano and sister act, full stage, songs and talk; Van Runkle's Bathing Girls, 5 girls with two reel special film; "Help, Help" (Boyle Woolfolk), with Jack Trainor and supporting company of five, including Annabelle Neilson, full stage special set, farce plot and songs and dances.

New Theatre in Havana.

Hector Downe sailed Aug. 27 on the Zacapa for Havana where he intends to locate and buy property suitable to build a theatre and cafe on.

He is being backed by Atlantic City interests, and after this trip will come back here to get building materials, returning again to Havana in November.

FORUM.

Los Angeles, Aug. 15.

Editor VARIETY:

It has recently been brought to my notice that there is a certain person endeavoring to obtain bookings by the use of my name. Having worked hard to establish myself for years and always employing the best help obtainable, I take advantage of this method in asking all managers and agents to assist me in protecting myself from any further infringements. I ask for a prompt interference with this ghoul, as such impositions will speedily stain my name and possibly eventually make it unpleasant for my agent and myself. To say the least of how unpleasant it may make it for this "Johnny New-comer."

Thankfully yours,
The Only Ben Hasson.

Aug. 15.

Editor VARIETY:

In regard to the complaint against Brooks and George by Mr. Sweatman I wish to give a few names who know I am not only the originator of 366 Clarinet playing, but were playing it before Mr. Sweatman. Harry Weber, Herman Weber, Ralph Dunbar, Tennessee Ten, Western Vaudeville and Mike Sweatman.

I believe I am the only man in the country that really plays 3 Clar. three different tunes of harmony or the same as three people singing. Am willing to do this before a jury any time to show.

I am a master originator and not an imitator.

Horace George,
(Brooks and George)

PALACE'S POLICY OPENS WELL.

Milwaukee, Aug. 27. The new vaudeville policy at the local Palace, patterned after that installed at the State-Lake, Chicago, opened Monday in a very satisfactory way. The day drew 2,000 more admissions than were in the Monday previously.

The vaudeville, partially booked by George Gottlieb in New York, who also handles the State-Lake, consists of seven acts. Besides there is a picture display inclusive of a feature film. The house gives four shows daily with the acts doing three performances.

The Majestic, owned by the same interests as the Palace, plays the regular big time twice daily vaudeville here. It did not seem affected Monday by the increase in the Palace attendance.

HOUSES CLOSING.

Morrison's, Rockaway will close the day after Labor Day.

MUSIC INJUNCTION.

Jerome H. Remick, through Attorney Abner Greenberg, served papers on the Fred V. Bowers Music Co., asking for an injunction restraining the further publication of the defendant's "Sahara" number and praying for an accounting of the profits, alleging unfair competition and infringement on their "Sahara" number, the hit song of "Monte Cristo." The Bowers song is named after the Parker Reed photograph, "Sahara," in which Louise Glaum is starred.

No answer to the complaint has yet been filed.

BIRTHS.

Mr. and Mrs. J. Skatelles (The Skatelles), at their home in Los Angeles, Aug. 16, son.

Mr. and Mrs. Arthur Cardinal at their home in New York, Aug. 24, a son.

Mr. and Mrs. Winthrop Ames at their summer home near Boston, last week, son.

Bessie and Baird deny the report they have separated. It was so reported some time ago.

ERNEST EDELSTEN IS HERE TO GET TALENT FOR LONDON

This week the Keith Vaudeville Exchange announces a new scale for the Royal, Alhambra, Palace and other metropolitan houses, and if the business boost goes into effect the so-called cheap entertainments will soon be restricted to the picture houses.

VAUDEVILLE

CLOTHES IN SHOWS

The first half of the Palace show this regular looked and worked out like regular good old-time vaudeville, other than the U. S. Glee Club, which brought the temptuous past forth purely in pink frock and sunbonnet. An orchid and blue chiffon foundation enhanced with a silver cloth apron bustle bow back and a pink ruffled hat alternate rows of pink blue marabout as decoration. Each blue sequin cloth formed a full apron, giraffe and trimmed blue.

Anna Chance was delightfully gowned in pussy willow taffeta so smart it spoke for itself as to "Jed's" prosperity in the corkscrew business—which also demonstrated the fact that small towns are "comebackers" don't buy their gowns at home. There were side pocket draperies in skirt and a suspender and girdle arrangement of the silk over a self-toned georgette coming round neck, with white filet lace. Wide cuffs of blue iridescent beads finished the long tight sleeves and georgette apron and silk skeleton waist were outlined with the beads.

Lillian Fitzgerald, the third woman to step on the stage, also wore blue. It was a fluffy giraffe model, the skirt in layers of pointed floules, the top one caught up at sides with tiny flowers. Peach silk girdle, tied in back and there was a broad rolled collar. Small shaped-frills camouflaged for sleeves. Sadie Burt wore a new polka-dot, of Persian flowered silk over a Nile green petticoat, finished at bottom with a buffed flounce. An apricot ribbon, tied about the waist, finished with long loops, and she wore a becoming poke of the Persian silk. Ernestine Myers is one of the few terpsichorean artists who dances as well with her arms as her feet. It's a pleasure to watch her waves, her slender expressive limbs about in any old dance. Her costumes, what there is of them, are delightfully artistic and quite as fresh and attractive as when reviewed earlier in the season.

The chorus of the "Step Lively Girls" at the Columbia this week is about the prettiest, freshest looking bunch in burlesque for many a day. Most must be still in their teens or rejuvenated by happy vacation days. There's a little blonde with a million-dollar set of ivory and a small red head of prettiness. Eight unusually pretty curly-haired dancers in one show should be enough, but the larger girls are attractive as well.

This background of vivacious happy beauties only show up the charms of the leading woman, Catherine Crawford, more markedly. It surely is a joy to look upon the wholesome loveliness of this purveyor of "Fashion Shows" in any sort of attire, and she shows much wisdom by choosing simple modes.

The small girls at opening were easily garbed in brown suede coats with a lighter shade short pants and trench hats, while the taller ones were pressed in Highland costumes. Another lot were in white with French blue cloth military caps trimmed with scarlet and military caps. White silk and red striped dresses made up on the bias, black and white striped material made in pointed tunic effect, over peacock blue union suit foundations, black velvet union suits, with a quartette of tiny ruffles about the hips answering for a skirt, dainty lace undergarment displays, and sets of good-looking street and afternoon costumes are all worthy of mention.

Miss Crawford opened in a well-fitted white silk tricot suit and displayed a couple of other tailored mod-

els, a black one being specially good. There was a wine velvet gown worn for her inebriate bit, and a stunning blue velvet trimmed with wide bands of astrakhan at skirt hem, wrists and high neck. A turban of soft pretty gray fur, tassels on edge of sailor collar and a gray embroidered design on pocket, were added, attractive accessories.

Margie Wilson, another pretty woman (also with dimples) like little Anna Propp, wore mostly abbreviated attire showing off their good nether extremities. A dainty affair worn by Miss Propp for "Oui La La" was of gold satin (coat and pants) trimmed with brilliant buttons and frogs and rows of tiny iridescences.

There was a snappy little bit on a tight wire by Margaret Taylor, a good looking little dark-haired girl. She worked in a white fluffy marabout trimmed frock. Altogether, if pretty girls, good comedians and clever, intelligent reading of songs and lines are what you want to see and hear, don't miss this splendid entertainment.

STEP LIVELY GIRLS.

Arthur Pearson's "Step Lively Girls" always one of the best examples of advanced burlesque, has taken another long step forward in the direction of serious improvement. At the Columbia this week this show looms large in the race for all-around excellence, a race, by the way, that begins the first week of every succeeding season and continues until all the shows have been sized up and their value determined.

Since Tommy Gray, in about the classic that has been seen on the stage of that theatre at any time. In its scenic and costume equipment it is essentially in the 32 grade of shows. It is a show that is a gain in conception and the color scheme and the costumes, of which there is a prodigious display, are dainty, effective and entirely lacking in that garishness so frequently displayed in burlesque productions. In all the details of stage management, from the movements of the principals right through the entire performance including the work of the chorus, there is always manifest the results of a directing skill that would do credit to the most expert producers of high-class musical comedy.

Mr. Pearson is deserving of credit for those accomplishments and the general effect should be taken as an object lesson for the guidance of many of the producers who obviously give scant attention to those details of who are unequal to the task of devising and carrying them out.

In assembling the cast Mr. Pearson has made several changes which, with one exception, have improved the general performance. Rich McCallister and Harry T. Shannon continue as the principal laugh-getters and they succeed perfectly as in former seasons. The contrasting sizes of these players, one exceedingly tall and the other correspondingly short, is a big asset of which they take full advantage without overdoing it. They have been provided with much new material most of which is rapid fire and good and their old stuff, such as the billiard table bit and the baby incident, fully justified its retention in the way it is received by the audience. A new scene is a health-building pantomime, played by McCallister, Shannon, Gidiger and Mundy, is one of the best spots in the show. A Japanese conception, engaging the attention of the cosmo-line and Catherine Crawford principally, is a dainty classic with just enough of the burlesque touch to put it over with highly satisfactory results.

Miss Crawford's return to burlesque after an absence of several seasons in vaudeville and in which she scored with her Fashion Parade, is occasion for all round felicitation. She brings a charming personality and a class that is distinctive and that adds pronounced class to the general environment of this show. Her wardrobe is extensive and of superb beauty and she wears it with stunning effect.

Another valuable player in the organization is diminutive Anna Propp who sings acceptably, dances excellently and does good routine work for the show. The author of "Jack Mundy," Margie Wilson, Margaret Taylor and Ed. Gidiger complete a cast that is every requirement of a thoroughly enjoyable performance.

Joe Vion, one of the five advance men for the Sistine Choir tour, says that advance agents have been given a military term on the road. While arranging for the choir of house managers recently discharged from service after looking over the complement for the choir, insisted Joe was no agent but a billeting officer.

LONDON SEASON.

(Continued from page 4.)

of "Abraham Lincoln" at the Lyric Theatre, Hammersmith, a disreputable little playhouse, until recently devoted to "blood and thunder," and hidden away in a mean back street, notorious for bad business and merely looked upon as a "fill in" to work with other suburban dates, but all that is changed. The one-time "blood-tub" vies with the West End in the importance and size of its audiences and the play has brought fame, fortune (?) and academic honors to its author, John Drinkwater. The other wonder was the successful taking over of the Kensington Theatre by Ernest C. Rolls for the production of "Laughing Eyes." As in the case of the Hammersmith, "drama date" success has come and the West End is pondering the bridges to see what manner of show it is that dares to run on and on South East.

New productions are, for the moment, few. Later in the autumn, in the Arthur Bechler will leave "Tilly of Bloomsbury" and return with a new play to the Strand, where he made such a big success earlier in the year with "Scandal." Andre Charlott promises a new revue at the Prince of Wales, but up to the moment, its title, authorship, even the names of the principals, are locked in the managerial bosom. Owing to protests raised on account of the Hungarian nationality of the authors and composers of "Sybil," Sir Alfred Butt will not produce the piece at the Lyric, as originally intended, but in all probability, "Birds of Paradise," originally produced in America in 1911, will find a home there, although Laurette Taylor, who should have played her original part, will be unable to create it on this side owing to her previous New York engagements.

Early in September, Lee White will return to the Ambassadors in a new revue which will be produced by J. Jackman, who is responsible for "His Little Widows." She will be again principally supported by Clay Smith, who will also be responsible for many of the songs. Henry Ainley goes to the St. James with an adaptation of Tolstoy's "Reparation" (known as "Redemption" in America).

Cyril Maude is sure of an enthusiastic reception when he again appears before a London audience in a new play, "Lord Richard in the Pantry," and Gerald du Maurier will present a new Suetro play. Gladys Cooper is busily looking for a theatre in which to house her newly acquired Somerset Maugham "Home and Beauty" while "Eastward Ho" at the Alhambra will bring Violet Loraine back to her numberless West End admirers. "Who's Hooper?" is in active rehearsal to follow "The Boy" at the Adelphi with W. H. Berry with Cicely Debenham and Nellie Taylor in the cast, while C. B. Cochran (purveyor of hygienic plays and promoter of prize fights) has a few dozen new plays and attractions in his pigeon holes—among them "Maggie," an Anglo-French operetta; "Algar," an extravaganza by Cuvillier, with music by Hermann Gidiger; "The Rotters," by the author of "A Temporary Gentleman," a failure which by pluck and keen showmanship he has turned into a solid financial success, while an attraction eagerly looked forward to is the re-opening of Oldie Sadlers Wells as a theatre of the "bad old days" by Ernest C. Rolls.

In the provinces things seem fairly

HURTIG & SEAMON IN SUIT.

A suit involving the Yorkville theatre at 86th street was filed recently by Theron H. Sammis, temporary administrator of the estate of Mrs. Sarah Duffy Hurtig, sister-in-law of Jules Hurtig of Hurtig & Seamon. According to the complaint, Mrs. Millicent V. Hearst, wife of William R. Hearst, holds a note, amounting with interest to \$472,823 against the estate of Mrs. Sarah Duffy Hurtig. The note is secured by 50 shares of stock of the Tappan Realty Company (par value \$100), owners of the Yorkville theatre. The balance of the stock, 100 shares, is owned by Jules Hurtig and Harry Seamon, who are officers and directors of the company.

Sammis asserts Hurtig & Seamon are officers, directors and stockholders in the Arrowhead Realty Co. According to the complaint Mrs. Hurtig pledged her Tappan stock with Mr. Hearst, but Sammis says he now has the stock in his custody as temporary administrator. Sammis states the Yorkville theatre and its property is subject to mortgage of \$110,000 held by Jacob H. Schiff. Of this \$20,000 has been paid. There is a second mortgage of \$25,000 of which all but \$5,896 has been paid, held by Loew's Consolidated Enterprises. Sammis alleges that a third mortgage for \$15,000, which is on record, purporting to have been executed by the Tappan Realty Co. to the Arrowhead Realty Co., "was made and delivered without consideration and in fraud of the Tappan Realty Co. and its stockholders and creditors."

Continuing the complaint alleges that on July 9 last, Hurtig & Seamon, "individually and as officers of Arrowhead Realty Co., fraudulently and without consideration, executed as officers and on behalf of Arrowhead Realty Co., a paper purporting to be an assignment of said mortgage to one Sarah Cohen," (sister of Harry Seamon). Sammis asserts on information and belief that the Arrowhead Co. is controlled and controlled exclusively by Hurtig & Seamon, and that Mrs. Sarah Cohen is in fact their "alter ego or dummy." Sammis asserts the transfer of the \$15,000 mortgage to Mrs. Cohen was made to enable Hurtig & Seamon to have a foreclosure suit brought and the property sold under foreclosure to an outsider, "with intent of depriving the estate of Sarah Duffy Hurtig, owner of one-third of the capital stock of Tappan Realty Co., of its rights and render the stock of no value."

Administrator Sammis says the property in question is worth at least \$70,000 over and above all the mortgages on it, including the alleged fraudulent \$15,000 mortgage. Of this \$70,000 he says the estate of Mrs. Hurtig is entitled to one-third.

The administration asks the court to declare the latest mortgage fraudulent and void and grant an order cancelling and discharging it of record. He also requests an injunction preventing Hurtig & Seamon and Mrs. Cohen from taking any steps to foreclose the \$15,000 mortgage.

Mrs. Hurtig died at St. James, L. I., March 18, leaving a will that has not been probated.

promising. The road managers report good business everywhere, although they curse the railway and other transport, and a goodly number of new productions are settled. Booking is bad, however, many shows being almost crowded off the road by much less successful attractions who, however, took the precaution and had the pluck to book well ahead. Another probable reason of road congestion is the number of soldier-actors who, having heard the wondrous stories of prosperity, have rushed into management immediately they became demobilized and got their hands upon their gratuities.

VAUDEVILLE

IN LONDON

London, Aug. 3. Wilkie Bard has been compelled to postpone his American bookings owing to illness. He will, however, cross to the other side in the near future.

Talbot O'Farrell, now delighting crowded houses with "The Old Fashioned Mother of Mine," goes to America at the end of the year and opens at the Palace, New York, early in January. Eddie Darling arranged the engagement while here.

Billy Reeves, the original "drunken swell" in Karao's "Mumming Birds," and one of the first big "picture" stars, returns to his native land, opening with a single act at the Empire, Birmingham, tomorrow (Aug. 4).

Horace Reeves reports that owing to the alleged crookedness of the show over here, many of his "bookings" are falling through. Among the American artists and turns whose visits to Britain are postponed are Seabury and Shaw, who should have opened here three weeks ago; William Gaxton, with his act "Kisses"; Bernard and Duffy, Patricola, a number of other big "top of the bill" acts are being negotiated with, but owing to the fear of being landed in a world of imaginary unrest, the negotiations are not proceeding as healthily as might be wished. Among those who are braving the "uncertainty" are Knapp and Cornalla (who open up in September), the Bellicair Bros., Peppino and Perry. The Alexander Kids are already over and open at the Palladium this week.

Lou Edwards, who is primarily guilty of bringing the "Jazz" to the music halls of this country and presented that grotesque marvel, "the Shimmy Shake," for over 62 weeks at the Alhambra in "The Big Boys on Broadway," goes back to the big home of ballet for the new Oscar Ashe production, "Eastward Ho" and will create several new eccentric dances. He opens Aug. 15. News is scarce about "Eastward Ho," but remembering "Chu Chin Chow," and also that the Alhambra production is under the control of the creator of the His Majesty's Theatre sensation, expectation runs high and the "bald-headed brigade" are girding themselves for the rush on the orchestra stalls.

Betty Washington, the ragged violinist, has just finished her eighth engagement at the Victoria Palace and has been spending a week or so seeing the green fields and playing the Blake houses. She returns to London tomorrow (Aug. 4) and is booked solid well into 1923. She and Lou Edwards made a big success when they appeared together at the Folies Bergere, Paris.

The position of salaried chairman to the V. A. F., rendered vacant by the resignation of Fred Russell, is still going. Although nominations for this post have been sought, there have been to far no applicants—and it is presumably discovered that there's some work attached to the job and the kicks may be more in evidence than the hap'ence. A general meeting has been called and it is more than probable the Federation will go through a process of reconstruction, ending in the election of hon. chairman to hold office for a stated period and the giving of more power to Frank Herbert and Monte Bailey. Albert Voyce was the favorite for the vacant job. Meanwhile the Coliseum command performance resulted in the tidy sum of £4000 being handed over to the Variety Artists' Benevolent Fund. The whole thing was a huge success.

The King and Queen enjoying themselves hugely, as did the vast concourse of their people.

Nevill Mackelneye (David Devant being engaged in the transitory state of turning from a wizard to a "movie" star), re-opens St. George's Hall tomorrow (Aug. 4) with a collection of new dealers in "Black Magic." Among them Yogi an Indian master of mystery whom no one has seen before. The inimitable Griff, whose bungling of tricks is a few hundred times cleverer than most artists' accomplishment of them, is also in the bill.

An impromptu scrap took place in the offices of J. L. Sacks, Ltd., the other afternoon, between the general stage manager for the Sacks enterprises and Jack Haskell, who is producing the numbers for that concern. According to bystanders, the general manager complained that Haskell abused the girls, and contemptuously called Jack a "damned American," or something of that sort. However that may be, there was a clinch, the belligerents were separated and Haskell has a swollen head as a result of swinging upon the head of his opponent. Around the Regent Palace Hotel, which Jack frequents every night to consort with the American theatrical colony, he is now known as "Kid" Haskell.

There are absolutely no new single women performers on the English music hall stage, other than the remainder of the crop of old-timers, worthy of an instant's consideration for America—or even for home consumption, for that matter. Not one has been developed in years. The dean of them is Marie Lloyd, who is rapidly deteriorating, artistically and by virtue of the inevitable cruel passage of years, and for some unknown reason, no new ones have manifested themselves. Some of the female singles at home who find difficulty in securing bookings might find it well worth while to have a try at this market. It would be a mighty poor one that couldn't command \$250 a week here at present, with all the work the theatre figures are given me by the head of one of the large music hall circuits. Wake up agents—get busy!

Ethel Levey has in mind a sort of touring musical show made up of specialties in which she will do several different kinds of turns displaying her versatility. Nat D. Ayer will compose such additional music as may be required for the venture.

Emanuel ("Manny") Warner, once a prominent agent here, is dead. He was about 53 years old and the end came at Interlaken, Switzerland. When the war broke out he was interned by the Germans and by the time he was released and able to get to Switzerland, his health was seriously undermined.

Wilkie Bard is preparing a new song scene, to be called "The Coffee Stall Keeper," and, as may be readily imagined, it gives opportunity for the introduction of any sort of characters as feeders to his impersonation.

Contracts have been signed between Rupert D'Oyley Carte and Gilbert Miller for the revival by Carte of a series of Gilbert & Sullivan operas at Prince's, commencing Sept. 29.

Zomah, "the unsolved mystery," has been commanded a third time by royalty. Meanwhile Alec Stuart, who seems rapidly to be assuming the posi-

tion as showman to the Royal family, is beginning to be bowed down beneath the weight of tie-pins, cuff links, etc., that their Majesties are showering on him.

Layla Parker will shortly re-produce the late Fred Emney's sketch "A Sister to Assist" and will be supported by Molly Russell, who will appear as the "Char-lady."

A curious side-light on the stage of long ago was shown during the evidence before the Select Committee, which is inquiring into the vexed question of unclaimed bank balances. It appears from the evidence that the account of Mistress Nell Gwynn, of Drury Lane, the orange girl who became a great actress and retained a child affection, was overdrawn when she died.

Tom Craven, clever actor, music hall comedian and author of many plays and sketches, is dead. Some years ago he met with a serious motor car accident which put an end to his long and successful career upon the boards. A fellow of infinite jest he had many friends both here and in America, and no enemies.

Journeyed out to Clapham last night to see Bessie Clifford's turn. "Journayed" is hardly the word, for the reason that Miss Clifford called for VARIETY's London correspondent in a magnificent touring car, apologizing for it, explaining that her Daimler limousine was being overhauled. Bessie was adorned with about six quarts of diamonds and opened a couple of bottles of wine in her dressing room. She is now established as a prime favorite over here, judging by the reception accorded her on her entrance upon the stage. She still works with her accustomed fire and "pep" and her wardrobe is richly sensational. After the show she entertained a party of friends at her 14-room house in Woburn square, which testified further to her success and affluence.

The autumn has not begun very well for one management at least. The entire travelling production, owned by Grossmith & Laurillard, of the "Boys," from the vaudeville having been destroyed by fire at Liverpool while on its way to Douglas, Isle of Man, prior to opening there on Bank Holiday. As well as scenery and dresses, the company lost all their private luggage. Incendiarism on the part of the Mersey-side rioters is suspected.

"Baby Bunting" is in active rehearsal for production at the Shaftsbury and among the cast is pretty Joyce Barbour, until lately the "baby" of the Gaiety chorus.

Gertrude Elliott (Lady Forbes Robertson) has ended her tenancy of the St. James. After a brief holiday spent mostly in seeing other people work, she will go to another theatre to produce an American military comedy called "Come Out of the Kitchen," in which she will appear as a self-appointed cook.

Harry Burns, known for music-hall turns and revue, is now, inspired doubtless by the success of the Old Vic and is turning his attention to Grand Opera. He will produce at the Pavilion, which for many years has been known as the Drury Lane of the east and will open with "Faust," "The Bohemian Girl," "Maritana," "Il Trovatore," and "Cavalleria Rusticana" will follow.

Henry Ainley is starting on a provincial tour with his Tolstoy play "Rep- aration." After trying the piece out he comes with it to the St. James, a lease of which he has taken in partnership with Gilbert Miller.

Every man in "Les Rouges et Noirs," which Gilbert Miller presented to a delighted audience at the Savoy on Monday, has been for long months in the firing line—more, before the war every man was an actor.

Returning from a motor trip to Brighton last Sunday, the car containing Mr. and Mrs. Leon Errol, Daphne Pollard and her husband and Jack Haskell, was run into by a huge motor lorry, smashing the car and throwing its occupants into a ditched. There were no casualties.

MOTOR CIRCUS BLOWS UP.

Columbus, Aug. 27. Frank P. Spellman's America's Motorized Circus passed away at Cohocton, after a tour embracing three Ohio cities.

The Kelly-Springfield company seized the 40 auto truck employed to move the circus. It was reported the people with the show were stranded at Cohocton, though a few got out and reached here. There is no late report what became of the others. Nearly all the remainder of the circus property is reported held at Cohocton under attachment.

The show started from Columbus. Immediately court proceedings by claimants for money were started against it. The management said a couple of dates were missed owing to bad roads and the impossibility of the autos going over these roads at night, making the bumps.

The Motorized Circus was promoted by Spellman and had been incorporated in this state. It is understood a stock selling scheme that went on for two years or more, preceding the advent of the circus, brought the promoters considerable money. A liberal commission was given solicitors who sold the stock.

The motoring idea of a traveling circus was ridiculed by circus people from its first announcement, but a somewhat glowing prospectus with glib salesmen sent the stock into many an ignorant layman's hands.

MONDAY MORNING.

By W. DAYTON WEEFARTER.
At nine they start to wander in,
A little sleepy-eyed, and perhaps,
A trifle peevish and cross.
For railroad "bumps" are irksome things,
Of clattered berths and jolting wheels,
To fray the nerves.

And when they've left their grips and chucks,
And looked through all the thumb-nailed mail,
They very quietly slip out,—
"Out front" where all the billing is,
And there they gaze at every frame,
With hungry eyes.

And if they find their names displayed,
In letters black and corpulent,
Their faces seem to brighten up;
And they forget their weariness,
In saying flattering things about
The manager.

But should a type extinguish,
Set forth their mellowed artistry,
And photographs of them are few,
These players, of the caldron light,
Are sure to pout and mutter threats
That aren't true.

And if, in Sunday's peaceful game,
The leader's "roll" had taken flight,
It's very probable that he
Will play their music dimly,
And blame it on the actor folk,—
Or on the drums.

And how the stage director tries,
To make them think the "back" rooms
Are better than the ones below!
Oh, how he tries, and flies, and flies,
To disconcert a wrathful storm
Of temperment.

And then they talk a lot about
The way they "popped the show" last week,
And how electric signs flashed forth
Their names in scintillating lamps;
Yet, one over questions them,—
For no one hears.

But thus it is on Monday morn,
In every house where vaudeville reigns,
Among these gentle-hearted folk,
Who live their lives itinerant,
Content if they may make us smile,—
And perhaps—forget.

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Pat Wood is on vacation this week.

Ann Pennington denies that she has joined the Actors' Fidelity League.

Dr. A. M. Weiss has moved to 1679 Broadway.

Barton and Ashley are returning Aug. 30 to England.

Ralph Farnum (Keller Office) left on his vacation this week.

Jim Slevin who has been in Italy for about two years, will arrive in New York around Sept. 1.

Jeanne Granville, 1 East 56th street, New York, is anxious to get into communication with Jack Clifford and Fred Heider.

Barton and Ashley sail August 29 for England. They will start at London for a two year tour of England, Scotland and Ireland.

Mr. and Mrs. William O'Clare arrived in this country Aug. 23, after five months abroad with the Overseas Theatre League.

Violinsky is going to Delaware Water Gap to become acclimated to the new prohibition edict and to await the outcome of the strike.

Gus Hill will put out "Keeping Up With the Joneses," named after the newspaper cartoons, this fall. Joseph Herbert is writing the show.

Mabel Burke, the illustrated song singer, long a favorite with the Fifth Avenue audiences, returns to that house next Monday, after a summer vacation of six weeks.

Phil Baker was relieved of all the wardrobe and street attire that graced his dressing room at the Century Roof Tuesday afternoon. Baker has no idea why he was the only member of the company singled out.

Lily Lena is reported having brought suit for divorce in England against her husband, Richard (Dick) Turpin. Miss Lena appeared on this side several years ago in vaudeville, doing a "single turn."

Lieut. Dr. Harry W. Martin, the Chicago physician, is to be discharged from the service this week. He has been assigned to Camp Custer for nearly a year. Dr. Martin will again locate in the Chi. Loop.

Harry P. Dorsey has been granted an absolute divorce and the custody of their child, from Lillian Morley (Lillian Morley and the McCarthy Sisters), in the Probate Court of Genesee County, Michigan.

Giants Hungarian restaurant in West 45th street, near A. E. A. headquarters has reopened. A waiters' strike temporarily closed the eating house, but the differences between the owners and their help was speedily adjusted and business has been resumed.

Louis Woolyn is adapting a farce originally written by H. C. Witwer, author of "Baseball to Boches" and newspaper humorist. Although the play was originally intended for straight farce, Mr. Weslyn and the author decided to make it into a musical show, the former to write the lyrics and music and make the adaptation.

Johnny O'Connor called on one of the magazines, the other day, in response to an invitation. Since the strike Johnny has been running around the theatrical district in a car, so he carted along Dave Clark on this visit. In the office of the magazine were a couple of the editors and the business manager. They wanted Johnny to write some special stories in his slang style and asked what Johnny would want to do that. Johnny had taken Dave along with him, right into the office, so he said, pointing at Dave:

FREEMAN BERNSTEIN ON STRIKES.

"Well, I'm through with show business," said Freeman Bernstein the other morning as he tossed a whole lamb chop to a cat in Shanley's grille. "You know how much I care for money. I have credit accounts all over and don't need any. You saw me throw that chop to the cat? Well, that's what money means to me, bol!"

"But I am sore over this actors' strike. There must be sugar in it somewhere and I haven't been able to cut in. When I say I don't like money, I don't mean easy money. You haven't heard about me being at Saratoga this month, have you, except once. My God, what they did to me then."

"I heard about the strike and came right back. I says to May: 'May, there's a strike on by the legit actors against the legit managers. They don't know anything about striking. I'll go down and tell them how to run it while you wait here until I return with the bankroll from both sides.' May kind of looked up at me for the first time in months. Says May: 'Freeman, at last I believe you have a regular coin idea.'"

"I haven't seen May since. How can I go back to her without any sugar after what I spilled about getting it. It's the first time I ever fell down, and how they have been running this strike so long without a regular guy like myself mixed in on it, I don't commence to know. Do you think Mountford has his face on the inside of that doughbag. If I was sure of that and knew that slicker could put it over me when there was sugar around, I would just take it on the run for the river."

"What's this strike all about? The actors are fighting the managers. I know that. But where are the actors getting their coin from? Kid, I will

READ ANNOUNCEMENT IN THIS ISSUE

on Page 56, about

'DAILY VARIETY'

which will continue to be

Published Every Day (except Sundays) After the Strike

"Here's my representative, you will have to talk business with him." Then Johnny blew out to the reception room to wait and hear. The magazine's staff started to talk with Dave. Their first remark was: "We have only 11 minutes to give to this interview, Mr. Clark, and let's start it by saying we will pay Mr. O'Connor two cents a word." "Take as long as you want to as sure as I am born," answered Dave, "and where does that two cents a word come in. We have all the words we want. Johnny O'Connor knows more than a dictionary, as sure as I am born. Can't I hock the words for more, and if there's only one, what are we going to do with that?" The trio took up the rest of the 11 minutes trying to convince Dave they had not intended to insult Johnny. Then they thought they would see Johnny himself. Going outside they softly explained to Mr. O'Connor that Mr. Clark did not seem to catch their idea, but Johnny insisted that Dave was his sole business representative, and to prove it, asked Dave a few questions. After Johnny got through, one of the editors remarked: "Are you in this business only for a laugh?" and, Johnny refusing to commit himself, Dave replied: "He's the cat 'em up kid, uses a knife with both hands at the Automat, and never fell down stairs in any condition. He's a funny freak, as sure as I am born."

split with you if you find that out for me. Or steer me against some of those managers. You will be in with that too. I'll declare you in on anything you land, and I'll do all the work. I must do something and I've got to work fast for I want to see May again."

"How much do you suppose Al Woods would stand in the way of a heavy touch if I told him how to stop the strike? And the Shuberts too. The Shuberts must be losing the most money. Guess I'll go up against them first. You tell them the kind of a guy I am, that I never fell down on anything, that I have taken everything and everybody from Porto Rico to Camp Upton, and then I will go up against them. If I leave either one of that bunch with their left eye, they will be lucky."

"You go fix it, kid, and don't forget, you're in."

"And say, if you see May, will you tell her I am after some big sugar and couldn't take a chance on missing it or I would have been home last week."

"And say, if I don't butt in on this, just make up your mind there's no strike. Do you need any money? No? How does that happen? Well, it's all right, it shows you have faith in me, otherwise you would have said yes, afraid that I would make a touch."

"Guess I'm getting rusty. I should have stuck to that open air graft. But my time will come again. If I could only make May believe that, but don't you flop on me, kid. Remember, I'll take anyone of them, actor or manager, but pick the one with the ready check book. I can't stand stalling, I must have action."

Time.

TOMMY'S TATTLES.

BY THOMAS J. GRAY.

Man outside of Palace Theatre reading sign "U. S. Glee Club" turned to his friend and said "Has Congress gone into vaudeville?"

High cost of men's clothes may be a good thing. It may stop the wide leg top trousers the college boys wear, when they stand outside of the stage doors waiting for the chorus girls, and

Thousands of strikes are now taking place throughout the world, so far, however, we are sorry to state, there has been no strike reported of the fellows who pose for the men's collar advertisements.

Our Pictureless Sex Problem Movie: The awful effect of Housemaid's Knee.

A sufferer.
How it can be avoided.
Stone floors do not help.
Carpet tacks should be avoided.
Experts discussing the problem.
Its effect on children.
Should this youngster suffer?
Velvet padding helps.
Cured.

This picture presented under the auspices of the Silk Hosiery Makers' League.

Who has given any attention to those "Give a Thought to Broadway" signs, outside of the fellows who were paid to paint and print them.

Suggestions For Home Theatricals (in case the strike spreads). Victrola parties. A nice Victrola party can be given if you have a Victrola. It is hard to give a Victrola party without a Victrola.

Gunga Din Pie-nice. Get 15 or 20 friends who recite Gunga Din, pick out a nice field, the further away the better, and have them recite "Gunga Din."

Pie-Eating Contest. Can be made very amusing if some member of the family has false teeth.

Playing Circus. Members of the family may swing from the gas or electric fixtures. White shoe cleaning fluid makes very good clown white.

We are not interested in the Plumb Plan for railroads, but we are in favor of the Plumb Plan for pies and cakes.

The real comical side of the strike. JOHNNY O'CONNOR CARRYING A CANE.

Gaiety Theatre could not open with pictures on account of the strike. The name of the picture was "The House Without Children."

The theatrical district has never had such a season, for free speech, free thought, and so little free lunch, without any free tickets.

Senate has 50 suggestions to make in the peace treaty. This probably will be written up in the European papers under the following headline, "America Leads the World—in Suggestions."

By the way, whatever became of show business?

Well, anyhow, those Author meetings were a social success.

Losses in the Side Lines Also Very Heavy. Estimated That Broadway War Is Costing Managers \$250,000, Actors \$100,000 and Stage Hands \$50,000 Weekly. Overhead Charges on Closed Theatres. Joe Leblang Stung Badly.

On the first 21 days of the strike VARIETY estimated the loss was about \$250,000 weekly in gross receipts to the producing managers; \$100,000 weekly in salaries to the producing managers; \$50,000 to the stage hands and \$50,000 on the 21 shows that were closed by the strike, not counting the announced picture shows that did not eventuate. The overhead that was lost was estimated that are closed in New York City alone are about \$4,000 weekly including the salaries that the managers are paying the advertising agencies. The estimated loyal to them during the strike, gross overhead of \$140,000. The newspapers are losing about \$200,000 weekly on advertising while the Government is out of the picture in far in war taxes that would have been

San Francisco, Aug. 27.
It is reported here Ackerman & Harris will reorganize the "Let's Go" show for the road featuring Fanchon and Marco.

The New Bedford Players, headed this year by Enid May Jackson and Hooper Atchley, opened here Monday when "Rich Man, Poor Man" was presented for the first time in this city.

The Academy, Haverhill, Mass., will resume dramatic stock under Jake White's direction, Labor Day. The

Chicago, Aug. 27.—
 Frank A. P. Gazzolo, new lessee of
 the Imperial and Victoria theatres, has
 announced that he will produce
 Lorin Howard in a stock company
 plan, where two companies, known
 as the Lorin Howard players, have
 been organized to produce a double
 hearing. One will open at the Imperial
 in "Alias Jimmy Valentine" and the
 other at the Victoria in "The
 Sign of the Cross." The companies
 will alternate between the two
 houses all season. Among the
 pieces to be presented are "Every-
 body's Business," "The Business-
 piness," "Upstairs and Downstairs"
 and "Lombardi, Ltd." Among the people
 engaged of the companies are Ada
 Jones, Joseph Stanhope, Florence Les-
 lie, Louise Treadwell, Kernan Crippen,
 George E. Cass, Grace, and
 Dunbar, Dorothy Baldwin, Charles
 Peyton, Jack Marvin, Roy Elkins,
 Frank Francis, James Nelson, James
 Carroll, Walter Davis, Morris Bur-
 bank and Martha Urbank.

H. Guy Woodward dropped dead in Detroit, Aug. 20, a victim of heart disease. He was appearing at the Regent Theatre in that city in a sketch called "The Crisis." Mr. Woodward was formerly a stock player, having his own companies on tour, and especially well known in the south. Several seasons ago he was in pictures appearing in Fox "sunshine" comedies.

LEGITIMATE

15

SEASON THIS YEAR TO START WITH VERY FEW SHOWS GOING

Actors' Equity Association Send Out a Few Productions of Their Own. Will Gompers Approve Sharing Loss As Well As Profit? Feature Films Now Being Generally Shown in Legitimate Houses. No Musical Shows Now Left.

With Labor Day just beyond the week end New York, Chicago, and a majority of fertile theatrical territory face the technical start of the legitimate season with an absolute minimum of attractions.

The actors' strike and the participation of organized labor, which now appear to be the dominating factor against the managers, have almost completely tied up important producing. A number of road shows not identified with the Producing Managers' Association have already gone out, with road houses probably anxious for anything that operates without fear of strike interference. Indications now are that there is no immediate solution to the strike middle and the start of the new season is indefinitely set for Nov. 1, with the possibility of it being later than that, or with a settlement, a rapid advancement of that date.

From the inner works of the Actors' Equity Association come reports of large schemes to send broadcast companies which will work on a co-operative basis and the road is thickened with a flood of revivals, older players in the main alone being at the disposal of the actors.

Among the plays already in process of presentation are "A Gentleman from Mississippi," "School for Scandal" and "The Witching Hour." In the case of the latter play, Augustus Thomas is said to have contributed the rights to the actors and it is to be sent out with the original cast with of course the exception of the late John Mason.

The matter of co-operative presentation, which means the casts will receive percentages of the net receipts instead of stipulated salaries, brings up a question that is being debated among professionals. It is that in co-operative plans in other industries the only question in point is a division of profits and those profits are in addition to regular salaries. With the theatricals a different situation arises because of the element of risk. Only a proportion of theatrical offerings are profit making and only when successes are registered can there be a division of profits. Players are wondering about the matter of losses and whether such losses, if sustained, are to be met by the players or by the A. E. A. The question goes further and it is being asked as to how Samuel Gompers will regard a co-operative proposition which works both ways—the equal or percentage division of profits and a similar arrangement of losses. To date, as far as known, organized labor has participated in the profit bonus plan but has not enmeshed its members in a scheme whereby losses are to be assessed.

Feature films now have the call on Broadway. In addition to the regular film places there are five legitimate houses showing pictures. The Lyric has "Deliverance," a picture which has a labor topic. The 4th Street has a dual Fox bill still running, it being "Evangeline" and "Kathleen Mavourneen." The George M. Cohan, finished with the repertory of D. W. Griffith's picture season, has gone under lease to Paramount who are showing "The

Miracle Man." The Central has "Checkers," while the Park will have "The Right to Happiness." Some of these houses were not closed by the strike and the latest order provides that no further strike closed houses shall open with pictures. Otherwise there is little doubt but that most of the darkened theatres would blaze forth into films until the strike is over. One theatre fell under the order of the stage hands' union and was denied the right to reopen with pictures. That was the Gaiety, which was advertised to start Sunday with "The House Without Children."

All of New York has but four legitimate attractions open this week, Broadway having but two of those—"John Ferguson" at the Fulton and "At 9.45" at the Playhouse. The former is showing in a house leased by a non-member of the managers' association and played in by an all Equity cast. The latter, a W. A. Brady show, is the sole remainder of the shows called out by strike and continues in defiance, that possible because its players are not in accord to the A. E. A. strike call and it is a play, which may be given without stage hands. "Greenwich Village Follies" is the sole musical revival left and it is remaining downtown in the village to escape any entanglements with the great puzzle of Times square. The only other exception to Broadway's era of showless legitimate attractions is "Happy Days," the Hippodrome spectacle, which got off to an unopposed start last Saturday and is looked on as one of the best of Hip attractions.

In the meanwhile the vaudeville season is officially on next week, the few houses closed during the summer reopening. It is no secret that vaudeville is cleaning up and will continue to flourish exceptionally well while the lock is on the Square. Classed with vaudeville is the benefit show at the Lexington, given by the A. E. A. It did \$36,000 last week and will repeat this week. The Winter Garden attempted to continue against the strike with a varied vaudeville offering but finally went dark Sunday.

The most spectacular closings since

SHOWS IN NEW YORK AND COMMENT

"A Regular Feller." Is in the same fix as all but four out of over 30 Broadway attractions stopped dead by the actors' strike. This piece, however, has not yet attained a New York premiere.

"A Lonely Romeo" Casino. Stopped last Saturday (Aug. 22) after the audience had filed in, by walkout of stagehands and musician. Had been classed as an exempt show. Strike called because of Schubert's interest in it and house. Completed 11th week. May not resume on Broadway.

"A Voice in the Dark." Republic. Electric signs continue to advertise this mystery play which looked like a winner. No nearer opening than the other. Strike stopped it Aug. 7 in second week.

"At 9.45." Playhouse (8th week). Is one of the rarest things, a Broadway show still running. Was closed for a week by strike, but W. A. Brady continues it. Can be given without stage crew, which may be why J. A. T. E. H. has not called out its men here.

"Midnight Century Whirl." The Century Roof attraction was to have stopped this week even if the strike had not halted it (Aug. 18). A new show was to have been given. No plans for the roof theatre yet.

"Seasons Broadway." One of the mystery plays which may be reopened after strike middle is discontinued. Was stopped (Aug. 7) in its fourth week.

"Follies." Amsterdam. Was in its 8th week when stopped on Aug. 13. Conditions on Broadway are so puzzling as to possibility that the Starfield may reopen after the strike instead of picking up its road time.

"Five Millions." Lyric. Was closed Aug. 7, and no resumption attempted. Should have a chance to continue when strike is settled.

"Gaieties of 1919." 44th Street. Was closed down finally on Aug. 9 after an effort to reopen with a punctured cast. Its resumption in New York not looked for. Played five weeks. Pictures are showing at the 44th Street.

"East Is West." Astor. Stopped Aug. 7 by strike. Reopened Aug. 16, playing one night and going dark by stagehands walking. Played 4 1/2 weeks.

"Greenwich Village Follies." Greenwich Village Theatre (3rd week). Is the only musical show in New York. Producers not in managers' association and show will not risk strike call by moving into a F. M. A. house in Times Square. Playing to capacity except Wednesday matinees.

"John Ferguson." Fulton (15th week). This attraction and "At 9.45" the only plays on Broadway open. At that, is not now playing to best business.

"Listen Lester." Knickerbocker. Stopped by strike Aug. 7. Reopened Aug. 11th and ran to Aug. 16, shutting down with stagehands' exit. Played 1 1/2 weeks. Will not again open here. Is on both "Lightnin'." Gaiety. Strike closed this show Aug. 7 in its 5th week.

No chance of reopening until situation is cleared.

Last week were those of "Scandals of 1919" at the Liberty, and Fields' "A Lonely Romeo" at the Casino. Both had been exempted by the A. E. A. but a sudden change of heart sent them into the yawning closed column. Their demise left the theatrical district without any musical attraction other than the Hippodrome spectacle.

"La La Lucille." Miller (14th week). Was closed Aug. 15 by strike. Will not reopen here and was due to stop this week anyhow.

"Master of the House." Winter Garden. Show was knocked apart at the start of the strike. Played vaudeville and ensemble numbers until Sunday last (Aug. 24). House now dark.

"Nightie Night." Princess. Premiere was due Aug. 7, the strike night. It will likely be the Princess' first attraction when a settlement is reached.

"Oh What a Girl." Shubert. Was stopped with the original group Aug. 7 and will not reopen here. Gaiety Eng. Opera Co. announced for next Monday. Assumed to be an exempt offering though that is not certain.

"Royal Vagabond." Cohan and Harris. Was closed on Aug. 7, reopened with George M. Cohan, Aug. 8, running until Aug. 16, when house went dark by stagehands walking.

"She Would and She Did." Vanderbilt. Grace George was to have debuted with this piece during the week of Aug. 11th, but never opened.

"Show the Fellow." Globe. Stopped by walkout, Aug. 9, on last day of its 14th week. Will not reopen here. Harrison, magician, advertised to open Monday, failed to do so. Informed stagehands walking.

"Scandals of 1919." Liberty. Was exempted until Saturday last (Aug. 21), when house was shut through dual action of A. E. A. and stagehands. Explanation was that house belonged to A. J. Bringer. White not in managers' association.

"So Easy." Maxine Elliott. Was closed by strike Aug. 13, explanation being that the Shuberts were interested. Will not reopen here.

"Those Who Walk in Darkness." 48th Street. Opened Aug. 14, but ran only three days, stagehands going out after performance, Aug. 16.

"The Better 'Ole." Booth (44th week). Called out by strike Aug. 7, but continued to run until Aug. 11, stagehands walking on that date. Probably not to open here again.

"The Challenge." Selwyn. Closed Aug. 7; reopened Aug. 8, but was closed down by stagehands walking Aug. 11. Will reopen when strike is over. (11)

"The China Chow." Century. Played nine days in spite of strike call which stopped it Aug. 16. Was to have opened on the road this week in Toronto. Stagehands who walked were road crew and show cannot move.

Ziegfeld Nine O'Clock and Midnight Shows. Closed down through action of stagehands Aug. 15.

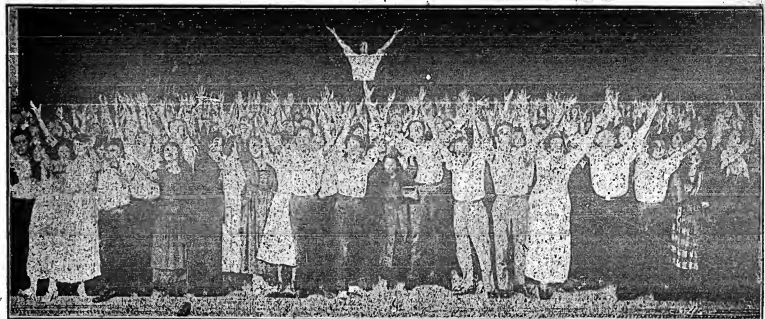
"Adam and Eva." Another new show which never won a premiere because of strike.

"Happy Days." Hippodrome. Opened last Saturday, getting a great deal of notice. Regarded as one of the strongest Hip offerings. Appears to be classed as an exempt production. Will the number of Broadway attractions almost at zero, Hip has fine chance of getting off to a record-breaking start.

SHOWS IN LOS ANGELES.

Los Angeles, Aug. 27. At the local houses the Orpheum, vaudeville, continues to draw strongly. "Civilian Clothes" at the Morosco is in its ninth week.

New Acts and Shows on pages 41 & 42.



Brandon Tynan with "the mob" composed of members of the Actors' Equity Association, at the A. E. A. show, now at the Lexington Theatre, New York.

"CAROLINA SUNSHINE"

Per. Harry Van Tilburg
222 West 46th Street New York City

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DAILY BULLETIN—No. 11

VARIETY

NEW YORK, THURSDAY, AUGUST 21, 1919

MANAGERS REFUSE OVERTURES FOR ADJUSTMENT OF STRIKE

Turn Down Proffer of Playwrights' Assistance After Equity Association Offers to Bind Itself Not to Demand Closed Shop During Life of Contract. Winter Garden Walk Out of Stage Hands and Musicians. All Chicago \$2 Theatres Now Dark.

The event of the Actors' Equity Association's strike against the Producing Managers' Association yesterday was the blunt refusal of the managers to entertain the overtures of the convening playwrights in the endeavors of the latter to bring about an adjustment of the trouble. The playwrights met twice, despatched committees to both sides and finally announced their failure to interest the managers' association. At the A. E. A. the committees were received and at their request, the Equity, through its attorney, bound itself not to insist upon a Closed Shop during the life of any agreement and to deposit a bond of indemnity to guarantee faithful performance.

In addition to this it was reported the playwrights' committees were empowered to inform the managers that the stage hands unions would agree as well that during any contract entered into between the actors and managers' association, no sympathy strike would be called. If that is true and the information is reliable, it removed the last vestige of the managers' announced resistance, other than recognition of the A. E. A., which still stands as the managers' sole reply.

It is not known if the playwrights calling on the managers stated all of their information. It was reported in the Hotel Astor following the meeting of the playwrights in the morning that a member of the managers' association, hearing of the complete terms the committee was about to present to the managers, asked that the stage hands' portion be omitted. This manager was also reported as informing the playwright he approached that they (managers) had another and better plan on foot, with which the committee's full statement would interfere. It was assumed by those who had this information that the matter asked suppressed by the managers was the stage hands proffer. It was not known after the

committee's call upon the managers whether that had been told to them.

Another manager during the day stated the efforts of Governor Al Smith would be futile, as far as the managers' association was concerned. The manager said Gov. Smith was trying to bring about an amicable agreement over the strike of luxury, and that in the case of a luxury, a strike could go on indefinitely without becoming a part of the public's welfare.

On another page of this Bulletin is the report of the closing of all Chicago legth houses at yesterday's matinee, through the walk out by the stage hand and musicians in that city. It gives the Chicago dark list name theatres where shows have been closed since the strike started. Three ended their run at the instigation of the A. E. A. and the other six were shut by yesterday's walkout.

The only change in the Broadway situation last night was the ordering out of the stage hands and musicians at the Winter Garden. The Winter Garden, since the first strike order of the A. E. A., has been giving chorus numbers from the attraction, "Monte Christo, Jr.," with vaudeville. Past the time last night the Garden continued to sell tickets and was giving a performance with a piano accompanist. The Booth with "The Better Ole" and the Playhouse with "At 945," the two remaining theatres not under the Exempt classification of the A. E. A., were the only theatres on Broadway open.

Picketing was very light around these houses. The crowds in Time square at nine o'clock last night seemed dense for that time of a Wednesday evening. All picture, Exempt theatres, vaudeville and burlesque houses were packed.

The playwrights, despite the rebuffs first attempts, are meeting once again received from the managers in their this morning, to try again.

UNION OR NON-UNION?

The Bullboard, theatrical trade publication reputed to be the official organ of Harry Mountford and the White Rats Actors' Union, and which is now generally understood to be reporting the official news of the Actors' Equity Association activities, is issuing a "supplement" which looks like a copy of Variety's Daily Bulletin and which carries the Union Label of the Allied Printers' Trade Council of New York City, No. 153.

This "supplement" also carries the volume number of the Bullboard (Vol. XXXI, No. 34), which apparently makes the supplement a part of the parent publication.

Does this mean that local 160 of the New York Allied Printers' Trade Council sponsors the action of the Cincinnati non-union printers who are working on the non-union theatrical trade publication which is supposed to be the official organ of a national body of actors who are officially affiliated with the American Federation of Labor?

The Bullboard is and has been published for years in a non-union shop. The only inference to be drawn from a union-printed "supplement" placed or inserted in the forward part of a non-union printed paper is that the publisher is attempting to deceive union people who read the paper that the entire paper is union printed. This deception comes from the union label carried under the title of the Bullboard, a non-union publication, in the first page of the "supplement" under the title.

SPECS LOSSES OVER \$30,000.

The theatre ticket speculators lost over \$30,000 in the first two weeks of the actors' strike which ended last night.

One of the most prominent of the brokers stated yesterday the actors and managers both seemed to forget them entirely in their present battle.

SAM HARRIS DISCHARGED.

The charge of disorderly conduct preferred against Sam Harris, of Cohan and Harris, by Harry Lambert, who alleged Harris had "taken him by the scruff of the neck and the middle of his back and forcibly run him from the Cohan and Harris Theatre" was dismissed yesterday in West 54th St. Court by Magistrate Sweetser. The Magistrate commented on the comparative build of both men, whereupon Lambert declared that Harris had the advantage, because he ran him down hill on a steep grade and his defense was therefore handicapped.

Harris had brought a counter charge of trespassing on his property against Lambert, and this charge was also thrown out.

HEADQUARTERS NOT MOVING.

The A. E. A. 45th street strike headquarters was all set for removal to 305 West 54th street last night, an announcement of the removal going up on the bulletin board at 10 o'clock.

Shortly after that hour, however, Harry Brown and several members of the A. E. A. Council decided it would be foolish to move out of the Broadway zone, and another week's rent of the present 45th street quarters was handed over to the landlord.

LAMBS' CLUB RESIGNATIONS.

Three managers sent in their resignations to the Lambs yesterday. They were Marc Klaw, Sam Harris and Arthur Hopkins.

Each issued a copy of the letter which they had sent to the organization, in which they stated their reasons for withdrawing.

Managers' Registration List.

Wallace Munro, who has charge of the Actors' Bureau of Registration and which the managers have opened, reported yesterday there had been 300 applications to date and that yesterday there had been 60 cards filled out.

NO CHARGE FOR BULLETIN

VARIETY's Daily Bulletins are issued daily excepting Sunday during the strike and are distributed without charge.

Any theatrical association, society or office may have the Bulletins delivered to it in reasonable quantity, or they can be obtained by calling at VARIETY's New York office, Broadway and 45th street. The weekly issue of VARIETY will be issued as usual on Fridays.

AUTHOR'S CONFERENCES FAIL TO BRING ABOUT SETTLEMENT

Playwrights Efforts to Bring A. E. A. and Producing Managers' Association Together, "Strikingly Fail" According to Eugene Walter, Spokesman for the Mediators. Committee to Meet Again This Morning.

In the effort to hear both sides of the strike situation the conferences which the playwrights have been carrying on for the past two days was a great success, but in the effort to do anything that would help to clear the situation the entire scheme of things was a distinct failure. This conclusion was arrived at yesterday afternoon when the final meeting on the strike question was held.

The meeting was called for four o'clock. It did not convene until about five and about thirty minutes later Eugene Walter stepped from the meeting and made the following announcement: "Gentlemen, I have but one announcement to make. It is that we have strikingly failed."

At the same time he informed the members of the press the information conference that had been called by himself and Avery Hopwood had been concluded. However there was almost immediately a new meeting of playwrights arranged and that meeting a committee was formed which will meet again this morning. The purpose of that committee is the formation of a society of authors that will give them protection in the event that another occasion of this sort may arise sometime in the future.

None of those present would make any statement regarding why the efforts of the authors had failed. The newspapermen were told that they might draw their own conclusions.

After the meeting that was started when Mr. Walter returned to the room after the first announcement to the newspapermen, he remained after about 15 minutes and gave out the information regarding the formation of the new committee. Mr. Walter seemed inclined to side with the actor in his late expressions. He said that in a case where there were two conflicting parties and where because of this the situation had become so bad that it was possible to secure a writ of mandamus for the party that had it in its power to relieve the situation but refused to do so. He stated that that would be the case in the event of a case of this sort where the strike was ready to mediate and the producer was not.

The first meeting of the authors took place yesterday morning at 10:30. While they were in session Winchell Smith appeared. He is an author-producing manager. He spoke to Mr. Walter who was called from the meeting to confer with him. He asked Mr. Walter to secure from the A. E. A. a written statement to the effect that they are not for the "closed shop" as stated at the meeting yesterday, and that while he was making this request unofficially he believed that he would be able to go before the managers' meeting yesterday afternoon and get them to offer to recognize the A. E. A. because of the fact that he believed that the closed shop was a violation of the principles of the industry.

At the meeting of the authors formed a committee of four consisting of Eugene Walter, Guy Bolton and Owen Davis. They walked on the street and discussed the written assurance which they requested. After that they started on a hunt for Smith and later on together with his members met at the Astor at 2. There was but a short meeting at this time and at 3:30 the same committee that visited the A. E. A. walked on the managers' association in session at the Cohen & Harris theatre building.

The managers, according to the information given out at the authors' conference, evidently made a flat refusal to the plan of settlement which the authors had brought from the A. E. A.

This refusal on the part of the managers seemed to render the efforts of the meeting of the authors which followed and seemingly there were quite a number of the playwrights who favored siding with the actor in the present difficulty, while others were equally certain that the actors but a neutral role should be taken by the writers.

After the time that the managers and members of the authors' committee met, an attempt was made to obtain a statement from Paul Turner, attorney for

the A. E. A. The committee had just left the Equity room, but Mr. Turner refused to give out any information as to what had passed at the managers' headquarters. Arthur Hopkins made an informal statement to the effect that the P. M. A. would not consider the proposition which contained the recognition of the A. E. A. as part of it.

WILSON ON BELASCO.

Mr. Belasco's belated attempt to discredit the President of the Actors' Equity Association, a member of the ally efforts of the producing managers to belittle the situation and confuse Equity members.

It will fall because it is a purpose, cowardly and untrue. Furthermore, Mr. Belasco knows it is untrue, because the very authority he quotes, he has given the full text, confutes him.

Mr. Belasco charges me with being "the first to desert his fellow artists in their fight against the theatrical syndicate in 1906." That struggle was not, as now, the effort of the big player to secure the rights of the little. It was the effort of "star" actors to preserve their independence against managers who had "absorbed" all the theatres of the country.

The "stars" mostly concerned were: Joseph Jefferson, Richard Mansfield, Frank Benson, James A. Hearn, William H. Crane, Matt Goodwin, John O'Neill, "Nootie Christy", Mrs. Fiske and Francis Wilson.

We organized and resolved to uphold our independence.

Augusta Daly was offered the presidency. He declined, saying he knew actors and that he was not to be trusted in the face of temptation.

One of these "stars" found it expedient, profitable or advisable to drop away from the cause until, to quote Mr. Belasco's authority, "Norman Hapgood" "History of the Stage in America."

Two prominent actors now stood alone—Mrs. Fiske and Francis Wilson.

"If, therefore, I was the last man out, what becomes of Belasco's statement that I was the first?"

Belasco is careful to say that Mr. Hapgood is "accurate." I agree, and it pains me, therefore, on his own authority, to impugn Mr. Belasco with the short and ugly word.

For fifteen months I stood up and fought the Theatrical Syndicate and its allies. It pains me even now to admit that I was, to quote Mr. Hapgood again, "overwhelmed and defeated." I wrecked my fortune, I destroyed by clientele, by playing in out-of-the-way theatres to which they would not come and unsupported by my fellow players, except Mrs. Fiske, I was on the point of abandoning my country for the effort to make a name for myself in England. I suddenly determined not to be driven out; that I would fight the devil with fire. I purchased three myself in the way of Samuel P. Nixon of the Nixon & Zimmerman Syndicate, managers in Philadelphia.

He said I was foolish to struggle further, that I was "licked" and did not know it. I knew it well enough, but bluffed on. I refused to permit any manager to say where, when and on what terms, except by agreement, I should play. He fell into the trap and proposed to buy half interest for three years—he could then arrange terms and dates in his mutual interest. I set the terms high, and then the bargain was struck. I told Mr. Nixon, he often repeated it, that he had bought for many thousands of dollars that which, in order to play in America, he could have secured on the morrow for nothing.

If this be treachery to my brother artists, let Mr. Belasco make the most of it.

He said I was "unofficial and impracticable," perhaps I have said he was "bitless," though I don't admit it. But I was through with him at that time. But I regained sufficient confidence in him to record the fact that he has splendidly justified that confidence, by repudiating his bargain. He has approved Augusta Daly's dictum that he is not to be trusted in the face of temptation and I am always eternally his.

FRANCIS WILSON.

SHIPMAN TURNS DOWN OFFER.

Sam Shipman said yesterday a committee of actors, members of the A. E. A. and who were to have appeared in his play "Fires in the Sky," have been produced by William Harris, had approached him with an offer to take over the play and produce it.

According to the author they stated that they could secure the Park theatre for the piece. Shipman stated that he turned down the offer.

A. E. A. PARADES IN CHICAGO.

Chicago, Aug. 20.
(Reprinted from weekly issue of VARIETY.)

Nightly parades of the A. E. A. members in town will occur around theatre time, in the local "saw, Edison and Frodo" representing the A. E. A. in this city. The first parade occurred last night with autos and pedestrians passing by the theatres.

There will be a public mass meeting of the A. E. A. Friday. It will be held either at the Auditorium or old American music hall.

Mr. Mordant officially denies that Edward Nockles, the labor man, is in charge of the local theatrical strike. Mordant states that only Burton Churchill and himself can act with A. E. A. authority.

New Equity headquarters have been opened in the Masonic Temple. Mr. Mordant will have charge of a daily publicity service to be installed.

It is announced that Clarence Darrow will be co-counsel with Daniel Cruic as attorneys for the A. E. A. in this city.

CHICAGO STAGE HANDS' DEMANDS.

Chicago, Aug. 20.
(Reprinted from weekly issue of VARIETY.)

During the meeting yesterday when it was announced the stage hands would walk out today, the stage hands also served notice on the managers that a new scale was wanted by them. This came as a stunning surprise to the managers.

Last month the stage hands had been offered an increase and new contract effective next month. That provided for a weekly wage of a little less than \$40. The union officials had expressed themselves at the time as gratified with the settlement.

The latest demand of the stage hands is that they receive as much as the New York stage employees and insist upon an immediate adjustment. Granting the demands will not affect the status of the stage hands and musicians in the present sympathy strike.

With Sunday performances at Chicago if the new scale goes to effect it will bring the salary of the local stage hands to around \$60 weekly.

OFFICIAL STATEMENTS

MANAGERS' ASSOCIATION.

The Producing Managers' Association authorized the following statement last night: "The Association is not in a position to respond to the authors that it was willing to furnish a \$500,000 bond to guarantee its good faith in the future. It was asked to furnish a \$100,000 bond to guarantee its good faith in the future. The Producing Managers' Association wants no bond. It wants to deal with a body of actors that has not demonstrated its complete disregard of property rights and its complete disregard of the rights of the public. The Association has branded itself as an advocate of individual contract violation and thereby has destroyed all confidence that the managers may have had in it. The authors asked the Producing Managers' Association to present their side of the case to the authors, only desiring to know the facts and having no intention of interfering."

"The following day the authors, with none but the best intentions, sought to intervene. The managers impressed upon them that the authors' and managers' interests were identical and the managers, in fighting for the preservation of the theatre, was fighting the actors' battle as well as his own."

An announcement in the form of a letter was sent to the press yesterday signed by Marguerite Bryer, announcing her resignation from the A. E. A. and giving reasons. The letter contained no address of any press at the time it was sent out. It was dated from New J., but was sent out by some press agency.

"EXTRA" PEOPLE AFFILIATING.

Five hundred "extra" people engaged in picture work held a meeting in Tuxley Hall Tuesday and steps were taken to form a protective association, that as soon as organized will become affiliated with the A. E. A. The meeting was informal, and according to the statement of Mr. DuPre, the opening speaker, was sponsored by the American Federation of Labor.

One of the first things the proposed organization "extra" people will do, will be to eliminate agents and replace them with a co-operative booking office. Several speakers told of injustices in the way of unfair commission charges by agents last night, and others spoke of irregularities that needed correction in the studios.

Last night's meeting had only reached the formative stage by 9:15, but from the general character of the speeches, it would seem that the "extras" have numerous grievances, which they will try to eliminate through the new organization.

Harry Brown a member of the A. E. A. Council, made an address, treating in general of organization as a principle. A committee to select a name, and draw up a constitution and by laws was appointed. A call for another meeting will be issued shortly. One of the proposals made last night was that a minimum of \$5.00 a day net be paid for "extra" work. A plan to standardize fees for actors, plans and "bits" usually played by types was also scheduled to be submitted to the meeting for approval.

FRANK GILLMORE.

The reports in the press this morning of the meeting with the managers and playwrights upon a compromise solution of the strike, the managers' Association is indulging in at the present moment.

The Hebrew Actors' Union is in a vastly different position to that of the Actors' Equity Association. With a thousand members and wide-spread activities throughout the United States and Canada, it would be impossible for the Actors' Equity Association to conduct and regulate its affairs as can the Hebrew Actors' Union. The Hebrew Actors' Union is working in a definite community of its own. Despite certain expressions from managers with regard to the Hebrew Union, personal experience thereof has shown me beautiful and above all, playing happy, satisfied and overflowing audiences, even on a Monday night.

(Signed) FRANK GILLMORE.

STATEMENT OF Paul N. Turner, attorney for Actors' Equity Ass'n.

On Tuesday a committee of playwrights, of whom Eugene Walter was the chairman, and representing most of the leading play authors in the country, met with me after a conference with Winchell Smith, of the firm of Smith & Golden, regarding the situation Mr. Smith had endeavored to understand that if the Actors' Equity Association would not agree to a "closed shop," the managers would be willing to come to terms with us and the strike. They asked both the Equity and the Producing Managers to state their position, and both sides did. After hearing both sides a committee for the playwrights again visited us, on Wednesday, and asked if we would put our pledge as to not wanting a "closed shop" in writing. I told them we would. Mr. Walter then asked the managers to sign such a contract, if we would be willing to do the same? I told them we would. Mr. Walter asked if we would put that in writing, and we wrote the following letter: "Aug. 20, 1916."

Committee of Authors,
Hotel Astor, N. Y.

Gentlemen: Confirming what our committee said to you yesterday, we beg to advise that, upon a satisfactory adjustment of the situation with the managers, we will agree on our behalf that our association will pledge itself for the term of the contract which we enter into with the managers, not to require a "closed shop"; and further, that upon the managers' part, we will treat mutually satisfactory, with the Producing Managers' Association, we will not only pledge our association to such a contract, but also reasonably bond the faithful performance of the same, and their behavior to equally pledge themselves and their association and give a like bond.

Yours very truly,

(Signed) Authors' Association.

By FRANK GILLMORE, Executive Sec'y.
Some time later on Wednesday afternoon, a committee of playwrights composed of Eugene Walter, Ed. Cooper, M. J. Evans, Guy Bolton, Guy Davis and Guy Bolton, called again and said that to their great surprise the managers treated them very cordially and refused to even look at the written pledge given them by the Actors' Equity Association. The committee advised me that they had returned to the main committee of playwrights, and the conduct of the strike was then and thereupon the whole committee dissolved.

VARIETY

NEW YORK, FRIDAY, AUGUST 22, 1919

ALLEGING "ILLEGAL STRIKE": WALK OUT CLOSES ONE MORE

Managers Awaiting Gompers' Return. Claim Contract Breaking Constitutes "Illegal" Strike With Federation. Booth With "Better 'Ole" Taken By Stage Hands Last Night. 24 Shows Closed By Strike in New York; 8 in Chicago.

The stage hands last night took the Booth with "The Better 'Ole" along with the other theatres that have been closed in New York since the strike of the Actors' Equity Association started. It gives the closed list 24 productions, five of which were announced to open on Broadway but failed at their premieres. In Chicago there were eight closed houses last night, with "Scandal" given permission to reopen through having no objectionable feature to the A. E. A. in producer or cast. The Olympic, Chicago, did not close Wednesday night, as reported elsewhere in this Bulletin.

Nothing occurred of importance in the strike yesterday besides talk and the organization of the playwrights into a society of their own. The talk centered around the longfiling wailing of the "Producing Managers' Association" for the return of Samuel Gompers, president of the American Federation of Labor.

The prospective action of Governor Al Smith upon his return to New York today was expected to be interesting at least, but no advance line on whatever move the Governor might have decided to make was at hand.

The closing of the Booth, after the protestation by Charles Coburn that he would keep that play open at all hazard, had been looked for from the outset of the stage hands' sympathetic strike, something Mr. Coburn had not calculated upon when issuing his positive statement. Since the strike Coburn has resigned from the A. E. A. and the Lambs' Club. He plays a role in the piece. Some of the other parts have had four or five different players since the first walkout on the "Ole" play. That came with the first orders, though the show did not then close.

The impression is around that the managers have two objects in holding off until the arrival of Mr. Gompers. He is expected in New York between today and Sunday. The managers hope to induce Gompers to

rescind the action of the A. F. of L. in endorsing the A. E. A. strike. They will present as grounds for this, according to the story, that under the rules and regulations of the Federation governing strikes of its affiliated unions, no legal strike can be called where a broken contract is involved.

The managers will impress upon Gompers through the walking out by the actors upon orders, without two weeks' notice as called for in their contracts, that the A. E. A. strike is illegal, in so far as the A. F. of L. can see it, and through that the sanction of the Federation should be withdrawn. The other object is supposed to be just plain reasoning, calling Gompers' attention to the general state of affairs and alleging bad faith on the part of the A. E. A.

Those who profess to understand the pleas to be placed before the Federation's president by the managers say that Mr. Gompers is quite likely to observe that since the strike has gone so far, with other unions beside the actors now in it, the A. F. of L. is not inclined to interfere at this date. The same people claim that the A. E. A. will make a strong point with Gompers over the \$500,000 damage suit with the connection in the press matter given out of the Danbury haters' case. It seems universally admitted that it was a gigantic blunder on the part of the managers to have given publicity to their implied threat through mentioning the Danbury haters in a strike matter of interest to all unions. It would not surprise the show people were they to learn that it was this particular mention, in conjunction with the damage action, that caused affirmative votes in the stage hands' and musicians' unions to go out on a sympathetic strike with the actors.

The Louis Mann proposed opposition society brought about some comment. It was looked upon as a success. (Continued on page 2.)

"SCANDAL" MISSES.

Chicago, Aug. 21. "Scandal," the Walter Hest attraction which was stopped at the Garrick through the walkout of stage hands and musicians, failed to reopen tonight. Numerous wires from Mr. Hest in New York to the effect that the officials at A. E. A. headquarters had permitted the attraction to reopen, found no sanction with the local Equity officials who had not received any advice from New York headquarters relating to "Scandal."

Conformation was made at the A. E. A. headquarters late last night that "Scandal," one of the exempt Chicago attractions had failed to open, although telegrams had been sent to Burton Churchill in charge of the situation in Chicago for the A. E. A., suggesting that the attraction be allowed to resume.

It was stated that the wires had evidently not arrived in time to allow the show to open.

COHAN FEELS CHEERFUL.

As he grows accustomed to the strike, George M. Cohan is seemingly growing more cheerful. In the first few days of the fray Cohan was somewhat depressed at the outlook, not relishing a strike between managers and actors with his many friends on both sides.

That Cohan's good nature was undergoing a revival became noticeable the past few days when he laughed as stories circulated about "Cohan having a nervous breakdown" were reported to him.

THREE PRODUCERS SCARED OFF.

Three independent producers, who were entering the legitimate, have called off preparations because of the strike. Two were New York interests who had selected plays engaged producers. The third producer is a Virginian who, in canceling his arrangements, wrote he "didn't care to put money into an enterprise where there was no responsibility."

HIP IS EXEMPT.

The Hippodrome, opening Saturday night, will be considered exempt as far as the Equity is concerned.

The Hip, according to Grant Stewart, is classed by the A. E. A. as vaudeville. This classification takes the Hip outside of the Equity's jurisdiction, according to Mr. Stewart.

The L. A. T. S. E., when asked yesterday as to its attitude regarding the Hip, declined to make a statement.

SPECULATOR PINCHED.

James Dooley, a ticket speculator, in a 46th street ticket office was arrested last night upon the complaint of Richard Gordon, charged with disposing of two tickets for the Lexington, face value \$2 each, for \$5.50.

Gordon is an A. E. A. member. He was dismissed in the 54th Street Court early in the week for picketing. He was in the ticket office and saw the sale made. The Lexington is playing A. E. A. benefit performances. The actors' association has attempted to keep the tickets away from the spec. Gordon went outside, called an officer, and accompanied back to the speculating stand with the purchasers of the coupons, called upon the officer to make the arrest.

Dooley was taken to the Night Court. Magistrate Corrigan fined Dooley \$10. He stated he had made the sale without the knowledge of his employer and contrary to his instructions. The Magistrate in imposing the fine stipulated that the broker return the purchase price to the buyer. This was done.

SHOPMEN OUT.

All shopmen working on the building of sets in the plants of the various producing managers in New York were ordered out by the L. A. T. S. E. yesterday.

Some of the men were informed Wednesday evening not to report for work Thursday and by noon yesterday the walkout in that branch was complete.

A majority of the men affected are the highest paid stage workers. They are classed as heads of departments by managers and known as master carpenters, master property men and master electricians.

The number of productions originally planned for the fall tied up by the new strike order was not learned but in some shops as many as five shows were under construction.

ENLISTING THE CHURCH.

A movement was launched by the Equity yesterday to enlist the aid of clergymen of every denomination in its behalf in the strike.

The plan calls for mention of the actors' fight for recognition from the pulpits not only in New York but throughout the U. S.

According to the A. E. A., several prominent divines of the leading religious faiths have agreed to assist the actors by pulpit references Saturday and Sunday.

VAUDEVILLE

AMONG THE WOMEN

By PATSY SMITH

CABARET

Whether Gus Edwards is making his farewell appearance in his present offering at the Palace this week, or for all time, was not quite clear. Vincent O'Donnell has added an Irish Colleen number, appearing in green characteristic garb, and Hazel Furness has replaced clever Beatrice Curtis in the act. A white net with split overskirt trimmed with rows of blue satin ribbon frills, put on in scallops appeared to be new. A metallic lace small hat, was encircled with blue ribbon as was the waist, and a pink chiffon ruffled dress with a broad blue satin sash was dainty on the blond Miss Furness.

Venita Gould in impressions of popular stars pleased immensely, making a little speech of thanks in which she said this was her first appearance at Palace. Miss Gould is one of the puzzles for anything, she should be in the front ranks of featured women. In white pompadour silk—the overskirt draped up at sides on a georgette yoke—and just a bit of lace petticoat showing below it, she was becomingly attired. Ropes of white beads fell over shoulder and from a crescent shaped ornament of brilliants, in back, giving a long sailor collar effect.

Herbert Clifton had a lavender and yellow georgette spudret dress, the bodice covered with huge orchid plumes, some of which ran down in the skirt. It was good style—masculine skirt, over the feminine looking nether extremities offered good satire.

Over a green and gold gown, there was a plum silk wrap—with long front of cherry embroidered in gold. Black and white fur squares were seemingly half joined together as still life and arm decorations, and a four tier Chinese gold pagoda was worn for headpiece.

The young woman with the Flying Martins made herself useful in white silk short pants and tunic, the latter edged top and bottom with white marabout.

Helen Moretti was the "class" of the American bill the first heat as to looks and style. In a silver-spangled gown with the sort of side flounces that cling and a silver rope loosely tied about body, she was an attractive picture.

The White Steppers are dressing their act in all white and must buy satin by the bolt with the yards and yards they require for their wardrobe. Dorothy and Buster are a good pair of kids. A blue chambray skirt buttoned on a white guimpe and a big Dorothy Dainty bow adorned the head of the curly girl, while the short-haired one dressed up in 14-year-old boy's knicker suits. There was a change from light to dark for Buster and Dorothy wore a dark blue silk coat, and lingerie and lace hat, over a ruffled white chiffon dress, for the finale.

About all you could see of the woman in the Harold Selman and Co. sketch was a pink dress, and the woman in the Chas. McGoods act was smartly attired, as last time, in riding breeches, boots, white bands and black velvet sleeveless coat and cap.

If "Oh, George" had only acted as well as it looked! "Tillie" was attired in a light blue flounced dress with bodice and front and back panels of solid silver sequin cloth. The "prima donna" flashed a ruby velvet wrap trimmed with white, poodle dog and long ruby chenille fringe. A national blue silk gown had the bodice mostly of self-toned sequins. More powder

on neck and arms should be used with this trying color.

Robert W. Chambers' "The Dark Star" makes a very interesting picture, with its legend of the evil planet speeding unseen through space and the history of the Oriental image, Erlik, Prince of Darkness. Marion Davies, the star, essays the role of Rue Carew, the child born under the wicked star. She is carried along from a small peaceful town into the very heart of French and German strife in Paris. The Raid of a Gambling Cafe, or German Rendezvous, is very well done, and Miss Davies is quite satisfactory in the work given her to do. She appeared a bit careless with her hair, however, curling only the top. She looked her best in a wool sweater and gingham dress and in her nurse's regalia. Ilse Dumont, according to the screen, and Princess Naia on the program, was played by Dorothy Green. She had an opportunity to wear good furs and a couple of good-looking evening gowns. One had a short bodice entirely of jet sequins, and a band of same circling hips over full georgette skirt. A clinging satin gown cut very low in back was worn for her finish (she was shot during the raid).

"An Artistic Treat" is the only act with any suggestion of "newness" on the Riverside bill this week, unless Lois Josephine and Leo Henning, in about the same act presented by Lois Josephine and Tyler Brook, can be called new.

Miss Josephine wears two dresses, evidently additions to wardrobe since last reviewed. A pink faille, or voile, tied with a blue sash had irregular ruffles on its irregular overskirt, put on the popular reverse way, each headed with silver ribbon. With this outfit she carried a flower basket hat. Gentian blue net was employed as full overskirt and bodice with a maize foundation touched with orange and enhanced with lace insertings. Sashes of burnt orange, about head and body were tied on opposite sides, and there was an effective large brilliant buckle. A peacock blue-green sleeveless sweater coat, clashed with the blue of her hat at opening.

Vinie Daly rendered Santuzza's aria from "Cavalleria" and "Sole O Mio" with a degree of dignity and then ruined the results by jazzing the act up at the finale. There was no doubt of the quality of the applause rendered. Before her cornflower drop with its large brilliant "V. D." she appeared in blue frock of same tone—made the style popular with Spanish and French subrepts of the past. The long body was swathed in a sash interlarded with hips and short full zouave and skirt were slashed and embroidered in cherry sequins and iridescents. There was a head sash, large hat and tassels on skirt and back of bodice also of the brilliant hue. With a torcador cape of metallic cloth, in three tiers, each lined with band of brilliants, the whole lined with erise, she wore a silver Spanish sailor.

Marguerite Keeler's evening gown had a bridy look with its long net train and sheer overskirt trimmed with silver bands edged with bugle bead fringe, and large crystal and opal ornaments. There was a lace underskirt and crystal bead tassels to further enhance its effectiveness.

The smaller of the Lightner Sisters was in lavender georgette—the lower portion of skirt covered with tiny ruffles and the waist girdled with silver cloth. The elder sister wore a simple flowered silk faille or voile with a bizarre sash arrangement.

Chicago, Aug. 6.

The theatrical sensation of the year in Chicago is a man by the name of De Recat—Emile De Recat.

He popped unobtrusively into the show business here last season. In sharp contradistinction to others, he kept his mouth shut and his eyes opened. He made all his announcements after he had produced his shows, instead of before. He let his productions talk for him.

Inside of a year, from an unknown, he has risen to the point where his name represents the very best available in these parts when it comes to revues.

One of the cabaret producers calls himself "The Ziegfeld of the West." Another styles himself "Ned Wayburn of the West."

De Recat has taste and guts. He calls himself just De Recat.

De Recat is a Frenchman. He looks like Leo Carrillo and talks like him. He is the embodiment of Lombardi. He loves silk, satin, shen, silver, gold, drapes, feathers of the birds of paradise, filtered lights, art settings. Although he deals right now with cabarets, he is a poet in his heart.

De Recat came right to Chicago from Paris. In Paris before the war he was a considerable factor in the production of the Parisian revue from which all other revues have been patterned. He has up his sleeve and in his heart a thousand tricks and novelties which all the second-raters will be copying before long.

An indication of the way this man works may be seen in Riverview Park, which is a "second company" edition of Coney Island. Here, in this rendezvous of the round haricot, the playground of the hicks, De Recat has set up a stage which is worthy of a much more artistic environment.

It is a great structure, big enough for Morris Gest to put on "Aphrodite." There's no kink in it. It's correct. The dome of this stage is a sky effect, with twinkling stars. Most of the stage is occupied by a practical set house. It doesn't bear the stigma of flimsy scenery. It has the appearance of a great Colonial mansion, built by architects not for a season, but for a lifetime. On the balcony of this house on this stage, the ensembles of "The League of Nations" are arranged.

A runway reaches from the house to the audience. Below a jazz band of negroes furnishes the music.

There are 37 people in this revue. Considering the atmosphere of the park itself, the magnificent splendor and extravagance of the revue is amazing.

The hit of the show is an ensemble in which the 25 chorus girls garb in the uniform of the French Republican Guard. They go through the maneuvers of a military drill in the full equipment of the guards. It is one of the most pretentious and ably staged ensembles ever seen in this city.

The principals include the Four Shannons, Carlotta Stockadile, Celeste,



IDA VAN TINE

It always looks good to have your picture taken in a flying machine.

Frank Norton, Innes Brothers and Lou Eastman.

Every gown used in the revue was designed and made by De Recat. He maintains his own plant for the manufacture of these creations. De Recat will not make a single garment for another producer or for the outside market. But for his own shows he has a stock of 2000 costumes valued at \$50,000.

De Recat looks as Chicago's biggest possibility in the never ceasing effort to make this city a big producing center.

Cabaret booking agents, particularly those supplying talent to the larger restaurants and cafes, are agreeably surprised at discovering that the expected shrinkage of their business anticipated with prohibition, hasn't materialized. There has been a slight shrinkage, it is true but nothing to cause alarm at this time. Nevertheless close students of conditions among the bookers advance the belief that it is but a temporary respite, and that as soon as the Federal authorities perfect their machinery to enforce the law, the inevitable crash will follow and the cabaret performer will disappear with the alcohol. According to one prominent booker the local and State authorities have passed the "buck" with an ensuing period of immunity as a result. Meanwhile, the cabarets go merrily on and it is a stranger indeed who fails to get accommodated with all the "hard stuff" desired.

Bill Hanley, the red head, is now acting as magistrate in his home town, Hoboken. It was from that city Mr. Hanley was elected to the New Jersey Assembly, following his departure from Shanley's cabaret, when Bill received his diploma as an attorney. Bill was a member of the original Shanley Trio, of which Eddie Sheehan is the sole remaining member still with Shanley's show. Eddie broke a run of five or six years at Shanley's to spend one of them as a member of the A. E. F.

Cabaret entertainment has been inaugurated at the Walton Hotel, Philadelphia. The seating capacity is 600, with a one dollar cover charge to each individual. The show at present runs as follows, 3 O'Gorman Girls, Simpson and Dean, The Sheldons, Tom Brown's Highlanders, Mlle. Marguerite Frank, Thelma Carlton, Bessie Stanley and Marie Jane.

The Melody Five is the name of a quintet now the chief attraction at the Ben Hur. Besides playing and performing, they have gone in for the auto parking privilege, the cool recess and for all else there is.

Harry Nelson has returned East and is topping the cabaret division at Perry's Coney Island. Others at the same stand include the Semony Brothers, Fred Taylor, Fred Walcott, Vina Lopez and the jazz band.

The following entertainers sailed on the U. S. S. Panama this week. Mildred Gray, Bettie Dean, Charley Possa and Gladys Reed. They are engaged for the Metropole Hotel, Panama.

Lou Gold, for several years a prominent orchestra leader in and around New York, is now in charge of the Jazz Cafe, Atlantic City, supervising the music at that stand.

Joe Tipton has purchased Reilly's Hotel, Baltimore, and will cater to theatrical folk exclusively. The house will be renamed Hotel Tipton.

VAUDEVILLE

PROHIBITION PROVES HELP THEATRICAL PEOPLE DECLARE

Success of Early Season Attributed Partly to National Anti-Booze Edict. Particularly Noticeable in Picture Houses. Films Being Viewed in Place of Cocktail Drinking. To Encourage Men Gallery Smoking Permitted.

Reports from all over the country indicate that prohibition, so far, has proved a decided help to the theatre. In this city, the early openings, the unprecedented early beginning of the season, and the success attendant upon it is said to be due, at least partly, to the curbing of the public taste for riotous liquid amusement. Throughout the country the filling up of the gallery and the larger percentage of men in all audiences is pointed to as an after effect of the ban on booze.

Pictures are especially likely to benefit from the change if the testimony of a local exhibitor is evidence of good judgment. Discussing the matter with representatives of a big producing firm, he said: "With the passing of the cocktail hour, a lot of men find that there is nothing to draw them here between five o'clock and a seven o'clock dinner. Rather than sit in a hotel lobby or go directly home after hours, it looks to me as if these men had acquired the habit of visiting a picture show."

Several exhibitors say that it is too soon to draw conclusions, but all point to record theatrical attendance during the usually dull month of July. Prohibition hasn't yet really had a run for its money, but an exchange manager reports that two exhibitors he knows of are letting men smoke in their gallery where formerly they were not allowed to, and he expects others to follow suit.

OUT OF THE SERVICE.

Harold L. Peck, A. E. F., First Engineer, has returned from France after two years' service abroad.

Jack Fitzgerald, A. E. F. (Fitzgerald and Lorenz), returned from abroad after sixteen months' service.

Willie Cameron, formerly assistant treasurer for several theatres in New Jersey, discharged from the Army last week, after 22 months overseas service.

George B. Brown, discharged from seven months' service with the Marines in France, is back with Universal Films.

Sgt. Albert Miller, A. E. F., has returned from Germany, where he was with the Army of Occupation. Sgt. Miller was formerly with Universal Film.

Haley and McIntosh, prominent cabaret workers, who went abroad last season to entertain in France and Germany, returned this week. McIntosh will retire from the profession for a commercial career and Haley will double up with another male partner for Vaudeville.

William T. Ryan, formerly superintendent at the Colonial, was discharged from the army Second Division, Aug. 5. He arrived on the Leviathan and was met by his sister Maud Ryan, who went down the Bay on the Mayor's Committee boat to greet him. One of Maud's ideas was a sign reading "Your Girl Is Waiting, Your Sister Is Waiting, and Your Job Is Waiting." He will get his old job at the Colonial.

Sergeant Charles W. Hemp was mustered out of service last week after 13 months' overseas as director of the U. S. A. Ambulance Service Jazz Band, which entertained wounded soldiers in France, Italy, Switzerland and Spain.

He has been engaged to join Janet Martin in the vaudeville playlet "Song Shopping." Previous to sailing he was a principal in the military play "Good-bye Bill," which had a run at the 44th Street.

N. V. A. COMPLAINTS.

R. A. Mortimer, of the original Oxford Trio, has entered a complaint against the Oxford Three, now playing the Loew Circuit, alleging infringement.

PRODUCTION ENGAGEMENTS.

Tom Duray, Comstock & Gest. Lyle Lapine, Flo Emery for "Hitchy-Koo."

Florence and Jolice with Jos. M. Gaitea.

Billy Abbott (Abbott and White) has been engaged to be co-featured with Saranoff in Herman Timberg's "Five Violin Girls."

Jimmy Duffy and Fred Sweeney have been engaged for "Hitchy Koo" to do their vaudeville specialty, which will be interpolated near the finale of the show.

SHOWS SHORT ON CHORISTERS.

So much annoyance has been caused burlesque managers through the shortage of chorus girls, who have been milling from one show to another, that four companies were sent to their opening points, last Sunday, in advance of the preliminary season, which starts Saturday.

A special train was secured jointly by the Columbia Amusement Co. and the American Burlesque Association, in charge of William B. Lindsay, Eastern Passenger Agent of the Lehigh road, taking the four productions to Buffalo, the companies then separating and going to their opening points.

The shows carried were the "Lid Lifters," Lew Talbot, manager (Buffalo); the "Victory Belles," Teddy Simonds, manager (Cleveland); the "Tempters," Abe Finberg, manager (Niagara Falls); and Fat White's "Gayety Girls," Harry Thompson, manager (Milwaukee).

Practically every burlesque show will start the preliminary season short of choristers. The regular burlesque season begins Aug. 25.

BURLESQUE CLUB GROWING.

The Burlesque Club may move into larger quarters. The building now occupied is inadequate to comfortably house the growing membership.

There are about 300 members now.

The Burlesque Club is at 125 West 47th street and occupies a two-story and basement dwelling house. The organization is about three years old and was originally located on Seventh avenue next to the Columbia theatre. The officers of the club are Henry C. Jacobs, president; James E. Cooper, vice-president; Dan Dody, treasurer; Al Singer, secretary.

PEEKING THROUGH THE BUSHES.

Binghamton, August 6, 1919.
Dear Johnny:

Do you remember Boz Cannefax telling us about old Doc Cummins the pool hustler who used to use the medical moniker and the small town make-up for a stall? Well, the Doc made a perfect entrance here and cleaned all these cider drinkers for all the jack they could scare up.

There's a pool room here on the mainstem and a guy called "The Binghamton Kid" is the big noise down there. He's beat all the sharks in the county and the natives would back him against De Ora. But it's gettin' tough for "The Kid," he's so well known. He can't take a guy over once and they know him like they know Wilson's photo.

"Chick" and I are down their the other night playin' a little "one" ball and the "Kid" is watchin' us and tellin' us that he thinks he'll have to pack his hats and grab a rattler fer pasture new. He's figurin' on lammin' into Texas fer he's heard that a lot of saps have oiled their way into a bale of scratch.

The door leadin' into the street opens and in backs a rube in a linen duster and carryin' a tin pail in his duke lookin' fer some water fer his coffee grinder which is standin' outside. He's got a rural dialect as thick as Zybsko's neck and to the "Kid" he looked like he just dropped off a Xmas tree.

He seemed mighty interested in our pool plain' and puttin' his pail down in an absent-minded way he eased over to watch us.

The "Kid" slid down off his chair and remarked that he sure would like to roll a game between now and train time, but it seemed that a stranger in town couldn't get no one to play with him. Would the gentleman in the linen duster like to knock the balls around. It seemed that the gentleman in the trick coat didn't mind and they went to it. All the yokel wise guys gathered round their table to witness the trimmin', and after tryin' to let the "saps" win a couple the "Kid" said "How about a little bet to make it interestin'?"

You remember that Bob told us the Doc was the greatest money player he ever saw? Well this was the Doc and the way he took that ivory expert was a crime and a shame. The gang strung him along with their favorite and the old boy must walked out with at least a grand in his kick.

When I saw him uncork his game and start to run them I remembered what Bob told us and kinda pegged him, so when the slaughter was over I laid fer him out front and saluted him with "Hello, Doc." He grabbed my mitt, thinkin' he knew me and then I told him about Bob.

So give Bob the old Doc's love and tell him that the Doc says that the new generation is better than the last and that he's gettin' hump-backed carryin' chalk and grabbin' chumps.

Your old pal,

Con.

IN AND OUT.

Dunn Sisters out of the 23rd Street first half current week. Illness. Blue Bird Three substituted.

Ward and Ward, forced to cancel first half this week, 23rd Street, due to illness of father. Green and Latell filled the vacancy.

Loring Smith has been engaged for George Chooze's "Little Cottage," a girl act. This necessitated the cancellation of Proctor's 23d Street the first half of this week.



DICK DUFFY and BETTY CALDWELL

ORPHEUM, BROOKLYN, THIS WEEK (Aug. 4), starring a 48-week route of Keith and Orpheum circuits.

VARIETY says: "Worked up a bit different than the average. The crowd is full of good points, competently handled by both. The man takes care of the comedy and is a good light comedian, possessing a first-rate appearance. His partner—a pretty brunette, with a dandy wardrobe—gets away with the straight line a veteran. Turn the two-day hills nicely."

Direction, FRANK EVANS.

FAN SAN
(THIS IS NOT A PACH POWDER)

CHICAGO SHOW STILL RUNNING GIVING 10% OF GROSS TO EQUITY

Fiske O'Hara in Kohl & Castle and Klaw & Erlanger Chicago Theatre (Olympic) Donating Portion of Receipts. Grant Mitchell Announces to That Effect, Saying All Members A. E. A.'s. Only Three A. E. A.'s. in Show Before Opening.

Chicago, Aug. 21. At the last moment last night the Olympic, where Fiske O'Hara, in "Down Limerick Way," is playing, was notified by the three unions it could give a performance. After the show, Grant Mitchell (A. E. A.) informed the audience from the stage the show was donating 10 per cent. of its gross receipts to the A. E. A. He also stated that the O'Hara company was 100 per cent. Equity.

The theatre belongs to Kohl & Castle and Klaw & Erlanger. The Klaw & Erlanger connection is admitted in the programs. The producer of the show is Augustus Pitou.

Last night, when asked why the Olympic was favored, both sides denied 10 per cent. of the receipts would go to the actors' strike fund. Mort Singer, speaking for the house management said it was a puzzle to him why the Olympic was allowed to remain open.

When the O'Hara piece opened in Chicago, it was reported three members only of the cast were A. E. A.'s. They were Mary Louis Malloy, Laurette Allen and Patricia Clarry. The others are O'Hara himself, Man Barnard, J. P. Sullivan, Norman Post, Richard H. Irving, James Miller, W. T. Sheehan.

At the A. E. A. headquarters in New York, Grant Stewart, after being informed of the situation in Chicago by a Yansur representative, held a brief conference with Frank Gillmore, executive secretary of the A. E. A., when he stated the A. E. A. had received assurances yesterday from Augustus Pitou he was a non-member of the P. M. A. and would grant Equity contracts to all the members of the attraction, whereupon the A. E. A. officials got into touch with Chicago and arranged for the continuance of the theatre.

As to receiving a percentage of the gross, Mr. Stewart stated Mr. O'Hara was evidently interested in the financial side of the production and that although they had had no advice from Chicago on the subject, they felt that Mr. O'Hara was free to make any contribution that he cared to, to the cause of the A. E. A. He knew that no arrangement to continue the theatre could be made contingent upon the A. E. A. getting ten per cent. of the gross.

Mr. Stewart also said the executives of the A. E. A. were then attempting to get into touch with Chicago via long distance to arrange for the reopening of the Garfield last night with "Walter Hart's Scandal." That company he stated was also 100 per cent. Equity and the producer a non-member of the managers' association.

Any manager not a member of the managers' association, and who was ready to engage an all Equity cast was at liberty to present his case to the A. E. A. executives in New York, Mr. Stewart said. They would investigate his case and if found that his statements were true, permission to go ahead with performances would be given. Each case would have to be taken up individually.

At the K. & E. booking offices it was stated it was certain Augustus Pitou had no part in the turning over of 10 per cent. of the gross of "Down

Limerick Way" to the A. E. A. Mr. Pitou could not be reached at his offices in the Amsterdam Theatre building.

A representative of the K. & E. booking office stated that at this time there are between 15 and 20 attractions on tour on the Maynard books alone, produced by non-members of the P. M. A. and that there did not seem to be any desire on the part of the A. E. A. to interfere with them. By next week this number of shows would be increased to 35, it was stated.

It was also said there had been several managers in the office asking for time who presented letters from the A. E. A. that they were sanctioned by the actors' organization to go ahead with their shows without fear of any labor hindrance. It was not said whether they received routes.

PALACE, CHICAGO, SITUATION.

Chicago, Aug. 21. A strange situation arises over closing of the Palace. It is a big time vaudeville house which runs 40 weeks and each summer plays a Winter Garden show. House belongs to Martin Beck, Mort H. Singer and Mrs. Caroline Kohl, owners of Majestic and State Lake (vaudeville). Contract with Shuberts calls for show to open July 1 and run until Sept. 1.

While indications were that "Passing Show" would be called out, the actors were warned by the Shuberts that house would hold the Shuberts to contract and would demand damages, in which event the Shuberts would demand damages of the actors.

The actors failed to strike, and the stage hands and musicians struck, automatically closing the house.

As the house had contracted to furnish a theatre, musicians and crew, and the 39 actors are asking what the Shuberts will do about collecting damages now from the Palace and whether house will in turn try to collect from stage hands and musicians.

Vaudeville is to resume in the Palace Sept. 6. What attitude the striking stage hands may take toward vaudeville in the Palace at that time, if the strike should continue until that date, does not appear to have been settled by the unions as yet.

MERCHANTS' FEUD.

A side line to the strike situation is a private feud which has developed between some of the merchants on 45th street just above the strike headquarters. Sam and Abe's cigar store conceived the idea of donating 10 per cent. of a day's receipts to the actors' strike fund. They did \$125 on the day, and handed over \$17.50 to the artists.

The next day the restaurant adjoining offered to donate 25 per cent. of the day's receipts, and according to the cigar dealers, they made their returns at 7:30 p. m., thereby ignoring the heaviest part of the day's business, the hours preceding midnight.

Rules for Chicago Paraders.

Chicago, Aug. 21. In connection with parades of striking actors tonight and tomorrow, Chief of Police John J. Garrity issued an order instructing the police to prohibit the strikers from stopping at street corners for demonstrations, or making speeches in the streets.

ALLEGING "ILLEGAL STRIKE."

(Continued from page 1.)

cessor to the now defunct effort of E. H. Sothern to promote a similar independent actors' organization. Just what Mr. Mann expected to accomplish after the failure of the Sothern project, did not make itself plain to those interested. The managers are not loath to admit that the A. E. A. holds 90 per cent. of the valuable and available players of the legit stage. Managers say that actors outside the large cities or the stock group in the Middle West and West, and others who are not A. E. A. members, cannot be relied upon to fill Broadway casts. That Mr. Mann might expect to draw in the remaining ten per cent. of the eastern players did not strike the Broadway stroller as a horrible thought. The Mann meeting announced for yesterday at the Bijou theatre did not have to be set down for today at the same place.

That the Sothern society has really gone South is no longer in doubt. First projected as an opposition to the A. E. A., it said the managers to the "Sothern wires" received by Sothern convinced him of the impracticability of organizing, when he converted what constituted the membership to a committee of intervention, calling it a committee and obtaining a couple of A. E. A. members to make it one, when the committee called upon the managers, without results to date.

The authors appear to have given up all hope of effecting a reconciliation between the managers and actors. Their organization, announced as a permanent one, resulted from the three or four meetings held for the purpose of intervention.

The managers yesterday in statements, mostly verbal, to the press, reiterated their insistence upon a fight to a finish. Their words amounted to a slogan of "Win or Ruin."

The A. E. A. said nothing yesterday besides denying in a written statement a comment by the New York "Times."

It is reported that actors in need of funds are being supplied at the strike headquarters of the A. E. A. A sign is reported to be hung there advising members desirous of financial aid to apply to the A. E. A. before seeking it elsewhere.

The A. E. A. benefit show at the Lexington is playing to nightly capacity with a big demand. Through the number of closed theatres in New York the open ones are drawing all they can hold. It is said the Lexington performance is prepared to stop at any time peace is declared. Up to last night it had not been announced by the actors' association whether the Lexington show would be continued next week. On the outlook at the box office and provided nothing occurs to stop the strike, it will be. The two shows Wednesday are claimed to have done \$15,000.

Picketing amounted to little last evening, with but two theatres open on the boycott list. One was the Winter Garden, which gave its show before a very good house, as it did the night before when the stage hands and musicians walked out. A pianist played for the performance. The Shuberts apparently are somewhat elated at being able to keep open the Winter Garden against all odds.

District Judge Julian Macie, sitting in the Federal Court yesterday, adjourned by consent hearing on the Winter Garden Company's petition for an injunction against Francis Wilson and other members of the Equity until next Thursday. The suit followed the strike called by the Equity on the "Gaieties of 1919" at the Forty-fourth Street Theatre. Attorneys representing the 187 defendants and the Shubert interests agreed to the adjournment.

Coburn Resigns from Lambs.

Charles D. Coburn has resigned from the Lambs Club, according to a statement he issued yesterday.

ERLANGER'S "ANGEL FACE" STAND

Chicago, Aug. 21.

When Harry B. Powers arrived back stage at the Colonial Tuesday night, the night before the strike of the stage hands and musicians, he found Berton Churchill, of the A. E. A., and Ed Nockels, of the Chicago Federation, in conference with George W. Lederer, who has been listed as an independent manager.

Lederer showed Powers a letter reading as follows:

"I hereby agree to give to the Equity members of the 'Angel Face' company the contracts which they now hold, but to be signed by me personally. I am not a member of the Producing Managers' Association."

The letter was signed by Lederer. Mr. Powers immediately wired A. L. Erlanger in New York what had been done. He got this reply:

"I do not travel under false colors. 'Angel Face' people under contract to you and myself, not Lederer. We must stick to the Producing Managers' Association. If actors in 'Angel Face' want to break their contracts, they must abide by the consequences."

Following which, Powers assembled the cast, after the performance and spoke to them as follows:

"Ladies and gentlemen, you are well aware there are court proceedings pending enjoining you from striking or interfering in any manner with this production pending a decision of the judge. Violation of your contracts and injunction means contempt of court, which means jail or fines or both. You will also be subject to action on the part of the Metropolitan Theatre Co., which controls this production, and to Mr. Erlanger and myself for damages."

The only two members of the cast who went on strike were Ada Meade and Ed Nockels.

The theatre was closed last night because of the sympathetic strike of stage employees and musicians.

STAGE WRITERS ORGANIZE.

Following two meetings of the dramatic writers who attempted to mediate in the Equity strike, held in the Hotel Astor yesterday morning and afternoon, Owen Davis announced that an association had been formed called the Stage Writers' Protective Association.

An application will be made at once to the Secretary of State for a charter. Mr. Davis stated. The officers are Otto Harbach, president; Owen Davis, secretary; and Sylvia Hein, treasurer.

The purposes of the association, according to Mr. Davis, are "The protection of the rights of dramatic authors in any matters that have arisen or may arise, that may affect those who write for the stage."

Mr. Davis also said: "The society believes that in the present crisis they (writers' association) should be absolutely neutral. We have a strong hope that on account of our undeniable interest in the theatre, some settlement may be reached very soon, through our good offices extended in friendly spirit. We are opposed to any radical change in the old order of the theatre."

Irvin Cobb was the star orator at the regular afternoon mass meeting at Equity strike headquarters yesterday. "I am not qualified to speak officially for the authors and dramatic writers," Mr. Cobb said, "but I would like to state emphatically as an individual, I am absolutely sure the entire writing craft of America is with the Equity in this fight—from Hell to Breakfast."

A mass meeting, to which all American authors are invited, was set for Monday at the Astor, in the grand ball room.

There was no mention as to the formation of any movement within the S. W. P. A. to increase royalties, although it is to be expected that a certain amount of control will be sought for.

THE COMICAL SIDE

THE INQUIRING REPORTER

Every Day He Asks Five Persons, Picked at Random, a Question (Which applies to E. Jay Kaufman and Evening Globe.)

To-day's Questions.

Julius Ruby was the first egg button-holed by the news reporter and asked about his ideas of the strike. Julius replied: "It's only a matter of hours. Doc Siskier, Jack Lorry and myself have an appointment to discuss plans for mediation. Doc is the spokesman of the committee. If they can understand Doc, it's all over. Don't harass me now for our appointment is at Concord's bar and I might be a loser if I shall here gubbing with you."

Ram Dyllin of the Globe Cafe was interrupted while dragging a stool of 275 beer from a faucet and asked his opinion. Mr. Dyllin, nearly juggling a cigarette in his teeth, replied: "Young man I am between two fires. The Central and the Globe have interrelations. I hate the globe show because it has a magnificence in some of its magicians, have too many behind my bar. I hope everything is all right, but tell those actors to get out of the Globe and Central open for those interrelations mean much to me."

Billy Curcio (proprietor Strand Barber shop). Reporter: "How do you like your business since the strike started?" Mr. Curcio: "Tell them all they can come here and get their hair cut. I'm not here and pay when they win. Gerson is giving them cigarettes, a funny thing to me. Tell the big bearded eggs to come here and I cut them off. But don't forget to put the address in the paper."

Earl Carroll (author). Mr. Carroll was approached and asked about the strike. Mr. Carroll, while commenting on the appearance of some of his colleagues, replied: "Oh my love, kiss me straight on the brow. I don't think the Bulgarians should mix with the Jungo-Slavavs. Tommy Gray is trying to sell another play. Yes it's another beautiful hot day. The authors should have a club hall."

Dave Clark's daily wall amounts to the following: "Well, it's a hot day. I see Rose Hopper and I saw a half cantaloupe. It's a funny thing to me to keep walking up town and have to go that strike. Lunch on Sixth avenue to get away from the guys. I'd like to get the crumbs and mud out of it, but I can't until I was born. Those dem Schaeffers keep coming in again and I don't know what it was or if I did I'd go down and take a peek at the biggest stock in the world. I'm going down to the Gladys to take a peek and see if that gorilla cat is a 'scab' or not. If it does I hope it won't until I'm born."

Grant Stewart and his umbrella. Otis Skinner's resignation to the A. E. A. sent on a letter head from a mountain resort known as the "non-strike house."

W. A. Brady listening to A. E. A. speakers outside the Playhouse.

"Hi! Brazil, saying Cohan was the Belgium of this battle."

Bernard Dyllin telling all his pals to listen to Eddie Foy.

That conversation between Foy and Louis Mann at the Astor.

Eugene Walter.

Eugene Walter on the managers.

Eugene Walter on the actors.

Eugene Walter's attitude with the newspaper men.

Eugene Walter's popularity around the card room at the Friars.

Eugene Walter and his "spotlight" man.

The way Cohan laughs at the stories about his nervous breakdown.

Mountford trying to break into, a wonderful picture.

Mountford telling the vaudeville actors to hang their heads in shame.

Mountford's popularity with the English actors who are really doing something.

The absence in the picture of Edwards Davis.

The absence of Henry Chesterfield. The split-up in the clubs.

That guy Mullen of the "Herald" trying to "crash" into the author's meeting.

Those street corner meetings.

J. J. Shubert's jubilation when he

saw the Winter Garden open with a big house, despite the "walk-out."

The round robin of the newspaper men to the authors.

Gene Walter's answer.

Getting passes for "Chu Chin Chow" by one of the newspapermen who is going to take his vacation in Toronto next week.

Those "budding" playwrights that turn out "blonkers."

Louis Mann arguing with actors at the strike headquarters corner.

The newspaper bunch that couldn't tail the authors' committee.

Getting a writ of mandamus so that a manager would return a play to an author after he had produced it.

Twenty authors being wiped out in the stock market yesterday.

The exodus from the authors' meeting at the Astor yesterday when a collection was called for.

Nyn's expression on David Belasco's quest for talent and May Taylor's reply.

Ray Comstock, A. H. Woods and Archie Selwyn as the sole applauders at a speech of an A. E. A. member at 42d street and 7th.

Earl Carroll's new club, made up of those who had melted from the Lamb and Friars during the present difficulty. To be called the Lamb-Friars.

Louis Mann suggesting a room at the Biltmore for a meeting on Friday and sending out the mail from the Lamb and Friars during the present difficulty. To be called the Lamb-Friars.

John Emerson, the Equity advertising agent for the Lexington show, putting over a wellop at the authors' meeting.

Eugene Freiler stating that he was going to join the Equity. And then giving his qualification for it. He stands every way for he has been manager, author and actor.

Jack Hazard telling all the newspapermen that he had a book locker at the Lamb and adding newspaper men were not admitted to the club.

A. E. Jacobs trying to find out whether or not he was selected as the attorney for the new Authors Protective Association.

The fashion parade as the authors left the meeting room.

E. J. Keenan trying to talk so loud in the meeting that the newspapermen outside would hear him.

Frank Pope's expressions as the "Fashion Parade" passed by.

The splendor for the originator of the stage fashion parade, May Tully.

The sole sale the Equity office addressed to Al Johnson, which has been pinned on the bulletin board for the past ten days, with the words "hold till Mr. Johnson calls" scribbled on a corner of the envelope.

Bernard Dyllin's decision not to join the Lamb and the present battle is over.

A. E. A. ROAD SHOW.

The A. E. A. will send an all star company down through the summer resorts on Long Island, starting Monday at Grid Neck. The entire receipts of the tour, which is indefinite but expected to embrace about four weeks, will be donated to the Equity strike fund.

Ernest Truex is responsible for the idea. The itinerary followed will include most of the L. L. towns played by the Lights on their recent cruise.

Included in the Equity show will be De Wolf Hopper, Jack Hazard, Joe and Fred Santley, Ivy Sawyer, Oscar Shaw, Flora Zabelle, Clayton and White, Earl Benham, Ernest Truex and Ed Wynn, providing that the injunction against the last is lifted.

In towns where a hall is unavailable, a large tent will be used. Prices, \$2 top.

TWO MORE PICTURES IN.

Two more feature films will enter Broadway beginning made dark by the strike, beginning Sunday, when "Checkers" will start at the Central, and "A House Without Children" at the Gayety. The latter picture is taken from the show of same name by Robert McLaughlin. Both picture and show ran simultaneously in Cleveland two weeks ago, but a similar presentation here was not feasible.

Both pictures are in a rental, with two weeks guaranteed in the case of "Checkers."

The other two strike-closed houses running films are the Lyric, with "De-liverance" (Helen Keller), and the 44th Street, with a double Wm. Fox bill of "Evangeline" and "Kathleen Mavourneen."

THURSTON'S STATUS UNCERTAIN.

The attitude of the A. E. A. toward Thurston, the magician, who is scheduled to open at the Globe Monday night, has not been decided upon as yet.

Thurston was informed by Chas. C. Shay, president of the I. A. T. S. E., on Wednesday that the stage hands' attitude toward the Thurston show would depend on the stand taken by the Actors' Equity. Thurston, taking the hint, called on Frank Gillmore Wednesday night, and stated what Shay had told him, whereupon Gillmore informed Thurston his show would be placed in the "exempt" class.

Late last night, however, some hitch occurred and Thurston was requested to call at the Equity offices today (Friday).

Grant Stewart stated last night that final A. E. action in the Thurston show would be deferred until after the conference with Thurston today.

MANN MEETING PO. P. ONED.

A meeting to be presided over by Louis Mann scheduled for session at the Biltmore yesterday was postponed until this afternoon at 2:30.

The move has for its main object the formation of a new actors' association, open to all players whether members of the A. E. A. or not.

It is claimed the new movement which may take up the proposition of George M. Cohan, which carries with it financial support and the personal activity of Mr. Cohan.

Mr. Mann has not resigned from the A. E. A. as far as is known. The efforts of E. H. Sothern to establish an independent actors' society have apparently ceased.

PICKETING EMPLOYMENT OFFICE.

The A. E. A. will picket the managerial employment office established by Wallace Munro in the Morosco Theatre Bld., on the grounds that the employment office comes under the class of "unfair" theatres and rehearsals.

CANDIDATE BACKS CHORUS.

Lionel Hein, brother of Silvio Hein, has given a check for \$100 to the chorus girls of the Equity Association. Mr. Hein is democratic candidate for the Assembly in the Tenth Assembly district. He presented the check to Miss Dressler last night at the Lexington.

A. E. A. Ball at Hotel Astor.

The A. E. A. will hold a ball at the Hotel Astor for the strike fund benefit the latter part of next week.

The exact date has not been decided upon as yet by the Equity Entertainment Committee.

The A. E. A. has selected Thursday (Aug. 23) as the date. Lieut. Col. Earl Booth will be in charge of arrangements. Dance music will be furnished by Chas. Prince's Orchestra, Ted Lewis Jazz Band and the Six Brown Bros. Saxo Sextet.

The price of tickets will be \$10.

Keeping Piano Players on Hand.

It is reported vaudeville and burlesque managers in anticipation of a stage hands and musicians' walkout in their theatres have planted a piano player in the audience at all performances since the A. E. A. strike was called.

Cort Show Resumes Rehearsals.

The John Cort show, "A Minute Please," which suspended rehearsals last week, resumed to-day.

"Foodies" Hanneford Married.

Both Hanneford and Grace White were married Wednesday in New York. Both are with the Hanneford Family, one of the acts in the new Hippodrome show, "Happy Days."

Harrison Hunter in A. E. A. Council. Harrison Hunter is reported lately elected to the Council of the A. E. A.

DEMPSY NOT DRAWING.

St. Louis, Aug. 20. Jack Dempsey, who opened this week at Forest Park Highlands, blocks traffic whenever he appears on the street but fails to draw more than half capacity houses where he is to be seen at a \$2 top.

The opening night there was such a small audience the management allowed holders of cheaper tickets to move into the high priced ones. The attendance has improved but slightly since then.

Many watchers are sending telegrams East to prospective managers and bookers of the champion. Among them it is said the champions show received \$6,500 per week instead of the \$15,000 reported as the price.

They point out that a house, no matter how large, would have difficulty playing to \$25,000 business in a week, the figure given as the Dempsey show's guarantee.

PAT POWERS RESIGNS.

P. A. Powers, of Universal, resigned yesterday from the National Association of the Motion Picture Industry because the body refused to rescind its declaration in favor of the Producing Managers' Association. Mr. Powers believes strongly that picture people should keep out of the present fight.

In a letter to F. H. Elliott, executive secretary of the N. A. M. P. I., he expressed his views.

OPEN MEETING AT LEXINGTON.

An open meeting will be held at the Lexington Theatre this afternoon by the A. E. A., who have announced a number of public speakers.

The program will be general with the purpose of the meeting to maintain morale among the strikers and to secure publicity for the A. E. A. issues.

Among the speakers will be Helen Keller, Francis Wilson, Chas. C. Shay, president of the I. A. T. S. E.; Joe Weber, president American Federation of Musicians; De Wolf Hopper, Joe Barondess, president of the Hebrew Actors' Union; W. B. Rubin, attorney for the Four A's, and Frank Gillmore, secretary of the A. E. A.

SENDING RECORD TO ENGLAND.

A complete record of the A. E. A. strike will be carried to the English actors association by an A. E. A. member who is sailing this week.

The statement includes a detailed history of the A. E. A. for the past six years and is a digest of the association's activities. The document was compiled by Grant Stewart.

NEXT WEEK'S LEXINGTON BILL.

Next week's Equity benefit bill at the Lexington will include the following: Frank Fay, Clayton and White, Lionel Barrymore (in a new one-act playlet), Carl Randall and 50 Ziegfeld "Follies" girls in an Egyptian number, Dixon and Doyle, Watson Sisters, Harry Fox, Sam Bernard, Duntin Sisters, Charlotte Greenwood, the Dolly Sisters, and Ethel Bar, Ray and Conway Tearle in the balcony scene from "Romeo and Juliet."

Others will be added later.

Victor Dyer Not "Disloyal."

The name of Victor Dyer, originally posted on the "Disloyalty List" at Equity headquarters, the day following the strike, has been removed. Dyer walked out of "The Better 'Ole" a week ago Saturday, and pledged allegiance to the A. E. A.

Equity Resignations.

From the office of George C. Tyler the following resignations from the A. E. A. were sent out yesterday: Patricia Collette, Minna Gombel, Fanchon Campbell, Sidney Toler and Jack Webster.

Bert Hanlow, the only member of "Scandals of 1917" to walk out, is going to open at the Low Circuit next week.

QUESTION OF LEADERSHIP IN CHICAGO STRIKE COMES UP

Ed Nockles, Federation Leader Out There, in New York to Settle Who Is Running Windytown's Strike. Hazel Dawn Talks Back to Levy Mayer From Witness Stand in Injunction Hearing.

Chicago, Aug. 21. Ed Nockles, one of the chiefs of the Chicago Federation of Labor left here hurriedly for New York and is due to arrive late this evening or in the morning.

His mission relates to a question of jurisdiction as to the leadership of A. E. A. strike here. The first strike call was made by Equity officials. The second call which took out the stage hands and musicians was issued by Nockles. There has been some discussion between the Equity and labor officials as to who has charge of the situation. The argument may have been caused by the closing of attractions which the A. E. A. had exempted. Nockles is said to have accepted the issue and hurried to New York to settle it.

Dick Green, vice president, here for the I. A. T. S. E. denied this evening that there was any intention to call out the stage hands in vaudeville, burlesque or picture houses. Green stated any claims of such intention must be laid at the doors of the managers who, he believed, were attempting to embroil the other theatrical interests in the fight.

Local 110 of the picture operators voted today to keep out of the strike and said that they would not walk out in sympathy of their own accord. They further stated the only sympathetic movement from them must come by order of the international officers. George W. Lederer, sent out a call for all members of "Angel Face" to assemble on the stage of the Colonial, which was closed through order of the stage hands, the other night. Mr. Lederer said the object of the call was to put the strike up to the company. He says that all members will be asked to sign a statement that they did not intend to strike. All who will sign are to be paid salaries, and all who do not will not be paid. Only half a dozen members responded to the call which was reissued for tomorrow at noon.

The local union of billposters voted to support the A. E. A. strike today and sent out a statement that they would post no theatrical advertising for any legitimate theatre here which was shut out by the A. E. A.

At the walkout of the stage hands in response to a call for a sympathetic strike to end the Actors Equity Association today every other legitimate theatre in Chicago.

The actors were in their dressing rooms, made up and ready to go on, when the stage employees and musicians failed to appear. The delay in the picture houses filled before 2 o'clock with choristers and others from "The Pansy Show." A curious "gallery" of hundreds followed into the Equity, and thousands of holders of matinee tickets gathered in front of other theatres in Chicago.

Patrons at the Blackstone, scheduled to open for the season within the next few days, continued an advance sale of tickets regardless of the strike situation. Joseph M. Galtier, manager of "Take It from Me," which the strike closed today at the Blackstone, has made an offer for the Auditorium with a view to transferring his musical show there for as long as the strike may last. Galtier is not a member of the Managers' Association, and the Auditorium is an independent theatre. The union stage hands and musicians have not stated what their attitude toward "Take It from Me" would be if it were moved to the Auditorium.

While preparations for the strike were in progress, Hazel Dawn, star of "Up to the Mountains," was called to the stand to testify in the injunction hearing concerning her non-trust. She entered a contest of will with

Levy Meyer, counsel for the managers, and held her own despite repeated attempts of the attorney to trap her into admissions concerning her responsibility.

Mr. Meyer stated that he had chosen the witnesses by lot drawn from "Famous Folks" and explicated his classical allusion to the extent that the famous cabaret of troubles had contained evil snakes and evil. "I drew the lot," he said, referring to Miss Dawn.

Mr. Meyer after a long argument supported by Attorneys Daniel L. Croce and Clarence Darrow for the actors that to allow the young woman to testify would be to make her incriminate herself.

It was agreed to let Miss Dawn decide for herself whether she wished to testify, and she took the stand. She showed a disposition to argue with Mr. Meyer early in his examination. He asked her concerning her contract, "I don't know, I don't think I have a contract with the A. H. Woods Company," she said.

"Will you please explain," asked the counsel. "I have an Equity contract," replied Miss Dawn. "The contract was dated to take effect Oct. 21, 1919. We began earlier than that, and I think that the contract had been made void anyway by the actions of the management."

"I don't think we could better discuss law points together," Attorney Meyer said. "I guess that just as well," agreed Miss Dawn. "It is so hard for me to understand such a stupendous subject."

Miss Dawn testified that her salary is \$500 a week, but objected to being termed "star."

"I am one of three feature members of the cast," she said, correcting Mr. Meyer. Mr. Meyer pursued his interrogation along the same lines to establish the cordial relationship between the actors of the Woods Company and Mr. Woods.

Miss Dawn stated that the sole point at issue in her relations with the Woods Company was the recognition of the association of which she is a member. In this connection she interpreted the attitude of the managers toward the Actors' Association, and Mr. Meyer interrupted:

"Don't you think you are taking upon yourself a considerable task when you attempt to tell us what's on the minds of 34 managers?" The actress leaned forward in her chair and shook her finger at the attorney:

"No more of a task than you're attempting, Mr. Meyer," she said. "I merely repeat what they say. You are trying to say what's in the minds of thousands of actors."

Another clash between Miss Dawn and the attorney developed when she questioned her regarding her employment of counsel. She stated she had requested counsel for the association to demand recognition of the Actors' Union in New York last May, and that she had promised to abide by his decision.

"I wouldn't pledge myself to any lawyer," said Mr. Meyer. "Neither would I," retorted the witness, tossing her head.

Tun Wino, of "Cappy Ricks," was the first afternoon witness to take the stand. He said he had been given his orders to strike by Freddie Wilson, president of the Equity.

"Striking actors who are out of funds and need a place of residence will be supported by the A. E. A.'s Help and Aid Fund," said Grant Mitchell.

The local Equity Council, composed of Barton Churchill, Edwin Mordant, Grant Mitchell, Wallace Jones and Tom Wise, will appoint a committee to disburse this fund.

In case the needs of the players outrun the income from proposed benefit performances, the council will draw upon the association's treasury at New York. For the first time, the strike headquarters on the third floor of the Masonic Temple, where it has two offices and a large lodge hall for assemblies.

"The majority of the Equity players are well able to bridge a period of three weeks," said Mitchell. "But there are some who do not, will require assistance. We shall proceed at once with the organization of a benefit performance, with a view to raising here all the money required to support the strike in Chicago."

Both managers and striking players express the opinion that the strike will have a serious settlement. The managers will announce in the usual manner the performance at the Equity, and the players will announce that they will perform at the Equity, and the players will announce that they will perform at the Equity.

The "On the Flying Line" Company, a non-Equity organization, is in the city awaiting the opening of the Blackstone, scheduled for Aug. 22.

The Equity is securing its members in suspended companies that if the strike is of long duration they will be sent back to New York.

OFFICIAL STATEMENTS

PRODUCING MANAGERS' ASSN.

William A. Brady, from the stage of the Playhouse at the end of the second act of "At 445," made a speech on Wednesday night in which he said:

"Three months ago in London a young actor named Harry Green, who had served three years at the front, told me he could not secure an engagement in an English theatre because so many selectors had gotten ahead of him. He asked me if I would give him an engagement in America. I advanced him money, paid his passage to New York and gave him a contract of \$75 per week for forty weeks to begin on or about September 1. This contract was as ironclad as two men could make it and he signed his signature, Harry Green, to it, and he signed his signature, William A. Brady, for the sum of \$16 per week for forty weeks beginning Sept. 1, 1919."

"After the mediocre performance Wednesday this young actor appearing in my play met me a note that he had joined the Actors' Equity Association and that they had advised him to break his contract with me. If legal obligations made in good faith can be broken in this outrageous manner and the United States laws permit such infractions, then I predict that now this means the end of the United States. But I cannot break this Government contract. I have been permitted for more than 140 years will permit these Bolshevist leaders and mad men are to break my contract. I have been permitted for more than 140 years will permit these Bolshevist leaders and mad men are to break my contract. I have been permitted for more than 140 years will permit these Bolshevist leaders and mad men are to break my contract."

According to a statement issued by the P. M. A. published in a statement yesterday, the following resolutions were sent to the A. E. A. Thursday: Sydney Toler, Patricio Campbell and John Webster. All of the foregoing were stated to be under contract of George Tyler.

MAY CLOSE THEM ALL

Chicago, Aug. 21. Joseph P. Winkler, president of the Chicago Federation of Musicians, issued the following statement last night:

"If the managers don't get busy and settle with the actors, I shall have to order out all the musicians in the vaudeville and burlesque houses. Dick Green, head of the stage hands' union, will take similar action. We are ready to close up every theatre in Chicago to win this strike."

A. E. A.

This morning's "Times" says: "The Actors' Equity Association has branded itself as an advocate of illegal contract violations, and has thereby destroyed all confidence the managers may have had in it. In answer to that, it should be known that some of the members of the Managers' Protective Association have for years branded themselves as violators of contracts to such an extent that it became an inspiration to organize to protect the actor. The results have been that since the foundation of the Actors' Equity Association six years ago it has succeeded in wresting from the grasp of the managers close to \$500,000 to which actors were rightfully entitled and of which they became eventually possessed through the Equity's conciliatory intervention, or by convincing the managers of the illegality of their acts."

The very title of the Equity shows the loss of confidence some of the managers have deserved. The Equity wants to deal with a body of the managers that has not demonstrated its complete disregard of human and contract rights."

No one knows better than the actor how difficult and delicate is the casting of a play, and in that part of the actors of the Equity grant the managers the right to engage another actor in that part of the play. On days may have proved unsuited to a part. But let it also be understood in this connection that there are numerous instances of actors bearing an actor, have another actor concealed out in front of a play. When the actor of the stage whose place has been decided to fill at a chosen salary and in the "prime of his life" is replaced by another actor, let not the issue be clouded with what. If the actor in the theatre has been a singer, his interest in the theatre has not been helped to degrade it to the condition against which not only the press, but the public and the intelligent public has murmured or even shown its disgust by staying away. 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VARIETY

NEW YORK, SATURDAY, AUGUST 23, 1919

TWO ENTHUSIASTIC MEETINGS OF ACTORS HELD YESTERDAY

A. E. A.'s Assemble In Afternoon at Lexington Theatre. Independent Actors Convene Twice Friday at Hotel Biltmore. No More Houses Closed Last Night. Charles C. Shay Issues Enlightening Statement. Managers Await Outcome Gompers's Return. George M. Cohan Asked to Accept Presidency New Actors' Organization.

Yesterday passed away without seeing another theatre or more closed by reason of the Actors' Equity Association's strike against the Producing Managers' Association. This left the strike column the same as the evening before, as none of the closed theatres reopened, with the exception of "Scandal" in Chicago, that failed to secure the given permission to resume Thursday night. The count up has 24 attractions closed in New York, with seven in Chicago. The Winter Garden, New York, continues with its vaudeville bill and numbers from "Monte Cristo, Jr." and "Gaieties."

Friday was marked by conventions of actors. Two different groups gathered. The A. E. A.'s met at the Lexington Theatre in the afternoon. At the same time an independent group of actors attended a call to the Hotel Biltmore, where Louis Mann acted as temporary chairman in a meeting to voice a protest against the strike actions and methods of their brother professionals in the A. E. A., also to organize as an independent society without union affiliation.

The Equity meeting overflowed the Lexington and was worked up to concert pitch, with a request for subscribers to a \$100,000 fund for the strike liberally complied with. The afternoon meeting of the Mann-lead formulating society denoted an intense desire to have George M. Cohan lead it. Mr. Cohan personally appeared in the afternoon but sent a letter at night saying he could not attend, though assuring the evening gathering he was with them in all ways.

A positive statement was issued last night by Charles C. Shay to a representative of Variety, giving the exact status of the stage hands he is the president of, on the entire strike situation. It is an enlightening statement for the managers outside of the legit, and appears in a box on this page. The Shay statement is the first official and positive announcement made by the stage hands since they entered into the strike as a sympathizer.

The managers yesterday seemed content to await the arrival of Samuel Gompers, president of the American Federation of Labor. Gompers was expected to land from his visit abroad late last night or this morning. It is said he will repair to the Continental Hotel and will probably be waited upon there by a committee from the striking unions that will inform him of the strike. Some immediate action by Mr. Gompers seemed to be assumed by the managers will follow, but just how or in what direction no one knows.

The situation yesterday appeared as it has for several days, that the two sides were deadlocked, with nothing ahead but a break on either side or from the outside to loosen it. Picketing has virtually ceased. There are but two open houses to picket in New York. The others, open, are on the Exempt list. Picketing at the Winter Garden has failed to injure the business there, which picked up of late with the other legit theatres going dark. The Winter Garden has remarked its \$3 seats to \$2 for the present shows.

Street corner addresses were continued last night and drew quite considerable crowds around the speakers, who spoke in behalf of the A. E. A.

(Continued on page 3)

COURTNEY WAS SLEEPY.

Chicago, Aug. 22. The hearings before Master in Chancery Zeisler continued today. William Courtney was the chief witness. He testified his salary was \$700 a week, and that Tom Wise got \$600 a week. Both were in "Cappy Ricks." Cross examined by Levy Mayer, counsel for the managers, Courtney testified that he was at the Equity meeting that endorsed the strike Aug. 3, but said he fell asleep and only woke up in time to vote in favor of a strike.

"HONEYMOON TOWN'S" OFFER.

Chicago, Aug. 22. J. L. Blanchard, according to Equity officials, has offered to give all the players in "Honeymoon Town," his production, Equity contracts and to donate ten per cent. of his proceeds to the Equity fund. His proposition may be accepted and his show allowed to reopen.

CHICAGO BILLPOSTERS STRIKE.

Chicago, Aug. 22. The union bill posters have struck after the local voted to stand by the striking actors through thick and thin.

CARELESS TALK.

Chicago, Aug. 22. A newspaper here declared that during the parade actresses in motor cars smoked cigarettes.

This Edwin Mordant denied. "Our members," he said, "are ladies, not chorus girls."

The chorus girls' local immediately held an indignation meeting. Of their 64 members, 62 are church goers. Mordant promptly stated he had not meant to slur them.

"The Equity," Grant Mitchell added, "is for speaking actors, not kicking ones."

SECRET MEETINGS IN CHICAGO.

Chicago, Aug. 22. Secret sessions of all unions in the city affected by the theatre strike are being held today. They came as a result from wires from the East. Dick Green, in charge of the stage hands of this district, says he received a wire to close everything, including picture houses. The wording of the message however is said to leave it open to several interpretations. The referendum clause will be waived if necessary according to report.

Joseph Winkler, of the Musicians, stated without reservation he expects a full strike to be in operation in all theatres of every branch by Sunday or Monday, unless an unexpected settlement of the actors' strike is reached by that time.

The statement by Charles C. Shay which appears elsewhere in this Bulletin was issued subsequently, according to the time of the wire from Chicago, to the statement made by Mr. Green as repeated above.

MIZNER ON THE STRIKE.

Louis Mann met Wilson Mizner yesterday. In the course of their conversation, Mr. Mann suggested that Mr. Mizner should hold meetings on the street corners, using his Stutz as a platform and take the managers' side against the actors.

Mr. Mizner took a look at his automobile and replied, he would have to have a faster car than the one he now owned, if he did that.

K. & E. Friendly Again?

During the managers' meeting yesterday, Klaw & Erlanger were calling each other by their given names. But this does not mean a reconciliation has been affected between the producers.

VAUDEVILLE AND BURLESQUE EXEMPT.

Charles C. Shay, president of the I. A. T. S. E., made the following statement last night:

"This is a strike of the Actors' Equity Association against the theatres and attractions of the members of the Producing Managers' Association. We shall be with the A. E. A. until the finish. "Unless we are balked or attempted to be interfered with by the managers of the other branches of the profession, the strike by us will not extend beyond the confines of the legitimate stage. There is no intention on our part at the present time to spread the strike to the vaudeville, burlesque or moving picture theatres.

"If the Palace, Chicago, should reopen with its regular vaudeville performances next week, our men will be ordered back there, if nothing intervenes meantime to change our present resolution."

(The Palace, Chicago, was closed during this strike with "The Passing Show" (Shubert) in the house at the attraction.)

The Palace in season, plays Orpheum vaudeville.

INDEPENDENT ACTORS MEET AT BILTMORE TO ORGANIZE

Wild Reception Given George M. Cohan. Louis Mann Presides. Methods of Actors' Equity Association Denounced By Speakers. Two Meetings Yesterday, Afternoon and Evening. About 800 People Present. Many Speak.

The second meeting yesterday of the independent actors, lead by Louis Mann, who contemplated the formation of a new actors' society, was held at the Hotel Biltmore, as was the first in the afternoon. In the evening, early in the second session, a letter was read from George M. Cohan, who had been invited by special call in the afternoon to attend that meeting and was wildly received upon entering the banquet hall. Mr. Cohan had been importuned to accept the presidency of the new order and for a moment it seemed the afternoon meeting would be stamped to that end. He checked it, however, and an adjournment was taken until the night.

In his letter, Mr. Cohan said he found it impossible to attend the meeting in the evening, but wanted to repeat what he had said in the afternoon, to the effect that he stood ready at all times to maintain friendly relations. The letter further stated certain persons might construe his presence at the meetings as an indication the managers' association was fathering the new society. Mr. Cohan wrote he would resign from the managers' association, but before doing so wanted to know what the new actors' society wanted him to do, when he would be ready to do it and resign.

The afternoon open meeting, attended by many players, was designed "as a protest against the operations of a body which has prevented others from following the dictates of their conscience." It reached the pinnacle of enthusiasm when Mr. Cohan was sent for and addressed the meeting of about 800 people, crowding a banquet hall, earnestly telling those assembled that if it were their wish he would devote his time, money and loyalty to the actors and would resign from the Producing Managers' Association to do it.

Mr. Cohan was half carried to the platform after three hours of speeches, disclosures, protests and at times tense excitement. Louis Mann, chairman, with his arm across Mr. Cohan's shoulder, started the introduction: "He is my pal and I may well have the right to call him George." Mr. Mann explained to Mr. Cohan that "the sense of the meeting was that those present, the managers, could not agree to recognize the Actors' Equity Association. We have asked you to come here that you may lead us out of the desert into the oasis."

Mr. Cohan said: "I am not here representing anybody at all. I am representing myself. I am a member of the Producing Managers' Association and am very proud of that. Up to a few weeks ago it was said that I was always fair in my dealings and fair to my fellows. Since then they have called me scab, cutthroat, bandit and the like. But at that I am more a friend of the actor than ever."

"I am not here to wave a flag for myself. David Belasco said that if the wind blew a certain way he would never produce again. For myself I don't think I'll ever want to produce no matter which way the wind blows." Mr. Cohan spoke modestly, without heat and without gesture. In answer to an appeal that he become presi-

dent of a new actors' association he said:

"I have no plans, but I put myself in your hands. I am with you in any movement you wish to make anything to bring back the friendly relations between players and managers. A former player asked me the other day if there wasn't a way to help the actor who was caught in a situation which had a rope around his neck. I replied that if my time, my moral support and my money will do any good they can have all of that."

"I am forty years of age and I've been on the stage forty years. I don't know anything but the stage. I am at your disposal. Louis Mann told me about coming here today and said he might send for me, and I want to show you the spirit in which I came. I am with you and for you."

Mr. Mann suggested the immediate formation of a committee to construct by-laws and a constitution. This was after Mr. Cohan had declared he was willing to resign from the managers' association. A great cheer burst forth when the chairman was announced as the new leader. Mr. Cohan interposed, however, saying a few hours' consideration should be taken and that he wanted first to know if the P. M. A. would accept his resignation. At the meeting, after a few words from David Warfield and Burr McIntosh, adjourned until 8 o'clock. The latter speaker appealed to the meeting to "come back with clear heads and clear minds, for you now have the leadership of the best loved man in the American theatre."

Before adjournment Mr. Mann said that the managers were ready to give the actor more than was asked for by the A. E. A. Mr. Warfield, answering the calls for an address, declared: "If I am compelled to play as a union actor I don't think I'd ever want to play again."

"The American Federation of Labor is a wonderful institution, and without it the world would be chaos. But I hear so much talk about 'this isn't for ourselves, it's for the little fellows,' and I don't believe it."

The meeting held its own "left wing," represented by Equity members, whose principal speaker was Lawrence Grant and Mona Kingsley, a leader at strike headquarters who at first applauded Mr. Mann's remarks and then spoke against the remarks of others, finally leaving the meeting when there were "disclosures" as to the practices carried on during the strike by A. E. A. members.

The impassioned addresses of several protestants came after Francis Merlin declared he would leave the A. E. A. if the stories could be proved. This brought Alexander Lettwith to his feet and with a rush he took the platform. He called for a boy who had been throttled at A. E. A. strike headquarters. Gardiner James, the youth in question, was not present when "Lettwith demanded" by what right a boy should be throttled within Equity confines. The boy was in the employ of Chamberlain Brown.

Albert James, Gardiner's brother, who was in "The Crimson Alibi," arose, went to the platform and after saying

he had been "cross-examined," related: "My brother was taken into a room at 160 West 45th street in the strike headquarters and grabbed by the throat and pushed up against the wall, to be compelled to tell what he knew about raising people to resign from the Equity. I know who did it. It was Ned Sparks and there are four others, and when we know their names my father is going to see that they are punished. I am a member of the A. E. A., but I know that a half-hour after I leave this place I will be asked to resign."

Lettwith, with his very heart behind his words, passionately poured forth: "I am going to tell you a fact that I did not want even my mother to know. When this strike came I was acting as stage manager for 'The Royal Vagabond.' I asked Mr. Cohan if I could be of any assistance to him and I went into a part. Now I'll tell you what happened, just to impart some information to a bunch of fanatical people lead by a bunch of damned radicals."

"It's only two weeks ago when I stepped in and want to say that it was the proudest moment of my life when they called me the 'leading scab of the American theatre.' They wanted to work on me. They hadn't thought to come right to me, but they went into the country where my ailing wife was staying with my twelve year old boy. She was here today and said I was in the city trying to earn money to send her to a climate necessary to save her life."

"They brought her to the theatre, and while they waited outside she came to the stage. In the presence of Mr. Cohan she said they told her that if I didn't leave I'd be ridden and scorned and forever shunned, and she was so ill that she was spitting blood, and she said she would leave me. I told her to go back to Mr. Gilmore and the others and tell them that I was going to stick and would stick if I was the last actor in the world."

In this juncture several persons called out that they had received letters and threats of similar strain.

Katherine Hayden arose and suggested that something be done to prevent the outrages of the last two weeks. Calls for the formation of a new association were given since it was assured that a man "who would leave the managerial association" would come and help. Cries for Cohan with cheers finally led to the electrical moment when Cohan entered the room. In the interval Janet Beecher made an impassioned speech, saying she had resigned from the Equity two weeks before the strike because "as an individual, artist and lover of my work I could not agree to their demands."

Alan Dinehart opened the meeting which was called in protest against the order to strike by "The Four Horsemen of Apocalypse." Mr. Mann was quickly chosen chairman. The crowd was so large the several suites engaged were too small and a banquet hall was thrown open. Mr. Mann said that the strike "was incited by people who had nothing to do with back of the footlights for years and who were not able spokesmen for the people of the theatre. I escaped the early part of the strike when spooks and hisses were hurled at prominent people of the stage." (Blanche Bates being especially mentioned.)

"I am against any movement which will deprive me of the means of earning a livelihood. We must come back into the white light of logic before we can get out of the present situation." Mr. Mann went into an explanation of showing the A. E. A.-U. M. P. A. contract to a prominent lawyer with a particular reference to the eighteenth clause, which the A. E. A. stands upon as its bulwark. The opinion was that particular contract and none other.

"I asked this lawyer," said Mr.

Mann, "who is well known in Washington if the A. E. A. was appointed as an arbitrator and the managers appointed another, if the clause would apply. He said it would apply specifically to what might have happened later and in individual cases."

"I was convinced that the Equity was legally wrong. As to the moral side: I say that the affiliation made by the A. E. A. is an immoral affiliation because you cannot make an agreement without giving something to get something. They entered into the affiliation to hold a club over the heads of the managers."

"I hold no brief for the managers. I have had as much trouble as any actor with managers and as much injustice from actors as well. The situation is nothing but vengeful action by those who think differently from A. E. A. heads. It was the A. E. A. which made the first threat to the managers." Mr. Mann and subsequent speakers hit hard at the methods used for picketing theatres. He referred to the picket line "people who were around with things on their heads. The theatre has lost its dignity."

"I refuse to be bound by an iron collar by the collectiveness of any body of men, be they good or bad success myself." There was mention of bad conditions on the road and the chairman sought to prove that while he was against the theatrical syndicate when it formed, through that many things were cleaned up. Mention of the Actors' Fund was brought in as having been possible only through help of the managers and through it, it was said, there need be no stranding of show folks as in other days.

Mr. Mann again launched into the matter of contracts, saying that many members of the P. M. A. were good managers. Mention of several names brought applause, and it was stated A. H. Woods had advanced \$67,000 on next season's contracts.

Howard Kyle was introduced and spoke at length of the history of the A. E. A. and the working out of an equitable contract at the suggestion of Sam H. Harris and Marc Klaw. Mr. Kyle said the managers had told a committee to insert the eight-performance clause. Kyle said he never knew a manager who refused to arbitrate under the contract, and that while the Equity has sent out propaganda that it was the Equity contract it was really the A. E. A. and the managers' contract. He further said that a new agreement with new clauses had been in the making under a three years' agreement. Mr. Kyle related why the closed shop idea had gradually been building up in the A. E. A. councils and how radicals had secured permission to throw the Equity in with the A. F. of L.

Kyle mentioned a man who had been behind closed doors directing the strike. Cries of "Mountford" followed and it was admitted that that was the person meant.

It is understood that the name of the new actors' organization will be "The Actors' Fidelity League."

Following the reading of the Cohan letter, a petition was passed around the room for signatures of those wishing to join, with Mr. Mann announcing its retention of the signatures to the new society had been obtained. Those who had not signed, excepting the newspapermen, were asked to leave the room. About 20 marched out. They were hissed, whereupon Mr. Mann said: "Don't hiss them, they'll be back."

Mann mentioned during his remarks that the A. E. A., when first formed, had-but-12 members.

Among the titles proposed for the new association was the Actors' protective Association. Someone pointed out the initials were A. F. A. and advised against its use.

(Continued on page 3)

THE INQUIRING REPORTER

Every Day He Asks Five Persons, Picked at Random, a Question (With epilogues to J. Jay Kaufman and Evening Good-byes.)

Today's Questions.

The Noisy Reporter nailed Louis Mann while he was trying to move his gathering of non-Scripture Actors from the small room to the big room of the Biltmore Hotel and asked him his opinion of the Equity's stand in the strike. Mr. Mann replied: "Without assumption of superiority or animosity in continuous deliberations of aggressive conglomerations of widely varying classifications of decaying intellectualism, I would respectfully assure that the paramount infelicity of irretrievable contagion has fallen in a parallel position."

Furthermore, and on the other hand, such infectious despotism of immovability must inevitably imply recalcitrancy of upheaval transitions precipitantly ending everything."

Translation.

(By the Noisy Reporter.) "Without adding through my bonnet, in getting with these eggs I've got a bunch that they think are good. If they stick with the Equity mob. They are all lame-brained and half of them wouldn't give a man a gauge if they owned the Pacific Ocean. Let the world take its course."

Frank Sheridan was next approached by the Inquiring Reporter and, when asked what he thought of the strike, said: "He was a year ago, I think, when the day 'Three Faces East' opened in New York. Has eight teeth, weighs 24 lbs. and they named him Carroll. He calls him 'Laughing Water' for obvious reasons. Strike? He may be all in on the same side morning that gave me wonderful visions of his money-making future. What? Oh, I thought they were asking about my son. Well, he's like the A. E. A., very much alive."

The next one approached was Morris Gest. Mr. Gest, in answer to the Noisy Reporter's query as to how he thought the strike was going, replied as follows: "The only thing I am worried about is the humor that the needle makers' union will walk out on a sympathetic strike and I won't be able to procure my funny tin. In as far as Louis Mann has made a reputation on comical collars, I hope the strike won't affect the reputation. I have made for wearing a funny tie, 'Chu Chu Choo' is a great show, and if it wasn't for the fact that Ray Comstock is so talkative I would keep my mouth shut. For future announcements kindly do not molest me, but talk to Bill Page; but when you approach him always address him as Will, as he does not like to be called Bill."

George M. Cohan was the next one nailed by the Noisy Reporter just as he was trying to borrow three dollars from an actor. Mr. Cohan, when asked for his opinion of the strike, replied as follows: "The only thing I have just left the sanitarium in which I have been confined by a nervous breakdown because of this threatened strike, and I do not wish to be interviewed. For my statement, please talk to 'Tammany' Young. He will tell you just where I stand, when I stand there, and how. I think 'The Royal Vagabond' was a great play. Good-night. I am now going to take my Pierce-Arrow back to the sanitarium."

Francis Wilson was button-holed as he dragged his weary body out of the Cafe de l'Opera on the corner of 42d street and Broadway. Mr. Wilson was asked his opinion of the progress of the strike. He replied as follows: "Listen, kid, this strike is a corker. In fact it is one of the best strikes I've ever struck. Personally, I'm all for it. Colchicum."

on strike have forgotten their parts.

Noaa Kingsley vigorously applauded Louis Mann's speech at the Biltmore yesterday. The speaker was saying he "would not wear an iron collar"—don't laugh until you take a look at the collars worn by Louis Mann.

ALL APPEARED FOR REHEARSAL.

A bet was lost and paid by Cyril Bennett, who with Sam Shannon is producing the musicalized version of "Checkers" under the title of "What's the Odds" when Shannon, after joining the managers association in order to procure the route for the show, made a wager with Bennett that every one of the company would appear for rehearsals Thursday.

Bennett bet Shannon a dinner for the entire company they would not appear. Shannon explained the affair to George McKay and Billy Meehan, stars of the show, and those two Equity members consulted with the Council of the organization who advised them to continue rehearsals.

When the entire company appeared Thursday morning they were taken to the McAlpin Hotel where a luncheon was served in the Blue Room at Bennett's expense.

INDEPENDENT ACTORS MEET

(Continued from page 2)

Among the professionals present who signed the petition were:

David Warfield
Blanche Bates
Willie Collier
Anella Birmingham
Lester Longergan
Joe Rubin
Holbrook Hill
Ray Barry
Leonore Ulrich
Elmer Huban
Joe Clair
Cecil Montrose
Louis Mann, chairman

A committee was appointed by the chairman to formulate a constitution and decide whether to incorporate and to call upon George M. Cohan apprising him of the progress made and ask him not to resign from the managers' association, as the spirit of the new organization is unalterably opposed to the A. E. A., and in complete harmony with the P. M. A. The committee is: Alan Dinchart, David Warfield, Alex. Leftwich, Frederick Carr, William Collier, Arthur Ashley, Janet Beecher, Zeida Sears, Leonore Ulrich, Marjorie Wood, Louis Mann (chairman).

It was announced during the meeting the entire company now at the Winter Garden had leagued themselves with the new association, also that Henry Miller, Frances Starr and Blanche Bates had become members.

Mr. Dinchart proposed a slogan for the order which was adopted. It is:

"Make the theatre business safe for men and women."

Burr McIntosh presented a resolution that press agents, picture directors or anyone else who could aid the actor in securing work be admitted as members. Later Mr. McIntosh withdrew it.

The night meeting was adjourned until two p. m. this afternoon at the same hotel.

The Provincetown Players, a local "little theatre" organization with headquarters in Greenwich Village, will reopen its season Oct. 31 with a bill of four one-act plays. They will change their program every five weeks. At present the Players are selecting suitable playlets for production.

The T. D. Fawley company, now en route to the Far East for a repertory season or two, has among the plays it will present, "Three Faces East," "Lightning," "Polly With a Past," "Turn to the Right," "Scandal," "Three Wise Fools," "The Brat" and "Parlor, Bedroom and Bath."

TWO ENTHUSIASTIC MEETINGS.

(Continued from page 1)
There was also less activity outside the A. E. A. strike headquarters on West 45th street than usual, accounted for by the dead-end and absence of further excitement. It was reported the A. E. A. had gathered in by contributions and otherwise a large strike fund, which was being doled out to those applying. Chorus girls on strike were said to be receiving \$20 weekly from the A. E. A., with hardly anyone applying receiving less than \$15.

AIRSHIP BOOSTING.

Lieut. De Pew and Edith King will fly over Times square and various other sections of the city between 10 A. M. and noon today in an airplane, and drop advertising literature boosting the Lexington Theatre benefit and the ball to be held at the Hotel Astor next Thursday for the A. E. A.

Miss King is a member of the Equity. Today's flight will be her first. The volunteer entertainers appearing at the ball include Carl Hyson and Dorothy Dixon, Hughes and Adelaide, Carl Randall, Major McCutcheon and Mae Murray. Marjorie Bentley and Lowe and Maurice (Maurice and Walton).

A. E. A.'S NEW MEMBERS.

New members acquired by the A. E. A. during the past week include James James J. Corbett, Evelyn Nesbitt, Marshall Neilan, Bert Savoy and Jay Brennan, Alice Dovey, Effie Shannon, Herbert Standring, Jr., and Flora Zabella (Mrs. Raymond Hitchcock).

POOL ON STRIKE DURATION.

Several members of the A. E. A. have made up a pool on the duration of the strike. The pool is conducted along the lines of the Baseball pools, popular during the summer.

PICTURE SHOWING CALLED OFF.

"The House Without Children," the picture scheduled to open at the Gaiety, Monday, has been called off by the management, for the present. While no reason for the postponement was announced to the press, it is understood Charles E. Shay, of the stage hands' union, informed the producers if the picture was shown, he would call out every picture operator in the country.

THREE-MINUTE LIMIT.

The committee in charge of speech-making at the 45th street strike headquarters has placed a three-minute limit on all talks. The rule was made after a volunteer orator had spoken for 45 minutes, after being instructed to talk for five.

\$40,000 IN RELIEF FUND.

The Equity Relief Fund, in charge of Mrs. Shelly Hull, has now reached a sum in excess of \$40,000.

JULIAN ELTINGE RESIGNS.

By wire yesterday from the coast, Julian Eltinge resigned from the A. E. A.

Bert Levy has received a letter marked urgent, from Australia, addressed to Harry Davis, Coon Impersonator, Pantages time. If Mr. Davis will communicate with Mr. Levy, c/o Friars Club, New York, the letter will be forwarded.

Pete Mack, vaudeville agent, celebrated his eighteenth wedding anniversary Sunday (Aug. 17). The affair was attended by many of Pete's friends from the Broadway line. They state that Pete in offering to play a cornet solo started the piano in action.

THE STRIKE SITUATION

IN NEW YORK

SHOWS CLOSED.

"The Royal Vagabond" (Cohan & Harris), Cohan and Harris.
"Listen Lester" (John Cort), Knickerbocker.
"Chu Chu Choo" (Comstock & Gest), Century.
"Midnight White" (Morris Gest), Century Roof.
"What a Girl" (Shubert's), Shubert.
"The Five Millions" (Comstock & Gest), Lyric.
"The Crimson Alibi" (Geo. Broadhurst), Broadway.
"A Voice in the Dark" (A. H. Woods), Republic.
"White Nights" (Adolph Klauer), Princess.
"Lightnin'" (Smith & Golden), Gaiety.
"She's a Good Fellow" (Chas. Dillingham), Globe.
"Nightingale Night," "A Regular Fellow," "Many Husbands," "Adam and Eve," announced premieres since "Like started; could not open.

SHOWS OPEN.

Winter Garden (Shubert), playing vaudeville with chorus numbers.
"At 840" (W. A. Brady), Playhouse.

EXEMPT SHOWS.

"John Ferguson" (Theatro Guild), Fulton.
"Greenwich Village Follies" (Al. Jones), Greenwich Village.
"A Lonely Romeo" (Feld Fields), Casino.

REOPENED WITH PICTURES.

44th Street, "Evangeline" and "Kathleen Mavourneen."
Lyric, "Deliverance."

IN CHICAGO

SHOWS CLOSED.

"Cappy Ricks" (Morocco), Cort.
"Three Faces East" (Cohan & Harris), Cohan's Grand.
"Up in Mabel's Room" (A. H. Woods), Woods.
"Angel Face" (Geo. W. Lederer), Colonial.
"Down Limerick Way" (Augustus Pitou), Olympia.

SHOWS OPEN.

"Scandal" (Walter Hast), Garrick.
"Passing Show" (Shubert), Palace.

A. E. A.'S FUND RAISING CAMPAIGN AT PACKED MEETING YESTERDAY

Ethel Barrymore Proposes \$100,000 Fund at Lexington Theatre. Over \$25,000 Immediately Pledged. Francis Wilson Says Every Union In and About Theatre Will Be Called Out If Necessary. Stage Hands' President Pledges Unflinching Support.

The launching of a campaign to raise \$100,000 for the Equity strike fund sponsored by Ethel Barrymore, an announcement by Chas. C. Shay, president of the I. A. T. S. E., that the N. Y. State Industrial Commission would be called upon to make a public investigation of the actors' strike, the hurling of debris at the vaudeville interests by Shay and Hugh Frayne (State Organizer of the American Federation of Labor) and an intimation by Mary Shaw an effort would be made to enlist the aid of the Federated Women's Clubs and suffrage forces on the side of the actors, were the big developments of the public mass meeting of the A. E. A. held in the Lexington theatre yesterday afternoon. The house was packed. It was estimated that \$25,000 of the \$100,000 fund had been pledged at the Lexington yesterday afternoon.

Francis Wilson stated the engineers, bill posters and every person engaged in work about a theatre who is affiliated with the A. F. of L. would be called upon to walk out provided such a course became necessary to win the strike. Mr. Shay went deeply into the film situation, stating that he had been in conference with representatives of the picture industry Friday morning and the picture men had agreed to maintain a position of strict neutrality. Explaining this specifically, Mr. Shay declared that in the event of a picture concern placing a film in a "struck" theatre such action would be considered unfriendly and retaliatory measures would follow immediately by the picture operators. Blasted with the I. A. T. S. E. A. picture shown in any house controlled by a member of the managers' association now dark as a result of the strike, would not be handled by union operators in any part of the U. S. or Canada, Mr. Shay further explained.

Joe Weber, president of the Musicians, declared every musician in the U. S. would be called out if it became expedient to take such action. Shay said he heard a rumor the stage hands had given the actors two weeks in which to win. In answer to that Shay declared, "We (I. A. T. S. E.) will fight it out side by side with the Equity if it takes 22 years."

Keller, the blind deaf and dumb girl, made a remarkably speech, her remarks being intimated by her teacher.

Ethel Barrymore made known her of raising \$100,000 by stating she would give \$500 if 100 others would follow the same.

Helen Brown then took charge of the money raising campaign and calling for volunteers to start things off received the first donation of \$1,000 from Francis Wilson, others following with \$500, in order being Ed Wynn, Evelyn Nesbitt, Lionel Barrymore, Bruce McCrae, Marie Nordstrom, Ernest Truex, Marie Dressler, Barney Bernard, Hassard Short, Herbert Vost, John Emerson, Frank Bacon, the mother of Frank and Ralph Morgan, Elizabeth Risdon, Ralph Mordeiro De Cordoba and Willette W and others.

were then made for \$250 with the following responses: Edwin Arden, Flora Zabelle, Lawford, Richard Barbey, Brown, Major Reginald Barthur Forest, Joe Santley, Ida

Waterman, Edith Talliaferro, Ferdinand Gottschalk.

Those pledging \$100 were Lucille Lavergne, Jane Salisbury, John Duns-mure, Maud Turner, Chief Caulpoican, Josie Intropidi, Felix Krebs, Grace Haig, Caroline Morrison, Julia Hurley, George H. Hare, Miss Felix Morris, Frank Hatch.

Several pledged \$500, \$250, and \$100 whose names could not be obtained.

Other speakers addressing the meeting were Paul Turner, who advised the Equity members not to worry if pending injunction proceedings should go against them temporarily; Frank Gillmore, who told the A. E. A.'s to stick it out; W. B. Rubin, four for a attorney, who rapped the proposed Louis Mann organization by telling the A. E. A.'s to beware of "Friendly Enemies," and Lionel Barrymore, who gave full reasons for fighting it out with the actor.

LAY MEMBERS APPEALED TO.

Following the suggestion of the lay members of the Lambs making a weekly contribution to the A. E. A. strike fund, the letter below has been sent out:

New York, August 20.
To Lay Members of the Lambs:
We have started a subscription list (for lay members only) so that those lay members of the Lambs who believe in the cause of the striking actor members of the Lambs can indicate their belief in a material way.

This fund is started by lay members voluntarily, and is on the basis of how much you wish to give per week for four weeks. Subscriptions should be sent in for four weeks, unless the strike is settled before that time, are asked of lay members who wish to stand by their brother actor members.

All subscriptions cease if the strike is settled before the expiration of a four weeks' subscription. Please make your check for the first week (and each week thereafter for three weeks) to the order of the Actors' Equity Association, and mail it to Mr. Joseph Herbert, care of the Lambs. Mr. Herbert will turn it over to the Actors' Equity Association as a contribution from a lay member of the Lambs.

We do not believe that many lay members of the club have forgotten the work of their fellow actor members during the war, here and on the other side, for the Liberty Loans, for the Red Cross, for the War Camp Community Fund, for hospital entertainments, for wounded soldiers, club entertainments for wounded soldiers, etc. A large number of our actor fellow members in the past three years have appeared in anywhere from 200 to 250 benefit, almost invariably at a great sacrifice of time and money.

These actor members are fighting for what they think is a square deal. They are not fighting in any way, shape or manner for the so-called closed shop. You can call up the Actors' Equity Association and they will tell you definitely that they have never proposed the closed shop. They are simply fighting for the Equity contract, which seems to be the one method that will enable them to get a square deal all around.

Yours very truly,
Robert John,
G. F. Griffin,
Geo. E. Van Cleave.

NO CHARGE FOR BULLETIN

Variety's Daily Bulletins are issued daily excepting Sunday during the strike and are distributed without charge.

Any theatrical association, society or office may have the Bulletins delivered to it in reasonable quantity or they can be obtained by calling at Variety's New York office, Broadway and 45th street.

The weekly issue of VARIETY will be issued as usual on Fridays.

LOCAL NO. 1 OFFERS \$25,000.

Last night Harry Abbott, business manager from T. P. U. No. 1, New York, stated his local had sent an offer to the headquarters of the I. A. T. S. E. yesterday that stood ready to immediately turn over at least \$25,000 to the strike fund. No. 1 has been doing its banking in various institutions of New Jersey, so that it would be impossible for anyone to obtain a schedule of its financial rating through New York financial institutions.

Mr. Abbott said there had been a rumor the stage hands were "broke." The offer to the I. A. T. S. E. was the answer. In addition he said that members of No. 1 had come into the offices during the last week and pledged their Liberty Bonds to the cause. The total of pledges up to "yesterday" were \$103,000.

"Not only that, but a whole lot more is what we are ready to shoot into this scrap, and we are going to win, that's all," was the concluding statement of the business agent.

RELATIVES' ADDRESSES WANTED

A notice posted up on the bulletin board at Equity strike headquarters reads as follows:

"We want the addresses of relatives of the following: Helen Tracy, Charlie Sellon, Wilson Reynolds, Hal Thompson, Allen Dinehart, Gladys Zell, Herbert Bostwick, Arthur Shaw, Chas. Wayne, Robinson Newbold, C. M. Van Cleave, Donald Gallaher, Katherine Sheldon and Laura Walker."

Inquiry of those in charge at strike headquarters failed to elicit a reason for the request, or why addresses of Allen Dinehart and several others, not Equity members now, were wanted.

INTIMIDATION HEARING.

Charges of intimidation against the A. E. A. and members will be heard before Judge Hendrick this morning at 10:30, in part one of the Supreme Court.

The proceedings began yesterday. After a mass of technical points were dealt it, a motion on the part of A. E. A. attorneys to group all the cases was denied as was further postponement.

Stage Writers Organising.

The newly formed Stage Writers' Protective Association has named an organization committee which is made up of LeRoy Scott, Guy Bolton, Cleve Kinkaid, S. J. Kaufman and Otto Harbach.

May DeSouza stopped over at Honolulu when the Ventura reached there late in July. Mr. and Mrs. Charles E. Bray spent 25 days on the Hawaiian Islands, leaving Aug. 8 on the Korea for Yokohama as the second stop on their trip around the world.

Bobbie Ruth Exley has contracted tuberculosis and has been ordered to Liberty, N. Y. Mrs. Exley has recently met with serious financial reverses and is dependent upon her friends in her present illness. A fund has been started for defraying all expenses and friends wishing to contribute can do so by sending subscriptions to Ollie E. Fitzgerald, 319 W. 26th street, New York.

OFFICIAL STATEMENTS.

By GRANT STEWART.
Mr. George Broadhurst went to some length in Wednesday's "Globe" on the breaking of contracts by actors. I wish to answer him briefly. Mr. Broadhurst claims that the actors broke their contracts with him. Mr. Broadhurst is the vice-president of the Producing Managers' Association that announced its members were not going to abide by clause 18 of the A. E. A. U. M. P. A. contract thereby breaking the contract.

Yet Mr. Broadhurst seeks later to avail himself of that very clause. In other words, he first repudiates a clause in the contract and then, finding he is the loser by so doing, seeks to regain as an individual the rights that he claimed he pledged to the P. M. A. caused him to forfeit and he still remains vice-president of that association.

STAGE UNIONS.

Following a conference held yesterday morning by Chas. C. Shay (I. A. T. S. E.), Joe Weber (Ames. Fed. of Musicians) and Frank Gillmore (Actors' Equity Assn.) and representatives of the Nat'l Assn. of the Motion Picture Industry, Chas. C. Shay issued the following statement:

"We have no fight with pictures. We are convinced that the motion picture industry is absolutely neutral in this situation, and for this very reason the I. A. T. S. E. and M. P. M. O. will positively declare no strike of picture operators, so long as the picture manufacturers and distributors retain their attitude of neutrality. We have conferred with representatives of the Nat'l Assn. of the M. P. Industry this morning, and as a consequence our belief that the picture men are neutral is intensified. We are seeking no trouble with our friends. It had been reported, however, prior to our meeting with the Nat'l Assn. this morning, that members of the association had intended putting pictures in some of the houses that were struck. Such an act naturally would have been interpreted on the part of the actors as a declaration of war, which would have compelled the I. A. T. S. E. to have declared the film playing in such houses and the actors handling such film as "unfair" to organized labor throughout the U. S. and Canada, with its consequent local troubles in every city in the U. S. and Canada."

"PASSING SHOW" COMING BACK.

Chicago, Aug. 22.
Instructions from the Shuberts are to bring "Passing Show" back to the New York Sunday. This means no Coast tour.

The fare back to New York for 118 people is over \$5,000.

FULL HALF AND NOTHING.

Chicago, Aug. 22.
New York managers have different ideas about paying players laid off. A. H. Woods is paying in full, even for performances called off by the strike. Klaw and Erlanger pay half salaries to those pleading loyalty. The Shuberts refuse to pay anything.

SPEAKING AT INTERMISSION.

Chicago, Aug. 22.
Grant Mitchell, Tom Wise, Edwin Morand and others strike leaders speak during every intermission at the Olympic where "Down Limerick Way" is playing.

Picture Operators Await Orders.

Chicago, Aug. 22.
At a meeting of the picture operators' union it was decided not to go out on a sympathetic strike with the actors; unless orders to do so were received from the national officers.

Managers After Nockles.

Chicago, Aug. 22.
Levy Mayer, attorney for the managers, proposes to put Edwin Morand and Ed. Nockles on the stand in contempt and in conjunction proceedings. The managers are after Nockles, to weaken actors' connection with labor.

DAILY BULLETIN—No. 14

VARIETY

NEW YORK, MONDAY, AUGUST 25, 1919

BROADWAY NEARLY SHOWLESS WITH SATURDAY'S CLOSINGS

Fields' "A Lonely Romeo" and White's "Scandals" Stop at Stage Hands' Order Closing Casino and Liberty. Stage Hands' Meeting Yesterday Results in Decision to Stick to Finish. Working Stage Crews to Be Assessed. Charles C. Shay to Address New York Federation of Labor. Court Battles Centering in New York.

The sequence of events in the Actors' Equity Association strike against the Producing Managers' Association continued through the third week and that has come and gone since the walk-out of Aug. 7. Saturday night found fresh excitement with the closing down of Lew Fields' "A Lonely Romeo" at the Casino, and George White's "Scandals of 1919" at the Liberty. This pushes the number of shows stopped and prevented from opening in New York to 26. Both shows closed Saturday were classed as exempt by the A. E. A. and the only precedent was in the closing of the Chicago attractions, including those originally exempted. No legitimate house is now open in Chicago.

The fresh closings here show the strong hand of organized labor in the fight. The Liberty and Casino went dark after the audiences had filled in, through action of the stage hands and musicians walking out. This brought some comment because of the claim of the Fields show being 100 per cent. Equity and because other shows not exempted had been given notice of the walk-outs prior to the opening of the doors. When queried in regards to the Fields walkout the stage hands said that it was playing a Shubert house and since the house received a percentage of the receipts the I. A. T. S. E. could not afford to allow the Shuberts to make money with which they might fight the stage hands' organization.

Sunday's most important event was a stage hands' meeting at New Amsterdam hall, when 1,100 members were present, making it the largest meeting in the history of local No. 1. Hugh Frayne addressed the session and was

given an ovation lasting seven minutes.

It was resolved that No. 1 would stick with the A. E. A. "until the last ditch" and a letter containing the resolution was sent to the A. E. A. Council.

International President Charles C. Shay presided. It was decided to assess all stage hands who are working ten per cent. of their wages until the strike is settled. The funds thus obtained are to be held for emergency and a portion may be used to take care of those out of work because of the strike.

There were no A. E. A. officials or members at the meeting nor were the musicians represented.

Mr. Shay stated to a VARIETY representative he understood that Samuel Gompers would arrive in New York Tuesday or Wednesday and that a conference of all strike leaders, including a representative from Chicago, may be held immediately upon his arrival. Another important phase of organized labor's participation in the strike may result from the meeting Thursday in Syracuse, of the New York State Federation of Labor. Mr. Shay is expected to address the convention up-state with particular bearing on the strike.

Feature pictures are taking possession of some Broadway houses. "Checkers" opened at the Central yesterday afternoon. "The House With-out Children" was withdrawn from the Gaiety after it was announced, on the alleged warning that pictures going into houses closed by the strike would incur the hostility of the I. A. T. S. E. and that operators would be called out in such houses. If such a decision has

(Continued on page 3)

REVOLT AT A. E. A. ORDER.

The first show to revolt at orders to walk out of rehearsal was the "What's The Odds" company, the musicalized version of "Checkers." The company which claims to be 100 per cent. Equity was advised by a member of the Equity Council Friday night, they say, to continue rehearsals but advised Shannon & Bennett they would not be permitted to open without permission from the Actors' organization.

Billy McLean, George McKay and Mabel Withee were among those present Saturday morning when three delegates came from Equity headquarters and commanded the company to discontinue rehearsals. These three principals objected to the command, endeavoring to explain the Council had given them permission to rehearse the previous evening, but not to open with the show unless O. K'd. After a consultation with the company, McKay, McLean and Miss Withee forwarded their resignation to the Equity and un-nounced the entire company would resign Monday morning and become members of the Actors' Fidelity League.

CHICAGO HEARING COMING TO N.Y.

Chicago, Aug. 24. The local injunction hearing of the managers against the actors will move to New York next week. It is due to the impossibility of securing managerial testimony at this end.

Hearings will be resumed here Monday, but will be broken into Tuesday by a demand for contemplations before Judge Mangan, who will take Referee Zeisler's opinion on whom, if any one, among the actors is guilty of contempt in disobeying the court's order through walking out.

The transfer of the case to New York will include the judge, attorney and witnesses.

WINTER GARDEN CLOSED.

Following last night's performance at the Winter Garden consisting of vaudeville acts, it was announced the house would be dark indefinitely.

The Shuberts, failing to secure the business necessary at the Winter Garden, prolonged the performance at that theatre, to give visual evidence they were not obliged to close, preferring to wait until they were ready to do the closing themselves. That, it is said, was the reason for the Garden remaining open after the stage hands and musicians were called out from it.

NO BLACKSTONE OPENING.

Chicago, Aug. 24. George C. Tyler has abandoned his intentions of making his "On the Hiring Line" opening at the Blackstone Monday night. The crux of the managers' stand against the strike. He will not attempt to open now. Klaw & Erlanger and Harry J. Powers, his partners in the theatre and show, refused to back up his policy of aggressiveness.

Tyler came here in person determined to open with non-union or no stage crew, get his scenery in likewise, and give a performance even if the union electricians in the adjoining blackstone hotel would turn his lights off as they threatened.

"Suggestions" from his associates discouraged him. Tyler had made it plain his theory was that the strike had to be fought to be won, and he was willing to undertake the keystone battle.

George C. Tyler announced that Patricia Collinge, starring for him, "Tillie," had resigned from the A. E. A. She gave a show in South Bend Friday without incident, but interference is anticipated in Milwaukee, Tuesday.

SHUBERT HOUSE EXEMPT.

The Gallo English Opera Co. opening at the Shubert Sept. 1 for a two week run, has been placed in the "exempt" class by the Actors' Equity. This action was taken by the Equity council following a visit to the Equity offices, Saturday by Fortune Gallo and Jefferson De Angelis, the latter an Equity council member and a member of the cast of "The Mikado," Gallo production.

Mr. Gallo made a sworn statement that he was not a member of the ma association, and that every member of his company held Equity card. The agreement was also made. Gallo would not join the F. M. A. hereafter and would continue to sign Equity contracts. De Angelis personally vouched for Mr. Gallo's statements and promises.

Out of Town Papers Watching.

Out of town newspapers are sending staff men to cover Broadway's greatest strike. The most enterprising out of town daily appears to be the Detroit "News," which has had its dramatic critic, Al Weeks, in New York for a week.

A. E. A. Has Academy, Brooklyn.

The Equity has leased the A. of Music, Brooklyn, Labor Day, and will give a benefit perfor-

OVER HALF MILLION WEEKLY STRIKE'S COST TO EVERYBODY

Theatres Losing Gross \$250,000. Actors' loss \$100,000. Stage Crews and Musicians Figure \$40,000 More. Government Among Losers Also. 35 Closed Theatres Amount to \$140,000 Weekly on Overhead. Managers' Net and Prospective Profits Uncertain. Over 60 Shows Stopped in Rehearsal.

A conservative comparative and conservative estimate of the losses of both sides in the strike to date, with but two days to go, rounds on the third week of the strike. The estimate is figured on a basis of 21 days. In going after the information necessary to compile a statement of this nature it was discovered that the ramifications of the losses were such that at the best this statement can only be a brief resume. The greatest loss is that of the managers in gross receipts of the theatres that are closed. This figures approximately \$250,000, gross, weekly, or a total of \$750,000 for the first three weeks of the strike. When it is figured that additional theatres would have opened had the strike not happened, an additional \$50,000, gross, weekly, or a total of \$750,000 for the first three weeks of the strike. When it is figured that additional theatres would have opened had the strike not happened, an additional \$50,000, gross, weekly, or a total of \$750,000 for the first three weeks of the strike. When it is figured that additional theatres would have opened had the strike not happened, an additional \$50,000, gross, weekly, or a total of \$750,000 for the first three weeks of the strike.

The losses of the actor in salaries is slightly over \$100,000. The loss on salaries for companies that did not open (estimated that 60 or more rehearsals were called off) is too tremendous to even attempt to calculate. In another week at least 15 other theatres would have opened, making a total of 35 theatres on Broadway playing first-class attractions that have been tied up by the strike. The rent and other overhead expenses on these houses whether open or shut figures about \$4,000 weekly, each, for a season of 40 weeks. The rent is usually charged off on a 40-week season. The total overhead expenses which the managers will have to carry is, therefore, about \$140,000 a week. There is no method in which possible profits on the 15 houses that were due to open may be figured.

The newspapers of New York also come in for their weekly share of the losses. The two advertising agencies that specialize on theatre service figure that the daily press is losing about \$20,000 weekly through the strike.

The Government shares in the loss not receiving its return in war gas far the Government is out \$75,000.

Theatre ticket agencies are figuring their losses at approximately \$1,000 daily during the strike, a total of something over \$30,000 on the three weeks. One of the representatives of the largest agency stated that during July the agencies did more business than they usually did in previous years in the height of the season.

An idea of how tremendous a season would have been if all the houses were running can be judged from the fact that in spite of all the trouble the agencies this year in August are running about \$150 a day behind their business of August, 1918, and at that time there were at least three big hits in town, "The Follies," "The Faces East" and "Friendly Enemies."

The Joseph Leblang cut-rate agency is practically no business.

Theatrical Protective Union No. 1 stated there were about 1,200 hands and musicians out and a salary loss was about \$36,000 weekly.

Chicago, Aug. 24. A conservative estimate of the box office losses during the past week in the strike bound houses exceeds \$100,000.

REASONS FOR CLOSING.

When asked Saturday night why the Equity had issued strike orders against George White's "Scandals" (Liberty) and Lew Fields' "Lonely Romeo" (Casino), both shows having been permitted to remain in the "exempt" class up to Saturday, an Equity official stated that "Scandals" had been called out because (1) "Scandals" was playing in the Liberty, a K. & E. theatre, (2) that seven members of "Scandals" also members of the A. E. A. had made affidavits that George White had spoken in a slurring manner of the Equity on several occasions, recently. The A. E. A. official, when it was pointed out that it had been known by the Equity that George White was a K. & E. house since the strike started, declined to go into further details.

Later at the Equity publicity headquarters in the Algonquin, Gordon White stated he had been authorized to give as a reason for the A. E. A. pulling out of "Scandals" that George White had joined the P. M. A. two days ago.

George White stated to a Variety reporter, Saturday night, that he (White) positively did not belong to the Producing Managers' Assn.

Regarding Lew Fields' show "Lonely Romeo" the same Equity official who gave reasons for issuing orders against "Scandals," stated that "Lonely Romeo" was called out because after investigation, the Equity had found that Shuberts were financially interested with Fields.

GUS HILL'S PROPOSITION.

Gus Hill has arrived at satisfactory terms with the executives of the Equity Association following a strike of his three "Mutt and Jeff" shows and two "Bringing Up Father" companies, just prior to their openings.

When the members advised Hill they held out for Equity contracts, Hill called them together and explained he had \$10,000 advanced to actors and said since they broke their contracts then existing he couldn't expect them to fulfill any others. Several members of the various shows held Equity agreements, but others did not, having been in Hill's employ for 25 years.

After a hurried conference with Turner and Gilmore, it was agreed those holding Equity contracts could work with those not holding them whereupon Hill agreed to give all profits from the five shows to the Actors' Fund, of which he is secretary.

Parkhurst Doing Press Work.

J. Parkhurst, formerly of the "Globe," has been retained to supervise the publicity department of the Actors' Fidelity League. Parkhurst has his headquarters at 122 West 43d street, where the league has taken over an entire building.

FILM MEN DUCKING FIGHT.

A special meeting of the Producers' and Distributors' Division of the National Assn. of the M. P. Industry is scheduled for 2 p. m. today (Monday) in the Times Building to discuss the attitude to be taken regarding the Equity strike.

Aug. 6, the day before the strike, started the Producers of the National Assn., according to an announcement sent out by the P. M. A., affiliated itself with the Producing Managers' Association and Vaudeville Managers' Protective Association. This affiliation was brought about by the adoption of a resolution, introduced by William Brady, president of the Nat'l Assn., at a meeting of the organization held Aug. 6, according to the P. M. A. statement issued on that date.

When the stage hands and musicians went out in sympathy with the Equity Aug. 16, several members of the Producers and Distributors' Division became alarmed, apparently, fearing that the picture operators might become involved and be called out by the L. A. S. E. A. A meeting was called last Wednesday by the Nat'l Assn., and a resolution, rescinding the original Brady resolution, drawn up for consideration.

Because of the lack of a quorum, no action was taken on rescinding the resolution. This will come up before the meeting today.

Opposition toward the Nat'l Assn. backing water on the Brady affiliation resolution is looked for from the Famous Players-Lasky-Zukor interests because of the F. P.-Lasky alliance with Chas. Frohman Inc., which in turn has connections through Daniel Frohman, with the Producing Managers' Assn. Goldwyn representatives in the Nat'l Assn., are also expected to oppose any rescinding of the Brady resolution, because of the Goldwyn affiliation with the Shuberts, Al Woods and the Selwyns, all three concerns holding membership in the P. M. A. Brady as a matter of course will oppose rescinding his resolution.

P. A. Powers, of the Universal, who resigned from the Nat'l Assn., last week after expressing his disapproval of the legit, and vaudeville affiliation, on the other hand, has numerous supporters in the Nat'l Assn., who believe that the Brady resolution should be wiped out at once.

These producers take the stand that, having no "legitimate" connections like F. P.-Lasky and Goldwyn, they are butting into a fight which does not concern them, and argue that it would be foolish for them to sacrifice themselves, in the event that the Nat'l Assn.'s four cornered affiliation should be allowed to stand, and possibly result in a country-wide operators' strike, with its possibilities of financial loss.

If the Nat'l Assn. should refuse to reconsider the Brady resolution, today, according to a representative of those in favor of rescinding it, there are excellent chances of a wide open split in the film organization.

Plans already have been made by those opposed to the F. P.-Lasky, Brady and Goldwyn factions to start an independent association, in the event that the Brady resolution is not reconsidered.

Chas. C. Shay, Pres. I. A. T. S. E. issued a statement Friday following a conference with representatives of the Nat'l Assn., announcing that the picture operators would not strike as long as the Nat'l Assn. preserved a position of strict neutrality. Mr. Shay stated he had been assured by the Nat'l Assn. representatives that the N. A. M. P. I. would follow a neutral course. The promise made by the Nat'l Assn. officials to Mr. Shay seems to have been premature, inasmuch as the question of the Nat'l future attitude toward the Equity strike depends principally on the continuance or rescinding of the Brady resolution, coming up for settlement today.

STRIKE NOTES.

It was reported around strike headquarters, unofficially, that it would occasion no surprise if the A. E. A. next called on the theatrical transfer men and scenic artists to walk out in sympathy with the Equity Association.

The Actors' Equity Association is addressing letters to all British actors, signed by Elmore St. Clair and Lawrence Grant (British Committee), which follow:

Dear Sir:—After a display of unparalleled patience and willingness to arbitrate all differences between the theatrical managers and actors, the actors and actresses of America, through the Actors' Equity Association, are making a protest in a manner regretfully undertaken by them as a last resort.

As a result of this many American actors are "out" and are earning no salaries, while others have relinquished their prospective autumn engagements.

There are many British actors over here, accepting the hospitality of this country, enjoying its privileges, and, apart from any individual desire on their part to join the movement, there is surely a very strong obligation to co-operate with the American and not to continue to hold their positions and enjoy the profits arising from them while the American actor is "out" fighting the fight for the whole of our profession.

We regret to notice, however, that you are among a very small number who are not in sympathy with the loyal ones who are getting behind this movement.

Whatever your reasons may be for this delay, we beg that if you cannot see your way to joining us at once you will most some of us whom you may know and confer with us immediately so that we may understand what the obvious duty is at this, so critical and important a time, to the future well-being of everybody.

The Actors' Association of London has enabled very distinct instructions to be sent to co-operate with the Equity in every way, so there is no doubt whatever as to the attitude of every one over the matter.

Apart from the possibility that your present inaction may cause you future regret, we would ask you to very earnestly consider the fact that you will inevitably be considered for adverse criticism and comment, not only on yourself, but on who comes from the country which is so due to each of us.

Yours very truly,
ELMORE ST. CLAIR,
Chairman, British Committee;
LAWRENCE GRANT.

The A. E. A. is reprinting 5,000 copies of the Broadway Brown article, in yesterday's "Tribune."

Bella Cohen, who has been covering the strike for "The Call," resigned and became associated with the A. E. A. publicity department yesterday.

Rehearsals of "Broadway Briville," a new show in course of production by Rufus Le Maire and Harry Wardell, have been called off indefinitely.

The "Greenwich Village Follies," twice scheduled to open at the 44th Street Roof (Norma Bayne Theatre) in the last three weeks, will remain at the Greenwich Village Theatre indefinitely.

STAGE HANDS' NEW ORDERS.

Chicago, Aug. 24. Since the stage hands went out in legitimate houses, the crews in all vaudeville and burlesque theatres have been instructed to "strike" the stage entirely clear at the end of each evening show, and not set the opening act for the first next day's show, as is the custom. That was so that if a strike should be declared over night the stages would be left bare.

Saturday night, however, word was sent out restoring the regular system, and Sunday morning all vaudeville and burlesque stages were ready for the matinee opening acts.

This was taken by the managers of these houses to indicate that immediate danger of their being affected had passed.

LEW FIELDS' IDEA.

When Lew Fields was seen in his dressing room shortly after being "pulled," he said he would make a statement Monday. He added, however, that he had a 100 per cent. Equity company and had been declared exempt by the organization, and felt they might have been courteous enough to him to at least have notified him in the afternoon when he would have closed the show himself on their order, but could not understand why they should embarrass him before a capacity audience.

Drew and Barrymore Leading March. John Drew and Ethel Barrymore will lead the march at the Equity Ball to be held at the Hotel Astor, Thursday night (Aug. 29).

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THE COMICAL SIDE

THE INQUIRING REPORTER

Every Day He Asks Five Persons,
Picked at Random, a Question
(With apologies to S. Jay Kaufman and
"Evening Globe")

Today's Questions
HARRY Horkheimer (attorney) was asked his opinion of the legal end of the strike. Mr. Horkheimer, testing his chin on right side, replied: "My boy it's all status quo. Since the proceedings should be promulgated, and when the counselors agree on one point they should raise another, for points in the legal rescue must be seen and, of course, a lawyer takes a fee. Personally, I have not been invited to confer with the legal mind, but I have feared out approximately how much my fee would be if I should be called."

Doc Steiner was asked about his views on the situation. Doc seemed out there wounded like the following: "Yah, aber more of those guys are in the hall and then they find out. I'm glad so much that guy Mounford don't stick in his nose and crab things for I don't like that guy aber more as the Lord likes das Devil. Go on mit yourself and don't bother me."

Dave Clarke got his steam off for the Noney Reporter in this space: "Well, I had to follow 'em to the 'round table' hotel the other night among arguments in shows, so Louis Mann, Eddie Foy, Marty Fort, Lillian Russell and other friends called the steam off, so they shook hands and said 'I'm glad' and argument with Rose Royce (or whatever the last name is) and called the backlot off about nine to 11 p.m. and then for cups and women's ears and a lot of other things. Rose was extra about all she roused me out. The strike? Oh, I don't ask me all those foolish things until I was born."

Ned Sparks (secret service man at strike headquarters). Reporter: "Mr. Sparks, will you toss off some inside stuff about your department?" Mr. Sparks (after tipping into a far corner) replied: "On your oath don't mention this to a soul or they'll hang me for a traitor. Listen, we've got them beat now and I'm working eight and day. One of my men just discovered that George Trimbale has a awful habit against fruit pies and we also learned that Link Plummer doesn't smoke gold-tipped cigarettes such as was reported. I'm working hard now on an inside tip that a strike has been called in the Globe Theatre, and as soon as I get the inside dope on it I'll tip you off. For the Lord's sake now don't let out anything I've secretly told you."

"(Trixie)" Hamilton was mailed and staggered out of a drug store and asked his opinion. "Trixie" said: "It's a nuisance, so there. Before this awful catastrophe got on, the chorus girls were all working and my hairdressing parlor was always filled. Now look at it. I'm a ruined hairdresser. They will all learn how to do up their tresses themselves and I'll have to go out and drive a truck for a living. Oh, well, such is life. I should worry."

The wag who suggested the Federation of Labor might "pull" the skilled labor now working on the new Fidelity headquarters.

Jorge White's former partners (all em) weeping over his tough luck. Lunch hour at Equity headquarters on 45th street.

Bill Brady's nightly entrance into the Astor.

The different actors explaining how they were served with the injunctions.

The burlesque company explaining their attitude, plus the dialect.

The "Johns" flirting around Marie Dressler's headquarters.

The picket with the white tennis shoes, working in front of the Playhouse.

Louis Mann trying to convince Dave Clark about the Fidelity, not knowing Dave is "cuckoo."

Rufus Lemaire declaring he is with Equity.

That Fidelity slogan, "We are going to save the actor from himself."

Those comming meetings.

Those conflicting initials: American Federation of Labor (A. F. L.) Actors' Fidelity League (A. F. L.).

Willie Solar's expression when he was told to dress Saturday night.

Los Lockett's popularity around Wolpin.

Frankie Fay demanding he is serious. That canard about the preachers organizing with the A. F. of L.

The scribes praying for the Great Neck conference yesterday, having been promised a free auto ride to and from Great Neck if it came off.

At the A. E. F. press headquarters yesterday the new Actors' Fidelity League was dubbed the "Federal League."

Morris Gest thinking his Chinese cook was going to take the air because his sympathies were with the A. E. A. Townsend Wals's whale of a cane.

The guy that says: "I've 'pals' on both sides, and I don't know which is right and which is wrong."

HAST JOINS M. P. A.

Equity announces Walter Hast has joined the Managers' Producing Association and all negotiations for reopening "Scandal" is off. Hast arrived here today.

Two road companies of same show are rehearsing here. Both hundred per cent. Equity notified not to leave for road without permission.

"Passing Show" returns to New York Monday, union hands moving stuff according to policy to handle going but not incoming shows. This probably kills 54-week coast tour booked to open at St. Louis September 1.

SARATOGA SHOW.

The Astor's Equity will stage benefit show at Convention Hall, Saratoga, Wednesday night (Aug. 27). The bill includes Frank Tinney and Pearl White, Eddie Cantor, Joe Santley and Ivy Sawyer, Van and Schenck, Charlotte Greenwood, W. C. Fields, Andrew Tombes and Rena Parker, Barney Bernard, Farber Sisters, and Cameron Sisters. Chas. Prince's Orchestra will furnish music.

The Convention Hall seats 5,000. Tickets \$5 top, down to 50 cents. Col. Earl Booth is in charge of business arrangements, with Geo. Nash and Wallace McCutcheon as assistants.

ONLY SIX PICKETS OUT.

Saturday night only six pickets were active in the entire city, these six parading in front of Wm. A. Brady's Playhouse. Mr. Brady was there answering their cries that the house was "unfair" and collected a large crowd. When Brady told one picket the courts had decided they didn't give the managers far play the picket replied, "What court, John Cort?"

BILPOSTERS NOT INTERESTED.

The bilposters' union held a meeting Thursday and discussed the theatrical strike. They voted to keep out. The argument was that there is so little theatrical posting being done as compared with commercial work that it would be unwise to strike at this time.

AUTHORS' MASS MEETING TODAY.

The Stage Writers' Protective Association has a mass meeting at the Hotel Astor at 2 p. m. today to which every American writer for the stage is invited to attend.

The meeting is to secure additional members to the new association, formed last week.

"Dancing Widow" to Open. The "Mittenthal" production, "The Dancing Widow" is due to open in Harrisburg Saturday.

In the company are Mildred Cecil in the title role, Harry Fentell, principal comedian, and A. S. Byron.

STAGE HANDS ENJOINED IN A. C.

Atlantic City, Aug. 24. The Nixon Amusement Co. obtained an injunction today against the local (77) stage hands union, enjoining the union or its members from interfering with the John Cort show, "Listen Lester," due to open at the Apollo tomorrow night.

The Cort's production is from the Knickerbocker, New York. It is one of the Broadway attractions closed by the actors' strike.

The theatrical people here say the injunction against the stage hands is a new kind of procedure to them and they are curious to watch its developments. Nothing had leaked out locally of any intention of the stage hands to walk out on the show.

BLANCHARD CAN'T REOPEN.

Chicago, Aug. 24. Basing the decision on the fact that the La Salle belonged to Comstock & Gest, J. H. Blanchard, an independent producer was denied the right to reopen the house and continue the run of "Honeymoon Town."

The La Salle is for the time being controlled by Blanchard, he having retained it until Sept. 1, paying \$1,000 weekly.

FRANCIS WILSON'S RETURN.

Francis Wilson is due to return to the stage after an absence of eight years, appearing at the Lexington as one of the features of the Equity benefit bill in a dramatic sketch, "Little Father of the Wilderness," by Austin Strong and Lloyd Osborne. Others included in next week's Lexington show are Dolly Sisters, Harry Fox, Lillian Russell, Henry Dixey, Sam Bernard, Farber Sisters, Cameron Sisters and a minstrel show with Eddie Cantor and Lew Cooper as ends, and Jim Corbett, interlocutor.

CHICAGO ALL CLOSED.

Chicago, Aug. 24. With the end of "Down Limerick Way" at the Olympic last night, all \$2 houses here are now closed. The "Limerick" show is Augustus Pitou's with Fiske O'Hara starred. The place had been allowed to continue by the unions through holding all Equity members. Besides which Mr. O'Hara made a contribution to the A. E. A. fund.

The first show that struck here, "A Prince There Was" (Cohan & Harris) headed by Grant Mitchell, an A. E. A. leader, has been closed and shipped to New York. It was handled by outside clearers and teamsters. Union men through sympathy refused to touch the property.

LEXINGTON'S \$36,000 WEEK.

The gross receipts of the first week of the Equity benefit show at the Lexington were officially announced as \$36,000. According to the A. E. A. \$1,000 of the gross were profits. The stage hands at the Lexington agreed to tender their services free for the first week.

GEORGE WHITE'S STATEMENT.

When George White was closed Saturday he held enough of the chorus and a few principals with him, figuring on giving some kind of a performance, but after looking over the situation dismissed the audience and refunded the money.

White stated, "I am not a member of the Managers' Protective Association nor does any member of it own any interest in my production. I have kept going because I wanted to keep my people employed. This will not do the Equity cause any good."

White said yesterday he was now ready to join the P. M. A.

THE STRIKE SITUATION

IN NEW YORK SHOWS CLOSED

- | | |
|---|--|
| "The Royal Vagabond" (Cohan & Harris), Cohan and Harris. | "A Lonely Romance" (Lew Fields), Casino. |
| "Listen Lester" (John Cort), Knickerbocker. | "Gaieties of 1919" (Shubert), 44th Street. |
| "Chin Chin Chow" (Comstock & Gest), Century. | "The Better One" (Chas. Coburn), Booth. |
| "Midnight Waltz" (Morris Gest), Century. | "So Easy" (Shubert-Rachel Crothers), Maxine Elliott. |
| "Oh, What a Girl" (Shubert), Shubert. | "Gulliver" (Flo. Ziegfeld), Amsterdam. |
| "The Pine Millon" (Comstock & Gest), Lyric. | "A Regular Fellow" (C. E. Cook), Cort. |
| "The Crimson Alibi" (Geo. Broadhurst), Broadhurst. | "Adam and Eva" (Comstock & Gest), Longacre. |
| "A Voice in the Dark" (A. H. Woods), Republic. | "The World and the Day" (W. A. Brady), Vanderbilt. |
| "Nightie Night" (Adolph Klauer), Princess. | "Nine O'Clock and Midnight Revue" (Ziegfeld), Amsterdam Roof. |
| "Lightstar" (Smith & Golden), Gaiety. | "Those Who Walk in Darkness" (Shubert), 48th Street. |
| "She's a Good Fellow" (Chas. Dillingham), Globe. | "Two Many Husbands" (A. H. Woods), Hudson. |
| "Monte Cristo, Jr." (Winter Garden), Winter Garden. | "La Lu Lucille" (Alfred E. Arons and Geo. D. Selts), Henry Miller. |
| "Liberty." | |
| "Nightie Night," "A Regular Fellow," "She World and the Day," "Two Many Husbands," "Adam and Eva" announced premieres since strike started; could not open. | |

SHOWS OPEN

Central—"Checkers" (picture). "At 8.45" (W. A. Brady), Playhouse.

EXEMPT SHOWS

"John Ferguson" (Theatre Guild), Fulton.
"Greenwich Village Politics" (Al. Jones), Greenwich Village.
"Happy Days," Hippodrome.
Benefit Performance by Actors' Equity Association, Lexington Ave. Theatre.

REOPENED WITH PICTURES

44th Street, "Evangeline" and Lyric, "Deliverance."

IN CHICAGO SHOWS CLOSED

"Cappy Ricks" (Morocco), Cort.
"The Three Wives" (Cohan & Harris), Cohan's Grand.
"Up in Mabel's Room" (A. H. Woods), Woods.
"Angel Face" (Geo. W. Lederer), Colonial.
"Honeymoon Town" (J. L. Blanchard), Ford.
"Scandal" (Walter Heat), Garrick.
"Sunshine" (Johnstone & Shaw), Waukegan.
"Passing Show" (Shubert), Palace.

VAUDEVILLE

NEW YORK, TUESDAY, AUGUST 26, 1919

OPINION SUSTAINS MANAGERS; SAYS ACTORS BROKE CONTRACTS

Supreme Court Justice Hendrick Indicates Permanent Injunctions Will Be Issued Tomorrow. Opinions Hold That Actors Broke Contracts and Are Liable for Damages. Says A. E. A. Equally Liable Is Not Party to Existing Contracts. Actors Have Right to Organize, But A. E. A. Regarded as Third Party to Contracts in Issue.

The first legal opinion upholding the stand of the Producing Managers' Association that it was the actors and not the managers who broke contracts starting with the strike, was handed down by Supreme Court Justice Hendrick sitting in chambers yesterday. The court in answer to application by a group of managers to have various injunctions made permanent, which proceedings started Saturday, replied that he was inclined to so act and gave attorneys until Wednesday at 2 P. M. to draw up an order for his signature.

Justice Hendrick's discussion of the issues at stake in the strike in relation to the law held a severe stricture against the methods which brought about the strike. He told attorneys the facts seemed to show that an effort on the part of an organization (Actors' Equity Association) not a party to the contracts involved to compel the managers to recognize it.

Attorneys representing the managers were Bainbridge Colby, Nathan Burkan, William Klein, David Gerber and Charles H. Tuttle. They represented Flo Ziegfeld, Jr., Henry W. Savage, Smith and Golden, Lee and J. J. Shubert and Charles E. Coolidge.

The opinion, verbatim, follows: At the Judge's Chambers, 61 Chambers St., August 26th, 1919, 2:00 p. m.

MESSRS. SHIPFIELD, COLBY, KLEIN, BURKAN, GERBER and TUTTLE, THE COURT: Gentlemen, I wanted to get you together so that we could get down definitely and briefly to just exactly the things that are before me. I will state what I regard the present situation to be, so that I may have the benefit of your statements, and if what I state does not cover the whole case, or is not the exact state of facts, you may correct me.

The position is that these several actions are actions between the plaintiffs and their employees. For instance, take Cook against Wilson, Mr. Wilson is the president of the Actors' Association, but he is also brought

against the individual employees. These actions are based on the theory that the individual plaintiffs—because they are all individual actions—this is not an action between the Managers' Association and any one else, but the Managers' Association is not at all a party to these actions. They are brought by individual employees, and they are all individual employees, and they are all individual actions, based on the allegations in the complaint that valid personal contracts exist between the plaintiff and the individual defendants, the actor, which individual contract at the time of the beginning of these actions was in force and had not expired.

They were, as claimed by the managers, valid existing contracts between a manager or a person in the theatrical business and a player, by which, in general terms, the player had contracted for a specified sum to render his personal services for a stated time which had not expired at the time of the beginning of these actions.

These employees seek an injunction to restrain the defendants whose contracts have not expired by their terms, and to restrain the Actors' Equity Association from in any way interfering, by persuasion or threat or intimidation, or by any other means, between the employer and his employee, to the end of inducing or compelling or intimidating the employee to violate his contract with his employer, to the end that by inducing the termination of that individual contract, and by doing it generally in relation to all individual employees, they may compel another outside organization, composed of the managers, and known as the Producing Managers' Association, and generally to compel employers of actors to recognize the Actors' Equity Association.

That is the basis of the individual plaintiffs' complaint in this action. And in applying for a temporary injunction, they set forth, by affidavit, a great many facts which they claim are legally participated in by the individual defendants, the individual parties to these individual contracts, and participated in by a third agency, which is not a party to these contracts, the Actors' Equity Association, which acts, they claim, as illegal and unlawful and are done for the purpose of compelling the Managers' Association, and the managers, to recognize the Actors' Equity Association, and to compel managers to deal, in relation to the employment of actors and actresses, through and with the sanction of the Actors' Equity Association.

Violation of Their Contracts. They say, in pursuance of that plan to compel the recognition of the Actors' Equity Association (Continued on page 2)

WHITE PUTS IT UP TO A. E. A.

Yesterday afternoon, in the lobby of the Liberty Theatre, when the members of George White's "Scandals of 1919" asked White for their salary due for last week, White informed them that since the A. E. A. had ordered them out, closing his show, and as he was not a member of the managers' association, that they look to the A. E. A. for their money—he would not pay them.

After considerable argument, according to White, he accompanied his people to the A. E. A. executive offices. The White company was 100 per cent. Equity. White says he saw Frank Gilmore at the offices and asked him why "Scandals" had been closed. Gilmore replied, White says, because it was playing in a Klaw & Erlanger theatre. White asked Gilmore if he would pay the members of the company their salary, as he would not and intended to sue the A. E. A. for damages sustained. Gilmore answered the Equity did not owe the White actors any money, but that White did.

The matter rested there with future action likely to come up and without the "Scandals" people having yet been paid for their seven performances last week.

THURSTON DOESN'T OPEN.

The engagement of Thurston, the magician, announced to open at the Globe last night, did not, through the action of the stage hands' union in calling out its men there.

While Thurston is not a member of the managers' association and gives his own show, it was stated at the headquarters of the stage hands' union that that union will not consent a house closed by the strike shall reopen during it with any attraction.

Thurston had previously to the announcement of his opening at the Globe been classed as exempt by the A. E. A.

WHILE THE IRON IS HOT.

Chicago, Aug. 27. The dyers and cleaners declared a strike here Saturday, tying up hundreds of pieces of vaudeville wardrobe. The scene painters and builders have also walked out of every local studio.

That makes the schedule of theatrical strikers here include actors, stage hands, musicians, billposters, scene painters and carpenters, cleaners, transfer teamsters (against affected shows) and spotlight operators (against affected shows).

OFFER AUTHORS THEATRES.

At the meeting in the Astor yesterday afternoon there was an offer made to the authors by one of the picture interests that controls several Broadway theatres. The offer was made by John Emerson, evidently on behalf of Famous Players-Lasky.

After the meeting one of the authors stated that it was a plan somewhat along the lines of the one outlined in Variety about two months ago, when it was reported Eugene Walter, Rol Cooper Megrue and Max Marcin were in negotiation with the F. P.-L. on a play-producing scheme which was to be financed by the film people, and the author was to receive a royalty on both the play and picture rights.

The offer to the authors was, in effect, that the Empire theatre could be possibly turned over to them and that two other theatres would follow shortly. The terms outlined were not as good as those offered in the original scheme and the proffer was not accepted by the authors.

VAUDEVILLE NOT "PICKETING."

A people spread in some way that the vaudeville interests were keeping track of any of their people patronizing the Lexington Theatre, where the A. E. A. is holding benefit performances, was proven merely a strange rumor when run down.

A couple of the big time vaudeville agents attended the performance Saturday night, heard the report and investigated. They are said to have been informed it was "ridiculous" and inquiring about it at the books, to which they are attached.

A. E. A. MEETING TODAY.

The Actors' Equity will hold a public meeting today at 2:30 P. M. in the Lexington Theatre.

Among the speakers scheduled for appearance are Francis Wilson, John Cope, Paul Turner, Hugh Fremont, Mavis Dressler, John Emerson, Harry C. Brown, Hassard Short, Earl Booth, Gustave Frohman and S. Weintraube. Another public meeting will be held by the Equity Friday at 2:30 in the same place.

"Listen Lester" Baggage Car Lost.

It was reported late last night John Cort's musical comedy, "Lester," which was scheduled to play at the Apollo, Atlantic City, night, did not do so, owing to the loss of a baggage car en route.

DEFINITE RESULT EXPECTED ON GOMPERS RETURN TODAY

Supreme Court Judge Gives Verbal Decision Against Actors' Association in Damage and Injunction Cases. Thurston Not Allowed to Open at Globe. Geo. M. Cohan Waiting to Resign From Managers' Association Before Accepting Nomination For First President Actors' Fidelity League.

Despite magnificent denial there appears to be little doubt among the better informed of the managers that the latter are expectant of definite results in the Actors' Equity Association strike against the Producing Managers' Association, upon the arrival of Samuel Gompers today in New York. Mr. Gompers is due in on the George Washington.

The statements in the Supreme Court yesterday by Justice Hendricks will be a part of the managers' volley of arguments why the strike should be called off in labor circles dominated by the American Federation of Labor. The managers will plead that it upholds their theory of broken contracts.

The oral decision by Justice Hendricks is looked upon as a sweeping one against the Actors' Equity. It forbids picketing or inducements to actors under contract to breach the contracts. The Ed Wynn injunction proceeding was among the cases under consideration by the court, also the Ziegfeld injunction against members of the "Follies" cast. The managers had looked forward to a court order through which they might secure injunction against all A. E. A. members who walked out, thereby disrupting the A. E. A. show at the Lexington, also the A. E. A. performance at Saratoga Wednesday night and their proposed A. E. A. shows on the road and in New York and Brooklyn. From the first reading of the oral decision the Broadway crowd did not get the sense that injunctions by the league would be granted, but that each case would have to have its significant feature presented in order that it might be made clear to the court that the actor in question was giving exceptional service. Justice Hendricks stated he would not order any actor breaking a contract to return to work. The argument before the court yesterday is published verbatim on another page of this Bulletin.

Howard Thurston, the magician, did not open at the Globe last night, prevented by stage hands giving notice of intention to walk out if he did so. A court order was issued through the Globe having previously been closed when the Charles Dillingham attraction, "She's a Good Fellow" played there. The stage hands said they would not permit a house once closed during the strike to reopen with another attraction.

The Actors' Fidelity League held a meeting at the Biltmore. George M. Cohan presented himself at the meeting to a vociferous reception of several minutes. Mr. Cohan said he had presented his resignation as a member of the managers' association, but that it had not yet been acted upon. It might be in an hour or not within 48 hours, added Mr. Cohan, and he preferred to wait until its acceptance, when he could come before the A. F. L. as an actor and accept its nomination as its first president. Mr. Cohan sent his resignation to the Producing Managers' Association yesterday. It will be accepted for the purposes Mr. Cohan stated in it.

Extensive comment was provoked

yesterday through the reported statements of George McKay, Billy Meehan and Mabel Withee of threat and coercion by A. E. A. members through their refusal to withdraw from rehearsal from the Sam Shannon production, "What's the Odds." Mr. McKay is said to have claimed that his home at Freeport, L. I., was called on the wire in a male voice that his young son would be kidnapped and his house burned down if he persisted in rehearsing with the show. A story that the three principals had resigned from the A. E. A. to join the A. F. L. was denied by one of the trio, who said they were awaiting an answer from the Equity in response to a letter written to it giving their full side of the case.

The situation in Chicago remained unchanged last night, with all \$2 houses there closed.

Broadway was normal with no picketing, but one house remaining open on the A. E. A.'s unfair list. It was the Playhouse with "At 945." The Winter Garden was dark, closing after the Sunday night performance. It had been giving virtually a vaudeville bill with a pianist only for the music. Numbers from "Monte Cristo, Jr." and "Gaieties" were included in the program. About 120 chorus girls, from both shows, worked in the numbers.

Street corner meetings were held as usual with A. E. A. speakers. They attracted good crowds. The strike headquarters on 45th street had a large gathering in front throughout last evening.

TYLER GIVES REASON.

Chicago, Aug. 25. The strike violence amounting even to incendiarism are reasonable, according to George C. Tyler, producer of the play, for indefinite postponement of the advertised premiere of "On the Firing Line" at the Blackstone tonight. Mr. Tyler is in town with all his players, but the play will not be given. The producer is proceeding, he says, upon the advice of Levy Mayer, attorney for the managers' association. The source of the threats of violence are withheld by Tyler and Mayer. But the former says they are sufficiently direct and serious to compel the postponement of the opening of the public safety of the interest of the season at the Blackstone. The players in "On the Firing Line," led by Laura Stone Crews, who resigned from the Equity, expressed to Mr. Tyler, he says, a willingness to proceed with the performance, but, adds the producer, at the earnest solicitation of attorney Mayer, the performance has been deferred.

The scenery for the show is in a baggage car in local railroad yards where for three days and nights it has been watched, says Mr. Tyler, and Guy Hardy, manager of the Blackstone, by twelve union pickets. The postponement of the performance is not due, however, according to their statement, to picketing, but to attorney's warning that the performance could not be given with a guarantee of safety to the audience.

PRINCIPALS ALLEGE THREATS.

Three principals of "What's the Odds," the Sam Shannon production now in rehearsal, allege that threats were made to them of injury or worse if they left the Equity to join the new actors' association, A. F. L. The principals are George McKay, Billy Meehan and Mabel Withee. The report they joined the A. F. L. is denied by them. One said they were waiting to receive a reply to their letter to the Equity detailing the circumstances.

The threats as related and which were sent out in press form yesterday were that McKay said he had been called on the phone at his home in Freeport, L. I., when he was told his house could be burned down and his son would be a victim of the fire. Mr. Meehan stated he had been informed his daughter would be abducted if he left the A. E. A. Miss Withee was purported to have said she was called on the phone in her New York home, and informed she would have poisoned candy or flowers sent her if she resigned, also that her beloved Chow dog would be poisoned. Miss Withee said these threats threw her into hysteria.

ANOTHER STAGE HANDS' GROUP.

It was learned this week that an organization composed of musicians and stage hands and known as the Amalgamated, are standing by for the managers, ready to step in to fill any vacancies in the case of further walk-outs by the legit theatres reopening. According to officials of the I. A. T. S. E. the Amalgamated is an organization originally composed of musicians who had been expelled from the musicians' and stage hands' union, and those who couldn't get in.

The Amalgamated claims an affiliation with the National Labor Council, a body without affiliation with the American Federation of Labor.

The cards of the Amalgamated give Turn Verein Hall, 50th street, as the headquarters.

The musicians employed in the Moss houses before those theatres were unionized are included in the membership roster.

According to report, the new organization is ready to offer its services should an attempt be made by the P. M. A. to reopen their metropolitan houses with artists recruited from the new Actors' Fidelity League.

WALKING DELEGATES RAISED.

At the meeting of stage hands at New Amsterdam hall on Sunday, the question of raising salaries for walking delegates was placed to a silent vote.

An increase from \$65 weekly to \$85 was asked. It was decided to give the delegates \$75 per week with \$15 weekly allowance for automobile expense, making the total \$90 weekly.

"The Rounder" Not Rehearsing.

Owing to the uncertainty of the A. E. A. strike settlement, rehearsals of "The Rounder," Alexander Carr's new starring vehicle, are being held up. The Alex Carr Corporation, an independent producing concern, sponsors the piece, by B. Harrison Arkow.

Cabaret Chorus A. E. A.'s.

Cabarets are evidently immune from strike action. The entire chorus at Maxim's are working as members of the A. E. A. and reported without the Equity contract.

"Somebody's Sweetheart" Injunctions.

Chicago, Aug. 25. "Somebody's Sweetheart" opened here Saturday. Like other attractions this one was protected by injunction obtained by Arthur Hammerstein. Each member of the company was served with a restraining order.

A. F. L. MEETING.

Over 1,000 men and women of the stage crowded into the large dining room on the lower floor at the Biltmore Hotel last night for the installation of the officers of the Actors' Fidelity League. There was sufficient seating capacity for about 800, the standees were ranged about the entire room. The meeting announced 1,184 members up to 10 o'clock.

Early in the meeting at which Louis Mann was acting as presiding officer was a letter read from George M. Cohan stating that he would be unable to be present. Later however he appeared and after being greeted with cheers which lasted for over five minutes, made the brief statement:

"He stated that he would not be able to come to the A. F. L. until he was able to complete his work that he had started on a committee of the managers, and that this would take several days. He wanted every member of the A. F. L. to know that when he came to them he was to come as George M. Cohan, the actor, and not as a manager. 'We do not want to fight, what we want is peace. We want the betterment of the theatre and the betterment of relations between player and producer,' said Mr. Cohan. He admonished the members not to knock the other side, meaning the A. E. A. for as he stated, 'We know we are right and we want them with us because we are right.'

Mr. Mann, vice president, opened the meeting, and after reading a list of the life members, began to introduce the various officers who had been elected to guide the A. F. L. After this he spoke feelingly of the work of organization that had been carried on after the first meeting. He gave thanks to Alexander, Lettwin and Howard Kyle for their assistance during the early days of the formation of the League.

Letters were read from Frank Wilcox, Sidney Toler, and Shamus Edna Pendleton, Jeanne Eagles, Marjorie Patterson, Willard Mack, Grace Fisher, McKay Morris, John W. Dunne, Nora Bays, Margaret Lawrence, Ann Pennington, Edgar Selwyn, Lou Holtz, Olive Tell, Alma Felt and Julia Arthur. In each was expressed a desire that the League succeed and that they wished to be enrolled in its membership.

Mr. Mack offered anyone of three plays that might be selected that he had written and all the royalties that came from it he would give to the new association.

The entire casts of the "Listen Lester," "Just a Minute Please," "Civillian Clothes" and "What's the Odds" companies were reported as enrolled among the membership.

A resolution was offered to the body regarding waiting on the managers as to ascertain whether or not the Producing Managers' Association would treat with the A. F. L. This was amended to read the committee should be appointed for this purpose after a contract had been drawn that would be acceptable to every actor and actress on the American stage, and then if the managers stated that they would treat, this contract would be presented. The A. F. L. has made arrangements to meet every night during the present crisis and the officers of the league are to meet daily.

The meeting was adjourned until tomorrow night at 8 o'clock, again at the Biltmore.

At midnight the league claimed its membership roll to have reached 1,500.

Open Air Meeting Downtown.

The A. E. A. will conduct an open air mass meeting at noon today at Broad and Wall streets. The speakers include Mabel Taliaferro, Wm. Kelly, Major Reginald Barlow, Harry Brown and Diantha Pattison.

VARIETY

NEW YORK, WEDNESDAY, AUGUST 27, 1919

MANAGERS ASSOCIATION DRIVEN TO LAST DITCH BY GOMPERS

Theatre Owners Must Now Adjust, Allow Their Theatres to Remain Closed, or Reopen With Non-Union Actors and Crews. Actors' Fidelity League Claims 1,600 Members. Otherwise Strike Situation Remained Unchanged Last Night.

The statement of Samuel Gompers, delivered in person by the president of the American Federation of Labor at the Actors' Equity mass meeting at the Lexington, was pronounced by Mr. Gompers' secretary at the Hotel Continental following the meeting, to be his official declaration concerning the A. E. A. strike against the Producing Managers' Association.

The hope of the managers that Mr. Gompers upon his arrival would take steps to dissolve the actors' strike faded with his remarks. They left the managers in the position of seeing their theatres closed indefinitely unless the strike should be adjusted by them, or reopening the closed houses with non-union actors, stage crews and musicians. The one slim prospect left to the managers, made slimmer by the Gompers pledge of the full support of the A. F. of L., was that the Actors' Equity might see its members desert through stress of remaining out so long.

It appears to be the intention of the managers, according to one source of information, to recast the closed and postponed plays with members of the Actors' Fidelity League. That league claimed a membership of 1,930 last night, though formed within the week. Non-union stage hands and crews are to be recruited from the "Amalgamated" Union, a union formed when some of the small time vaudeville managers in New York had a battle with the L. A. T. S. E.

The plan of the managers to go to the mat on the union proposition is reported to have been formed several days ago, dependent upon the attitude assumed by Mr. Gompers upon his arrival. The Judge Hendrick opinion of Monday served to give confidence to the managers it would sway Gompers' survey of the situation. The positive assertion of the A. F. of L. president yesterday estopped all further speculation in that direction.

It is believed that if the managers

go ahead with their plan to organize their theatres into non-union houses in players and crews, the present strike will spread throughout the United States and Canada, with the A. F. of L. declaring a boycott. The Federation is reported to have a membership of 6,000,000. Managers interviewed say there is no other course to be taken—that they will not recognize the A. E. A. as an organization under its present charter.

The A. F. of L. held another meeting last night at the Biltmore. During it Louis Mann mentioned having received a letter as a result of a misquotation by a daily in which he was made to say the players, wherever he had appeared, had always been with him. Mr. Mann said his statement was: "Wherever I played the stage hands were always with me." About 600 were at the Biltmore meeting.

The general strike situation remained unchanged last night (26th day) in New York and Chicago. The latter city continued closed in its 32 field. Broadway had but five open shows, four exempt. "At 945," the William A. Brady production at his theatre, remains the only theatre struck against to continue open. (The Strike Situation box in this issue gives the closed and open houses in tabulated form.)

Picketing stopped altogether after Monday. Broadway as usual held its large crowd of promenaders around 9.30.

The deadlocked condition the strike has gotten itself into was apparently so set from last night's outlook that nothing in sight seemed able to wedge it apart at present. The position taken by Gompers appeared to remove him as a possible mediator, with all other mediators mentioned, including the official conciliators sent on from Washington, having to all outward intent, given up the mediating job as

(Continued on page 2)

GOMPERS SURPRISES MANAGERS.

The attitude of Samuel Gompers, head of the American Federation of Labor, in regard to the actors, stage hands and musicians strike, as set forth by him at the meeting of the A. E. A., yesterday at the Lexington, seems to have taken the theatrical managers entirely by surprise.

One manager stated last night the worst the managers expected from the head of the A. F. of L. was an even break, that for the present he would stand hands off and not take sides, at least until he had made a full investigation of the merits of the strike as for as both sides were concerned. What they had really hoped for was that the head of the A. F. of L. would practically revoke the charter as far as the A. E. A. was concerned, because of the broken contracts and thereupon, order the L. A. T. S. E. and musician bodies back to their jobs.

Late last night the managers issued a very brief statement in reply to the Gompers speech, to the effect they would not make any comment on it because Mr. Gompers had taken a precipitate stand in the matter involved.

MEMBERSHIP AND RESIGNATIONS.

The total number of resignations received by the A. E. A. since May 1 up to 4 P. M., yesterday, according to Grant Stewart, were 139.

Aug. 7, the date of the beginning of the strike, the membership of the Equity was 4,200. The membership has since grown, according to Mr. Stewart, to 7,980.

FORMING ACTORS' TRUST.

Chicago, Aug. 26. Samuel E. Hardy arrived here today from New York saying he represented the A. E. A. Mr. Hardy stated he was organizing an actors' trust in which all theatrical stars now on strike will be included. Efforts are to be made to lease independent theatres all over the United States and produce their own plays.

"We have Wall Street money to an unlimited amount back of us, and a number of wealthy men have promised to finance the organization. I am in touch with the Authors' Association and expect to line them up for the new project, which will revolutionize the American stage."

A. E. A.'s All-Star Revival.

The A. E. A. is reported preparing to stage an all-star revival of Sheridan's "School for Scandal." The Equity Entertainment Committee is in charge of arrangements. The presentation will probably be made in the Garrick.

HEALTH COMMISSIONER'S APPEAL.

The following letter was sent out yesterday by Health Commissioner Copeland of New York, to the Actors' Equity Association, Producing Managers' Association and Actors' Fidelity League:

"August 26, 1919

"Dear Sirs:
"In protecting the public health nothing is more important than preserving the public morale. One of the great factors in controlling, if not the epidemic itself, at least greater ravages of the dreadful scourge, was the theatre. During last October and November, the New York public contracted a debt to the stage that cannot be paid in this generation.

"While I pray it may be averted, yet I fear the autumn will see a return of this influenza. He would be a short sighted Health Commissioner who did not make his plan accordingly. Therefore, good friends, may I appeal to you to so govern your affairs that the theatres may not remain dark. In the interests of the public health the stage curtains must rise.

"You folk of the theatre are greatly beloved by all the people. You are a part of our conversation, of all our plans, of our very lives. We need the uplift, the entertainment, the recreation, the instruction of the stage. As workers in the interests of our country during the great war, you rendered patriotic service at the cost of inestimable personal sacrifices. We love you and, while we know little of the details of the present controversy, we hope (many and end soon. For my part, I beg of you to find a solution of your differences, because the public health is suffering and will suffer more without your aid.

"Very truly yours,
ROYAL S. COPELAND,
Commissioner.

GEST CASE DISMISSED.

The case against Morris Gest was dismissed in the 54th street court yesterday when the matter came up for the third time.

The action was alleged assault preferred by one Frank, an actor ejected from the Century stage when a strike was attempted for "Chu Chit to t'loyal Chow."

Ex-senator, Walker represented Morris Gest.

THE COMICAL SIDE

JULIA DEAN

The following telegram sent to the Actors' Equity by Julia Dean was given to the press yesterday by the A. E. A. publicity dept.

"I and myself listed as a member of the Board of Directors of the Actors' Fidelity League. I was not present at the meeting and know nothing about it." (Julia Dean.)

Julia Dean is a member of the A. E. A. It was stated at the Equity offices yesterday.

By MRS. A. SPARKS.

I have read the statement of Louis Mann at the Billmore Hotel during a meeting of actors and actresses who are opposed to the Actors' Equity Association. I am sure that the man who approves a boy had been throttled at the headquarters of the Actors' Equity Association, and that the man who was in the office of the intelligence department and had my name cover Mr. Janus very thoroughly. The fact that he has been so thoroughly investigated is a question. He gave me his card upon my request, but snatched it away from one of the actresses who was sitting next to me. The statement of Mr. Mann and the brother of the alleged victim I found publicly as mailed in the hands of a man who was in the incident may, however, impress other spies with the fact that they cannot hope to operate with any success. I am sure that the traitor, and so do all right-thinking men and women, who are in the Actors' Equity Association has no use for it. The Actors' Association nor myself has yet resorted to the use of force. I can, however, in some cases recommend it.

"It has come to our notice that managers endeavoring to persuade actors to become members of the new organization called the Fidelity League are using the argument that if an actor is playing in Pittsburgh and the iron workers there have a strike that the actor might be called out to substitute. This

idea has been exploded so often that it almost seems useless to have another sby at it, but I want to say, and say it emphatically, that no association forming one of the branches of Federated labor can be called upon to

"The Actors' Equity Association is an autonomous body—that is it governs itself through its own constitution and laws, and nothing in that constitution or by-laws forces it to strike sympathetically.

"The Musicians' Union and the International Alliance of Theatrical Stage Employees did not strike at the command of the Actors' Equity Association, but because they so voted to strike as a self-governing body.

man to be weak enough to be misled by two managers at their agents into the belief that in the event of his arriving in a strange town where a strike has been called by some mechanics association that he would be instantly ordered out in sympathy with that strike. It is such a weak, plalling, untrue argument that it seems almost incredible that any actor of intelligence can be misled by it."

"Managers say, if we were to trust the Actors' Equity Association and enter into an agreement with them, how do we know that having broken their present contract with us that they could be trusted to keep any future contract with us.

"In the first place, the Actors' Equity Association has broken no contract with the managers. The managers having served notice upon the Actors' Equity Association that they did not intend to respect the arbitration clause there and then violated their agree-

"Secondly the managers might be assured that the Actors' Equity Association would keep any contract they entered into with the managers because they have always respected every contract made by them with the managers. On the contrary the managers with-

one or two exceptions specifically and continually violated their agreements with the Actors' Equity Association. Decidedly then, in my opinion, the chance for respecting the contractual agreement is with the Actors' Equity Association and not with the managers.

"For the sake of argument half the members of the Actors' Equity Association might go over to the Fidelity League and still the Fidelity League would be just as powerless as it is today. If they cannot open the theatres; if they cannot post their bills; if they cannot have their music played; if they cannot move their baggage; how in the name of

"Members and prospective members of the Fidelity League would do well to chew this over and make a seriously reflective cud of it. The new association is a misnomer. It should have been called 'The Safety First League' because every individual who joins this association is trying to make himself safe with the measure. With the

individual who joins that association is serving notice on his brother and sister actors and actresses who are unable to fight for themselves that they do not mean to help him—that being in that position more fortunate than their brothers they are selfishly satisfied with that position and that so far, as they are concerned the rest of the people of the profession in their fight for equity may go

Arthur Unger has joined the Actors' Fidelity League as a press agent, assistant to J. Parkhurst.

Every Day He Asks Five Persons,

Picked at Random, a Question
(With apologies to S. Jay Kaufman and
"Evening Globe.")
Today's Questions.

Minnie Diamond (eborus girl). Reporter: "Miss Diamond, what do you think of the strike?" Miss Diamond: "Boy, run, run, run, sell!"
"Boy, run, run, run, sell!"
My Royles Royles is tied up with two shoes blown out and my Jap butler left me this morning because the Butlers' Union have to crack. I'm heart broken. My maid has to cook my breakfast. I can't cook my husband is a tickler and she said she had to keep him nourished on hot meat and couldn't waste time cooking for me. Why boy, I even had to run my own milk bath this morning. I can't like my maid and my butler. I'm terribly. Now please run along because I must consult my attorney about the sale of that 100 acres of property down on Long Island." Run along please."

William A. Brady (identification unnecessary) "Mr. Brady," said the nosy reporter, "tell us what you think of conditions." Mr. Brady, after drawing in a quart of breath, replied: "Son, I stae brdru123 etae etaeincmyvphdi and furthermore, ik i do say it myself, etae abrduecmevayvbfkfgjok and he tye80nd'tell them efvbvbgkjokzsafrf ysvnvvgkmw; and besides that you can quote me as saying 78rcnt vbeto sbrduv zgvkgmcwfvy sbrduvred and also tell them that the best and only show in town is "At 9.45" at my Playhouse. Furthermore Mr. Brady decided to remain silent.

[illegible]

Dave Clark's daily wall was as follows: "Now you sump, you are trying to tell me something that I knew 20 years ago before I was born and wbst a funny freak this thing is to me. You keep saying that I'm a freak, think of the strike and it's funny strike too. That Ray Goetz has just come back from Europe and he's there with that Bordon and she's a regular fellow because I know that George Meyers is nothing but a goose and he owes me money from the last ball. I wibb you would pick out the base other 'Um-ebayz to pick out until I can get a home alone. Because I want to go np on 50th street, in the Park and get the steam off."

from McNamara's (10 years a sailor).
Reporter: "Hi, McNamara. Tell us
your opinion of this strike." McNamara:
"Ha! Well, I'm a union rigger and be-
lieve in the card in me pocket. I called the
men for my country for ten years and all
I can get is a strike. I understand
them. I hope they don't crave any show
without a letter from the O. D. because
they do. It looks like they'll hit the
O. D. hard. I don't think the union
is union right through to me under-
stand and if Short Letherby, me old
boss, was here he's take this thing up
with the O. D. I don't want to see
the world settle everything. I'm
aboard for a good time and although I
can't see a show, I'm satisfied for I know
I can get me a sherry wine with a
kick in it."

d. Giroux wielding his own screw driver
the Morocco theatre offices.
two elevators in the Astor being put out
commission by the newspapermen attend
the dramatists meeting.
the convention of the dancing masters on
some floor at the Astor banded some of
boys a laugh.

the offer of the dancing masters to the newspapermen: "Now that you are here and the dancing wouldn't you like to write something about us?" The answer was "No!" Mammie Kerr telling about when he was a actor.

...the game of authors at the Astor
...Frank Popp's ideas about either a beamed
...dinner for newsworms

The two strikes on 45th street with the striking waiters picketing near the strike headquarters of the A. E. A.

Aaron Hoffman wondering if he could get Sammie Shipman to vouch for him as a dramatist so that he could get into the meet-

Max Marcin saying that he would insist that he would want to know what everyone had written before they could be admitted to the meeting.

Last night's meeting of the Actors' Fidelity League at the Hotel Biltmore brought about discussion for the good of the organization. Louis Mann presided. A letter from Health Commissioner Copeland was read. It appears elsewhere in this Bulletin.

The membership to date was announced as 1,830. Chorus girls are eligible to join, it was stated. All monies of the A. F. L. are to be deposited in the Guarantee Trust Co. of

Some discussion ensued over the resolution that anyone with one year's experience on the speaking stage or pantomime be allowed to join the League. Several persons took part in the discussion to clarify whom this resolution might embrace. A musician remonstrated, also a picture director. It was referred to a committee.

A wire from Willie Collier was read regretting his inability to be present, but stating he will attend today's meeting and have good news.

A statement was read from Mrs. Bliss, a member of the League, and the daughter of Francis Wilson, president of the A. E. A. It was warmly applauded, as was another letter sent by Minnie Madderin Fiske.

Among the new members admitted to membership were Margaret Anglin and A. E. A. Club.

At the meeting of the stage writers, held the Hotel Astor Monday, it was decided to abandon the original idea of incorporating a Stage Writers' Association and to affiliate with the Authors' League of America, and thereby become an autonomous part of the League, which is to be known as the Dramatic Committee.

The meeting was called for 2 P. M. and lasted until almost 5.30 before Channing Pollock and Eugene Walter appeared to make a statement for the body.

Mr. Pollock said that because practically 70 per cent. of those present at the meeting were already members of the Authors' League of America and that that body with a membership of 1,700 held 90 per cent. of those who made their livelihood by writing, it was thought a good step to join with them and thus gain the strength of the parent body. There were present about 100 dramatic writers and every writer for the stage of importance was either represented personally or by telephone.

There was nothing done at the meeting of the Dramatic Committee of the Authors' League of America at the Hotel Astor yesterday afternoon when the sub-committee of nine reported back to the main committee regarding the ways and means that were to restore the theatre to its regular function. The authors that were present refused to answer a request for a statement by the newspapermen, and later stated that they might call up to clear matters in case they decided to

The sale of the northeast corner of Broadway and 45th street has been announced. Marcus Loew is the buyer. He will erect a 23-story office building with a theatre seating 3,000 on the site. The consideration is \$2,200,000. The plot has 120 feet frontage on Broadway.

51 feet on 45th street and 112 feet on 16th street.

(Continued from page 1)

impossible, this becoming so through

The only statement issued by the managers' association yesterday was in late last night. It said: "In view of the fact that Mr. Gompers had neither time nor opportunity to acquaint himself thoroughly with all the facts of the present situation, the Producing Managers' Association refrains from making any comment on his precipitate stand."

GENTLEMAN'S AGREEMENT, SAYS TOM WISE, MAY END THE STRIKE

Walter Jones Gives Wise's Statement Out in Chicago. Jones Believes It "Workable Scheme." Report Accredited to A. H. Woods. Adjournment Granted By Mayer Brings Comment. Injunction Contingent Moving Today to New York.

Chicago, Aug. 27. Walter Jones has made the following statement: "Tom Wise has a plan which we will approve. It provides for the thing we'll desire, an immediate return to work. It suggests a resumption of all plays under 'gentleman's agreement' with the adjustment of difficulties to follow. It is a clear, workable scheme I think."

In an effort to apply to the general strike the same principles on which an injunction was granted forbidding actors to strike here, the hearing which has been in progress before Master in Chancery Hessler will be moved to-morrow—actors, managers, master in chancery and all—to New York.

While the injunction here did not prevent the theatres to which it applied from closing, it held them open until the stage hands came to the assistance of the actors.

Locally two things have acted to cause the belief that the strike will be over soon. One is the reported statement made by A. H. Woods to the effect that if the Producing Managers' Association didn't make peace with the A. E. A. as a body he would do so independently. The other is an agreement by Levy Mayer, attorney for the managers, to a request of the A. E. A. that the hearings on contempt of court proceedings before Judge Crowe be postponed a week. Hitherto there has been no such disposition to consult the convenience of the striking actors.

Sam B. Handy, of the A. E. A., announced that beginning with Monday striking actors from New York will combine with those of Chicago companies in putting all-star benefit bill here at the Auditorium. Arrangements were made today for the lease of the house.

It is said the following New Yorkers are coming on to take part in the show: Eddie Cantor, Frank Tinney, W. C. Fields, Van and Schenck and Ethel Barrymore.

At this writing the scenery of "On the Hiring Line" is still in a baggage car on a Lake Shore Railroad switch track at Taylor street. George C. Tyler denied the use of Union equipment in transferring the single set of the piece to the Blackstone, swore he would get it to the theatre in some other manner. He said truck drivers of various mercantile firms advised him they couldn't move the scenery, fearing violence from the men on strike. "I'll get into the theatre," said Tyler, "if it arrives in a shoe. I'll arrive if I have to bring it over myself, piece by piece in taxicabs. If the production is attacked and damaged while in transit the Equity people will see that the strike has passed from their hands."

While this was going on, a newly organized cast of striking players were completing arrangement for the production of "The Gentleman from Mississippi," which they will try to play in various nearby cities. Attempts to produce the piece in Chicago have been abandoned. However, the theatres in which the strikers plan to show the play are booked by Jim Wingfield. They are all K. & E. houses and the managers here say that even

if the players were legally entitled to play, which they maintain they are not, they will not be able to get the bookings.

STATE CONVENTION IN SYMPATHY

Syracuse, Aug. 26. Ed Wynn and Marie Dressler addressed the state labor convention here today. Wynn attacked the managers generally, but specifically "hammered" the Shuberts and Arthur Hammerstein. He said he had given up his vacations to rewrite productions which were failures and which turned out to be successes. Also that he acted in them, but had not been compensated for his extra labor. Wynn further remarked that his father-in-law, Frank Keenan, had "enough" on some managers to send them to jail.

The meeting passed a resolution that the State Federation of Labor was in full sympathy with the actors' strike and with the participation of the stage hands and musicians against the managers.

The A. E. A. sent three delegates to the State Federation of Labor convention now in session at Syracuse. At the first meetings yesterday Ed Wynn, Marie Dressler and De Witt C. Jennings sat on the platform with labor officials.

A. F. L. GROWING FAST

Increased activity at the headquarters of the Actors' Fidelity League, who have now leased the building at 122 West 43d street and are redecorating it, was noticeable yesterday. An office for George M. Cohan is being prepared on the second floor.

Up to five o'clock the membership was 1629, an idea of Tuesday's enrollments being gotten from the fact that \$1,200 in dues was paid to William H. Gilmore, a league director acting as secretary. Life memberships recorded were by Lowell Sherman, Lester Lonergan, Stella St. Audie, Gladys Hanson, Effingham Pinto and William Hodge. Among others joining yesterday were Beatie McCoy Davis, Maurice, Jane Gray, Jess Dandy, E. Lyle Sweete, Olive Tell, Alma Tell, Marjorie Patterson, Peggy Hopkins, Greta Gray and Josephine Drake. It was stated by a league official about 40 per cent of the membership were women.

At last night's meeting at the Biltmore the policy of the A. F. L. regarding membership was outlined. There are to be no junior memberships, all league members being on an equal basis. There are no restrictions against admission in any theatrical field.

Chorus members will have their own council and will have one vote on the directorate, although such members have an equal vote and say on the floor in any questions which arise.

UNIVERSAL NEUTRAL

A conference is scheduled for 10:30 this morning between F. A. Powers and other officials of the Universal Film Co. and a committee representing the Actors' Equity and the I. A. T. S. E.

It is understood that the conference was called by Universal to make known to the unions the Universal will preserve a neutral attitude in the strike, regardless of the stand taken by any other film organization.

WHITE SHOW ON CENTURY ROOF

George White yesterday placed his name in application for membership in the Producing Managers' Association saying that after a meeting with A. E. officials Monday he was convinced an injustice had been done in closing his "Scandals" at the Liberty Saturday night. White is preparing to reopen his show on the Century Roof, where it can be given without stage hands and with a piano for the music needed.

White said that while his show had been stopped by action of the stage hands, the order came from the A. E. A. On Monday he called his co-San together and told them that he owed 100 per cent of the show's stock and was prepared to prove it. The half dozen members of his company who were Equity members thereupon went to A. E. A. headquarters, asking why the show had been closed. They then accompanied White to the Equity offices, White asking Gilmore, why he had been stopped. The reply was A. E. A. members were understood to own the Liberty Theatre. Lester Allen, an E. A. member, resigned from the Equity yesterday and he received salary for last week. Other Equity members in "Scandals" were not though the balance act of the show were. White said that he had previously signed a statement by request of the A. E. A. Three questions were asked of him. The first was, "Are you a member of the A. E. A.?" to which he answered "No"; the second was "Did you make application for membership," also negative. The third wanted to know if "you will keep out of the strike." Mr. A. E. A. White refused to commit himself on that query, but said his statement was accepted by Mr. Gilmore as satisfactory.

White said yesterday that he was borrowing money to make advances to his company, which he intends holding together.

Mr. Gilmore was asked yesterday as to the status of the Gaiety Opera Co. which opens at the Shubert next Monday with one or two prominent A. E. members. He stated it was empty attraction since a "resigned" for the Shubert, in which was pointed out that this differed from the reasons for the "Scandals" show.

"LISTEN LESTER" PLAYS

According to Eddie Cort, New York speculators bet ten to one that "Listen Lester" couldn't be produced at Atlantic City last night, despite bookings for a week's engagement.

The management took time by the forelock and secured an injunction from Vice Chancellor John Backus who was at the Traymore Hotel at 23, which enjoined the local Union of the I. A. T. S. E., from ordering advising, persuading, or inducing members of the defendant association to leave the employment of the Amusement Co. theatre. This is first injunction of this character in the present theatrical situation.

The Court organization proved it well set for the event. They see that which they could not get from other scenery to take the place from the Knickerbocker, New York. Also they were distributed when an orchestra walked out at six o'clock orchestra, with fewer pieces and Monday night. Immediately a "lacking" qualities but already rehearsed and ready for the event was sent. The performance went forward very creditably considering.

EQUITY PUNISHING DESE

Francis Wilson stated yesterday member of the Actors' Equity, the Actors' Fidelity League "who automatically lay himself open to preferment of charges of disloyalty with a consequent penalty of expulsion from the Equity."

THE STRIKE SITUATION

IN NEW YORK

SHOWS CLOSED.

"The Royal Vagabond" (Cohan & Harris), Cohan & Harris.
"Listen Lester" (John Cort), Knickerbocker.
"Chas. Chas. Chow" (Comstock & Gert), Century.
"Midnight Waltz" (Morris Gest), Century Roof.
"Oh, What a Girl" (Shuberts), Shubert.
"The Five Millions" (Comstock & Gert), Lyric.
"The Crimson Alibi" (Geo. Broadhurst), Broadhurst.
"A Voice in the Dark" (A. H. Woods), Republic.
"Nighttime Night" (Adolph Klabauer), Princess.
"Lightnin'" (Smith & Golden), Gaiety.
"She's a Good Fellow" (Chas. Dillingham), Globe.
"Monte Cristo, A. H. Winter Garden, 1919" (Geo. White), Liberty.
"Nighttime Night," "A Regular Fellow," "She Would and She Did," "Too Many Husbands," "Adam and Eve," "Tharston, announced premieres since strike started; could not open.

SHOWS OPEN.

"At 9:45" (W. A. Brady), Playhouse.

EXEMPT SHOWS.

"John Ferguson" (Theatre Guild), Fulton.
"Greenwich Village Follies" (Al Jones), Greenwich Village.
"Happy Days" Hippodrome.
"Bend Sin Performance by Actors' Equity Association," Lexington.
"A Thousand Times," Lexington.

REOPENED WITH PICTURES.

44th Street, "Evangeline" and Central, "Checkers."
"Kathleen Mavourneen," Lyric, "Deliverance."

IN CHICAGO

SHOWS CLOSED.

"Copy Ricks" (Morocco), Cort.
"Prince There Was" (Cohan & Harris), Cohan & Harris.
"Up in Mabel's Room" (A. H. Woods), Woods.
"Angel Face" (Geo. W. Lederer), Colonial.
"Honeymoon Town" (J. L. Blanchard), LaSalle.
"Scandals" (Walter Hart), Garrick.
"Sunshine" (Johnstone & Shaw), Studebaker.
"Fading Show" (Shubert), Palace.

(THE HAND-WRITING

Our
COMEDY SONG
With a Bunch Of
Extra Chopusses and
Double Versions

I DON'T WANT

Our
Ballad

I'M A DRE

Our
Novelty Song

I'LL BUY TA

Our
IRISH COMEDY
SONG

With Wonderful Double Versions

MY NAME IS A



JACK MILLS, -BELSHAZZAR.-(At the great Feast).- WELL, NAT, OLD TIMER, THA
"HELP ME FIRE N

I DOCTOR (ALL I WANT IS A " "
WORDS BY ED ROSE
BEAUTIFUL GIRL JACK MILLS

A MER (THAT'S CHASING " "
WORDS BY GEO. A. LITTLE
BUBBLES) Music By FRANK MAGINE

E RING (AND CHANGE YOUR " "
NAME TO MINE)

ELLY (BUT I'M LIVIN' THE LIFE " "
OF REILLY) BY HARRY PEASE
ED G. NELSON &
NEUMANLEDER " "

BY HARRY PEASE
ED. G. NELSON &
NEUMAN FIFR



Jack Mills

JACK MILLS INC

MUSIC PUBLISHERS
152 WEST 45TH ST. NEW YORK

OFFICE MGR.
JACK ROSENMAN
PHILADELPHIA
PA.

OFFICE MGR.
EDDIE MACK
ATLANTIC CITY
NJ.

NICE SURPRISE! THE DINNER COMMITTEE HAS ARRANGED TO HAVE THE BOYS,

Y FIRST SHOT

GOVERNMENT RESTRICTIONS MAY COST AMERICAN THEATRE

Burlesque Circuit Has Playhouse 100 Feet Inside Army Reservation at Camp Dix. War Department Now Says All Shows Must Be Approved. Theatrical Division of Training Camp Activities to Judge.

There is a possibility Camp Dix may be removed from the route of the American Burlesque Circuit for next season. July 17 the War Department issued an order that street fairs, carnivals, and all theatrical ventures in which civilians were financially interested would not be permitted to appear at any army post, camp or station unless receiving the approval of the Theatrical Division of Training Camp Activities.

The theatre at Camp Dix is under the jurisdiction of the War Department. It is located 100 feet inside the reservation lines, and according to army regulation cannot play anything but pictures.

The American officials had the consent of the local army authorities at Camp Dix to play at the Army theatre the coming season, but the new regulation cancels this arrangement.

A representative of the American is now at Washington. If the War Department will sanction it the matter will probably be straightened out. If not, the Camp Dix week will be removed from the sheet.

ILL AND INJURED

J. Fred Zimmerman, Jr., has been confined to his home for several weeks, suffering with neuritis.

Ned Wayburn is confined to his home at Bay Side, L. I., with a severe attack of Grippe.

Irene Fenwick, who was recently operated upon for appendicitis, at her home in Long Beach, L. I., is rapidly recovering.

Eddie Foyer, temporarily confined after having an eye operation performed at the New York Ear and Eye Hospital.

Guy Rawson (Rawson and Clare) was operated upon Tuesday for internal trouble, at the Stern Sanitarium, West 77th street, New York.

Emma Larned (Harry and Emma Larned) is confined to Midwood Hospital, Brooklyn, where she will undergo a minor operation.

Helen Gill confined to the Presbyterian Hospital, Philadelphia, with appendicitis. Miss Gill was forced to give up her engagement in "Civilian Clothes."

Arthur Klein's ten-year-old daughter was operated on for appendicitis at the Monmouth and Royal Hospital, Long Branch, August 2. She is now convalescing.

Otto Shafter, manager of the new Chicago office of Arthur Horwitz & Lee Kraus, is recovering from a minor operation at St. Luke's hospital in that city.

Barney Ferguson (Ferguson and Mack) has been confined to the West Side Hospital, New York, for two weeks with an attack of stomach trouble.

Jack Duffy (Bernard and Duffy) had his appendix scraped this week, but continued his engagement at the Bushwick. He is walking with the aid of a cane and may have to lay off for a time.

The eleven-year-old daughter of Fred McCloy was successfully operated upon last week for appendicitis.

The child will leave the Stern Sanitarium some time this week, it is expected.

Ned "Clothes" Norton, while making a collection in aid of the construction of a boardwalk at Lake Hopatcong, N. J., last Sunday, fell and suffered severe lacerations of the leg. He was attended by an army doctor and will be in bed for about a week.

Elvia Bates, a "single" on the Loew Circuit, was struck and injured by a Broadway street car and was removed to her home suffering from shock and contusions. The accident occurred July 31 while Miss Bates, in company with others, was riding in a sight-seeing automobile. Two other passengers were injured. She will be unable to work for some time.

BIRTHS.

Mr. and Mrs. Harvey Collins, son. Mr. and Mrs. Jack Inglis at their home in Woodcliff, N. J., July 30, daughter.

Mr. and Mrs. Edward Byers (Carrie Nagel), at their home in New York, July 24, daughter.

BURLESQUE ENGAGEMENTS.

Bud Bernard, "Midnight Maidens." Frank and Rae Warner, with Fred V. Bowers, "Kiss Me Again." Frank Naldy, "Sport Girls." Audrey Lee, "Follies of Pleasure." Peggy Brannan, "Sight Seers." Charles Collins, "Crackerjacks." Peter Kelly and Edward Goulden, "Crackerjacks." Mabel Howard, Stone and Pillard's Show.

Wait Meyers as advance agent of the "Parisian Whirl." Raymond Paine, "Oh Girl." Ethel Albertini, Hastings' Big Show. Ernest Mack and Vera Hennessey, Union Square stock.

Walter C. Floyd, Sam H. H. "Butterflies of Broadway."

Eddie Lloyd, for "Flo Flo."

Morette Sisters Transferred.

Chicago, Aug. 6. Clamage & Irons have bought the contract held by the Marcus Musical Comedy Attractions of Fort Wayne on the services of the Morette Sisters.

The girls will be featured in one of the C. & I. shows on the American Burlesque wheel, opening in Detroit.

Academy, Pittsburgh, Canceled.

There is a report current Herk & Levy, of the American Burlesque, have purchased the Pittsburgh Academy of Music.

They recently acquired the Academy, Buffalo, and leased the Gaiety, St. Paul.

Dixon Wins Title Controversy.

The Ben Welch-Henry Dixon controversy over the title "Big Review," has been amicably adjusted.

Welch has changed the name of his attraction to Ben Welch's "Review."

SPORTS.

Chess has become popular at the N. V. A. clubhouse. A chess tournament will be held commencing the first week in September. All members desiring to compete are requested to submit their names at the N. V. A. office. They will be required to play several games to qualify in accordance with their ability. A silver cup will be the prize for the winner.

In one of the best games staged between theatrical teams the Universal Film nine defeated the N. V. A. club at Ft. Lee, N. J., Saturday afternoon by a score of 5-2. The visiting club (N. V. A.) wishes to take this means of complimenting Clarence L. Jack, manager of the home team, for the exceptional cordial treatment extended from the time of the arrival to the time of departure.

Score by innings.

N. V. A. 10 10 00000-244

Universal 300000002-551

The film company nine will play the Loew-Variety team this Sunday (Aug. 9) afternoon, at Ft. Lee, N. J.

Sundays (August 3) the Loew-Variety

and Light Club baseball teams hooked up in the second game of their series for the theatrical championship at the Lights grounds at Freeport. The L-V. were again victorious and the final score (made in the ninth inning) was 1-0.

The game was a thriller from start to finish and was voted easily the best and most evenly matched contest ever staged by theatrical clubs. It early developed into a pitchers' battle with the hits coming few and far between. Both pitchers were aided and abetted by a strong wind which blew against the hitters, making fly balls hard to judge and helping the twirler's speed. The Lights flashed Dowd as their twirling selection and he had everything. He was with Cincinnati a couple of years ago and wound up with Baltimore in the International League. Sunday He showed a fast ball and a hook that any club in the country could use.

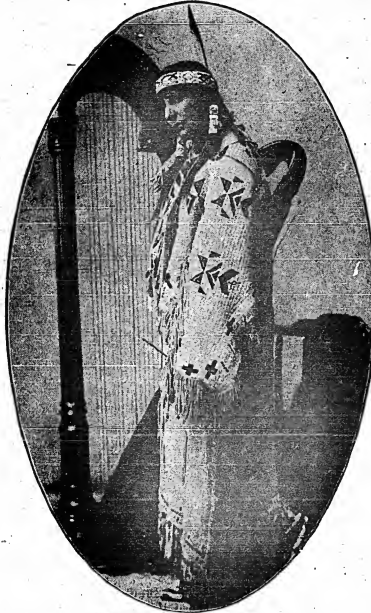
Mort Spring, the diminutive center fielder on the L-V. side, contributed the fielding feature when he ran almost to the club-house and pulled down a liner from Rega's bat. The play pulled everybody to their feet and the cheering lasted for five minutes. Moe Schenck played a good game at first base for the winners and contributed one of the few hits. Simpson pitched ar tight ball for L-V.

The winning run was scored in the ninth when Harvey walked and stole, was sacrificed to third and scored on Coaway's bunt. Van and Schenck were prominent on the Lights' side, Gus catching and Joe playing first base to good advantage.

Johnny O'Connor hogged the interest on the side lines and won several fat wagers with one of his victims being Frank Tinnely.

The Lights will play a nine from "The Gaieties" this Sunday (Aug. 10) at the Lights grounds, Freeport, L. I. The Lights line-up will be Gus, Van, c; Joe Schenck, 1b; Randall, p; Mack, 2b; Davis, 3b; L. Fack, ss; Dempsey, rf; H. Fack, lf; Stanton, cf. Playing for "The Gaieties" will be McNamee, p; Green, p; Dankwert, c; Minton, 1b; Boem, 2b; McLaughlin, ss; Clayton, 3b; Murphy, rf; O'Connor, cf; Thiebeck, lf; Harry Von Tiller and Fred Grey will umpire.

Van and Schenck asked that publication be given to the fact they would not play in the ball game between the Actors vs. the Music Publishers, which is scheduled in Brooklyn, Aug. 28. Joe Schenck believed the team's popularity in Brooklyn was being capitalized and demanded that \$100 of the receipts be donated to the Actors' Fund. Upon refusal, Van and Schenck withdrew from the line-up.



KATHLEEN KILA-WAH-NA

The first eight years of Miss Kila-wah-na's life were spent with the Chinook Indians along the Oregon banks of the Columbia River. At that age, she was taken to Portland, where, her musical talent being discovered, she was educated by private subscription. So far as is known, she is the first American of such lineage and early environment to attain proficiency upon so complex a musical instrument as the harp.

VARIETY

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Vol. LV. No. 11

Henry Chesterfield (N. V. A.) is on his vacation of two weeks.

Mark Levy will return from his honeymoon of four weeks next Monday.

M. Paul (Doc) Gordon has opened a drug store in the Winter Garden Building.

F. R. (Jack) Carter is to manage "Those Who Walk in Darkness," which opens at the 48th Street next Monday.

Fred Gilles, manager of the Armory, Binghamton, N. Y., is mentioned as a candidate for mayor of that city.

Leslie Gross, formerly connected with Roland West's office, joined Frank Evans' staff on Monday.

Gas Hill's Minstrels opened Wednesday at Long Branch, playing Asbury Park for the balance of the week.

Paul Durand has sold his Manhattan Beach property and will build a dwelling at Forest Hills, Long Island.

Jack Raymond has returned to the U. S. after playing nine months in France, Belgium, Holland, and Italy, with the James Forbes Stock Co.

Mrs. James Hussey was granted a divorce from James Hussey, May 20. It was previously stated Mr. Hussey had obtained the divorce.

Nat Renard and Betty Jordan in "The New Hotel Clerk," have been routed by the B. F. Keith circuit for next season. Direction Bernard Burke.

Consey Holmes returned to Chicago this week after two weeks in New York in search of material for the Middlewest.

Harry Weber left for Chicago Thursday for a combined vacation and business trip. While in the West he will select acts for next season's Eastern bookings.

Geo. C. Davis, after taking a considerable rest from the stage, reopens August 11, books through the Keith pop department, for a tour of the camps.

The action between Joe Shea and Lillian Fitzgerald, in which the agent alleged breach of contract by the artist last April was settled out of court this week.

Barney Williams has purchased a half interest in M. Thor's vaudeville producing business and will succeed J. K. Bradshaw as booking manager for the Thor attractions.

Mrs. Allan K. Foster, wife of the Shubert producer, arrived in town this week with their son, three years of age. It was Foster's first view of his offspring, born in Canada.

Phil Baker's "Giver" was stolen from the Speedway in the rear of the Polo Grounds, Saturday. Baker had a kid watching it. After the game the youngster and the Ford were missing.

Harry Sloane will be in advance of George White's "Scandals of 1919,"

which takes to the road next month. Clarence Jacobson will be back with the show.

The Burtinello Producing Co., a new corporation, will take out "Gloriana" on the one nighters next month. Interested in the new concern are Hughy Bernard, Wash Martin and John (Jack) Costello.

May Hunt, the "Original Cheer Up Girl," purchased the John Clark farm at Ridgewood, N. J., at a sheriff's sale. The farm consists of 100 acres and will be operated in conjunction with another one she owns at Auburn, N. Y.

Sports around the Putnam building spent the week end in misery all because a horse named Kalatan ran third at Saratoga instead of first last Saturday and thereby fanned the bookies who allow the Putnam crowd to contribute.

Atwill B. Candler, comedian with Bence's Musical Comedy, playing in the south, through his attorney, Samuel Massell, Atlanta, has started divorce proceedings against his wife, Ruby Ray Candler, upon the grounds of desertion. Mrs. Candler is said to be in New York.

Lionel Hein, playbroker and vaude-

ville producer, has been nominated as a candidate for the N. Y. Assembly on the Tammany ticket. Hein, who is associated with Joe Klaw, will make his bid for office from the Tenth Manhattan Assembly District, known for years as a Republican stronghold.

Maurence Levi, the bandmaster who is with his brother, Leon Levi at 307 West Lexington street, Baltimore, is deciding whether or not he will return to the musical director's chair with a production. Mr. Levi was taken ill some seasons ago and left music for awhile. He reports himself as again normal and anxious to return to work.

Leonard B. McLaughlin, manager of the Auditorium, Baltimore, was in New York last week arranging bookings for next season. The house is supplied with attractions through the Shubert office. McLaughlin is known to vaudevillians through his connection with the Maryland theatre for which he is still press agent.

The Bureau of Immigration at Washington recently ordered the deportation of two boys appearing in the act known as the Royal Iyeno Japs, but a stay was secured this week by Arthur Horwitz who books the turn and who supplied a bond for the boys. The authorities have been keeping close tabs on the matter for some months; after it was learned that the boys were permitted to land though not under the care of their parents. They have been in this country for three years.

Thursday evening the Friars gave a special show on Governor's Island for the soldiers there and the men in the military prison. Some humorist at the club placed at the head of the list of volunteers the name of "Hard Boiled" Smith. Directly under that was "Soft Boiled" (Tyler) Brooke. Smith is the lieutenant convicted by court martial

of brutality to soldiers at the notorious Farm No. 2 in France and is serving a sentence of 18 months at Fort Jay, which is on the island.

The stage crew of the Hudson Theatre are a loyal bunch and they have asked to go on record as making Louis Mann the most popular star who ever played the house. Mr. Mann won the men's friendship by being on the job when any trouble arose. They framed a little surprise for him on the final night of "Friendly Enemies" run. Two secret service men are supposed to enter during the last scene to arrest the spy. Instead of two the entire crew came on the stage. Mr. Mann considered the stunt a compliment, as intended.

The J. P. Muller advertising organization gave a banquet to the theatrical newspapermen, press agents, and artists and cartoonists Wednesday night last week at Murray's. There were about 200 present. A vaudeville entertainment was given that practically ended in a shimmy contest for Gilda Gray, Bee Palmer, Freida Leonard and Frankie James. One could not have decided the winner from the point of applause. Harry Herschfeld, creator of Abie Kabibble drew the menu card and included Kelsey Allen in his humor, stating that if Kelsey wasn't present

the only reason would be that he knew of a better free lunch somewhere else.

"Happy Days," the new Hippodrome spectacle, is slated for premiere Aug. 23, the date falling on Thursday, which is the usual "hop-off" evening for the Hip. This is Charles Dillingham's fifth season at the Hip. The show is by R. H. Burnside, with the score from Raymond Hubbell. In the tank specialty in "Happy Days" the diving bells will again be employed, after negotiations over royalties which have prevented use of the under water device for several seasons. As yet no new big names have been announced for this season's show. A group of favorites will return, they including Belle Story, Bert Levy, Arthur Geary and Poodie Hannaford.

Detectives from the West 47th street police station raided a crap game in a machine shop on 56th street between 6th and 7th avenues and arrested 46 members of the theatrical profession charging them with common gambling and disturbing the peace. The raid occurred at 2.30 Sunday morning. Among those present were George Le Maire, Willie Soler, Senator Murphy, Bobby Higgins, Bert Hanlon, and numerous others. According to one of the players the game continued after the gang reached the station and was only interrupted in time for the prisoners to appear before Magistrate McQuade. The Magistrate endeared himself to the artists by discharging all of them.

TOMMY'S TATTLES.

BY THOMAS J. GRAY.

English police strike didn't get over because the Bobbies were all afraid they would be told to arrest themselves for not reporting for duty.

Flying mail carriers won their strike because they didn't have a walking delegate.

A Y. M. C. A. actor approached Billy Gould on the street in Paris and said "Are you from New York?" Billy replied, "Yes." "Did you ever hear of me, the Great Newman?" "No," answered Billy. "You're not from New York," said the gentleman as he walked away in disgust.

Theatrical Mysteries: Manager's vacation. Publisher's statements. Star's husbands. Movie capital. Booking day.

New idea is to have all youths serve three months in the Army when they reach their 19th year. Most boys understand swearing by that time anyhow.

This is the time of the year that the Palm Beach suits begin to get that discouraged look, and the straw hats have a one-night stand appearance.

Our Pictureless Nature Study Movie. A nest of butterfly.

See how their tiny wings glisten in the sun. Watching her foot. The dew of a rose. Seeking new fields. The daisy rocks in the winds. What a life, born to mingle 'mid the flowers. Folding its wings. Evening shadows begin to fall. Good night.

It's a good idea to sell the Army food all over the country. It will give the boys a chance to see how the food tastes, after it is cooked by someone who knows something about cooking.

New tennis rules drop the old cry of "Forty-love." Maybe they are trying to make a Ten-twenty-thirty game out of it.

Congress spent so much time chasing the demon ruin it is too tired to do anything about the high cost of living.

It's not very important, but what becomes of the cups won in those song contests that used to annoy the public so much?

Things do not move so fast in this country as we think. Up to the time of going to press, so one had yet announced the President of the New Irish Republic would head his own movie company.

The ship strike in Europe should stop that old gag "The boat sails Thursday."

News headline says candy is to be a big factor in the Nation's life. "Hello, Dentist, here I am again."

Looks as though the blackface riots have been canceled.

at least is true around feeding time. All of the pets at "Stonybrook" have been named after persons known along Broadway. Not so the pigs, however. A few miles distant is Minerva Coverdale's urbanized farm, "Fairdale." Within 15 minutes motor ride from either place is Fairfield beach, which is becoming one of the most popular along the Connecticut shore. The girls there sport bathing costumes which easily tie the Mack Sennett bunch. Many of the costumes are one piece affairs and almost all the girls are bare-legged—quite some.

PROTECTED MATERIAL

VARIETY'S Protected Material Department will receive and file all letters addressed to it. The envelopes are to be sealed up in a manner to prevent opening without detection, unless by permission of the owner of the letter.

The following circuits, managements and agencies have signified a willingness to accept as valid any material so marked and sealed, and to protect it from their theatres, when informed of the result of an investigation conducted by VARIETY.

Full particulars of the "Protected Material Department" were published on Page 5 in VARIETY of Feb. 4, 1916.

MARCUS LOEW CIRCUIT (Joe M. Schenck)	BERT LEVY CIRCUIT (Bert Levy)	PANTAGES CIRCUIT (Walter P. Keefe)
FOX CIRCUIT (Edgar Allen)	SHEA CIRCUIT (Harry A. Shea)	B. S. MOSS CIRCUIT (B. S. Moss)
MILES CIRCUIT (Walter P. Keefe)	FERNER-SHA CIRCUIT (Richard Kearney)	GUS SUN CIRCUIT (Gus Sun)
FERNER-SHA CIRCUIT (Sam Kahl)	ALCO CIRCUIT (J. H. Alcoe)	MICHIGAN VAUDET CIRCUIT (W. S. Butterfield)

GOMPERS DECLARES FOR A. E. A. SAYS "STICK TO THE FINISH"

Arrives at Lexington Yesterday Afternoon Just Before Close of Mass Meeting. Auditorium, Chicago, Announced As Equity House, Commencing Labor Day. Full Support of A. F. of L. Promised Actors' Union.

The unexpected arrival and dramatic entrance of Samuel Gompers, president of the American Federation of Labor, just as the Actors' Equity meeting was about to close at the Lexington, yesterday afternoon, and Mr. Gompers' declaration of the A. F. of L. was unquestionably the battle cry until the end of their battle with the managers, provided an unlooked-for feature that furnished a remarkably effective climax. Mr. Gompers' appearance was greeted by an ovation that lasted for three minutes, the audience rising en masse cheering until called to order by Louis Wilson.

Mr. Gompers was very specific in his announcement that the A. F. of L. would stand behind the Equity, stating, "Whatever influence or power there may be in the great American Federation of Labor to help you, rest assured that that power and influence is behind you to the end. Bear in mind that every service that the A. F. of L. can render will be cheerfully and cordially given to the end that you may be successful in your fight for justice."

Following John Emerson, the ninth and next to last speaker of the afternoon, Mr. Wilson, who presided, stepped forward to the footlights and said, "I have tried to stretch out the speechmaking this afternoon in the hope that I might be able to give you a genuine surprise. I thought we would have the pleasure of having Mr. Gompers with us this afternoon, but now that he has been unavoidably delayed, I am sorry. I thought I would speak when a voice in the back of the hall shouted excitedly: 'Wait, Mr. Wilson, Mr. Gompers is here—he has just arrived and will be on the stage in a moment.' Then followed Gompers' entrance, with its accompanying demonstration."

Informing the audience he was not fatigued, as the presiding officer had stated, but hungry because of an ocean voyage that gave him little opportunity to indulge his appetite, Mr. Gompers went into the matter of the actors' strike, slowly and deliberately, treating his subject in a general way and "radically" adding up to his declaration that the A. F. of L. would support the Equity.

Gompers did not go deeply into various points at issue between managers and the others, making reference to the injunction suits and other recent developments.

Some of his remarks were, "If you could weaken now, I unhesitatingly say that it were far better if you had never attempted this movement. Stick to it and there is no power on earth that can prevent you from winning. I understand you have been having a glorious time, simply by doing nothing—and by doing nothing you have raised a wonderful hullabaloo." This latter remark was made by Mr. Gompers with reference to the number of theatres closed.

Hasard Short, chairman of the entertainment committee, announced the Equity had leased the Auditorium, Chicago, and would open for a run with a benefit show starting Labor Day. The theatrical plans of the A. E. A. were discussed by John Emerson, who said that if the strike lasted a month longer, the Equity would launch a co-operative theatre movement that would absorb the entire country.

SAMUEL GOMPERS' SPEECH.

Excerpts from remarks by Mr. Gompers, made yesterday before the mass meeting of the A. E. A. at the Lexington, New York:

"The man who has not learned that industrial autocracy has gone by the board, has not yet learned the principle of the great war."

"If you have chosen those who are to be trusted and you have the right to be heard by the council of your choice."

"From bits of news that have been brought to me since my arrival I take it you have been having no glorious time as your chairman, Mr. Wilson, says: 'It has been a jog of joy!'"

"No matter how much you have loved your profession you have never felt such a sense of power as you feel today."

"The outcome of this struggle does not depend on the managers or the impresarios, but upon you."

"If you remain stout hearted nothing on this side of the world can prevent your success."

"You have aroused the managers to the understanding of your power. They not only have their own brains which they have tried to have the means to buy brains by the pound. Either they weaken now or at any other time it is best that you had not begun at all. If you weaken now the treatment you have received in the past will be nothing to that you will receive in the future."

"Whatever power I may have or that of the American Federation of Labor I want you to bear in mind that until the end, the honorable end, every service that can be rendered you will be gladly and cordially given."

Harry Brown spoke of a plan to enlist the aid of millionaires to raise \$1,000,000 for the Equity strike fund, that he said had been in course of development for several days and had at last been perfected. No details as to how this money was to be raised were given by Mr. Brown, other than certain persons in the Equity possessing acquaintance with moneyed men, had promised results. Volunteers were called for this plan with instructions to report at the financial committee headquarters newly established at 47 W. 44th street.

Mr. Wilson opened the meeting with a reference to the injunction opinion rendered Monday by Justice Hendrick. "Justice Hendrick has made a great discovery," Mr. Wilson said, "he has discovered that an actor does not have to work if he does not want to, also that actors can organize for mutual protection, if they so desire."

Mr. Wilson then took up the Actors' Fidelity League, characterizing the organization as one that no actor would join unless for a selfish motive. "What is the Fidelity League?" continued Mr. Wilson, but his answer to that will never be known, because a deep bass

MAY STOP A. E. A. PLAYERS?

It was unofficially stated yesterday that there would be an attempt on the part of the managers' association to obtain orders from the courts to restrain those of the A. E. A. membership who have walked out on contracts from appearing at any of the Equity performances.

In the managers' headquarters yesterday there was openly discussed the possibility of trying to pull out by court order those having existing contracts with members of the P. M. A. who are to appear at the A. E. A. benefit performance scheduled tonight in Convention Hall at Saratoga.

voice interrupted from the audience, shouting: "The Actors' Fidelity League is 'all for Louis!'"

Following an admonition to the A. E. A.'s not to be disappointed because they had lost a temporary legal point, Mr. Wilson then proceeded to sail into Messrs. Erlanger and Shubert. "Let me tell you a strange thing, most of the managers are with you, but they cannot express their real convictions. The trouble is that all but Shubert and Erlanger in the Producing Managers' Association are 'rubber stamps' and have to follow orders. It is very plain, Messrs. Erlanger and Shubert control the bookings and the little manager, merely their bidding or suffer the consequences."

Mr. Wilson then related a conversation supposed to have taken place between Martin Herman and Miss Arnold several days ago, wherein Mr. Herman was alleged to have told Miss Arnold he (Herman) admitted Miss Arnold's principle for sticking to her organization (A. E. A.) and striking for what she thought was right.

Frank Gilmore announced \$7,000 more had just been received from the picture actors' colony in Los Angeles. John Cope, following, stated preparations had been made by the A. E. A. for a Relief Fund that will take care of all necessary demands for a full year, if the strike should last that long.

Martin Littleton, counsel for the Equity in the injunction cases gave a lengthy legal analysis of the actions, the general import of his remarks being that although a temporary victory had been won, by the managers, there was no cause for worry.

Paul Turner also spoke along the same lines as Mr. Littleton. Louis Fridger, counsel for the Amalgamated R. K. Employees Union, said he understood the managers had said they would never recognize the Equity. "That's all bunk," was the way Mr. Fridger disposed of the managers' refusal to recognize the Equity. "Take it from me, the B. R. T., through Mr. Garrison said the same thing but we won the strike, and today the B. R. T. officials are meeting the representatives of the Amalgamated to talk over wage scales, etc. The managers will do the same with you eventually too, so stick together for the big finish."

During Emerson's speech, he stated he was on terms of acquaintance with several managers, who were not bad fellows at all but were misled in the present controversy. "I love Geo. B. Cohen, although he is absolutely wrong in his present stand. He is one of the misguided managers I referred to."

The mention of Mr. Cohen's name coupled with Emerson's declaration of affection, brought forth a mixed response from the audience. For a moment or two it looked as if a decided issue had been raised. The quick changing of the subject however sidetracked what, if permitted to continue, might have led to a free for all between Cohen's partisans and antagonists.

The attendance, about 2,500, was considerably less at yesterday's meeting than the one held by the A. E. A. at the Lexington last Friday. Friday's attendance was estimated at 3,500.

"ANGEL FACE" CO. CALLED TO N. Y.

Chicago, Aug. 26. George W. Lederer will leave here tomorrow, with "The Angel Face" company for New York. His instructions are to bring all loyal members, those who intend to abide by their contracts with him.

Those who refused to come with the company are: Ada Meade, Ann Wallingford, Alan Edwards, Jane Franklin, Minerva Gray, Howard Johnston, George Sewell, Evelyn Greig, Rowland Hoge and wife.

Jack Rosenthal received a wire today from A. H. Woods, to be ready to open Woods Theatre in 24 hours. Mr. Rosenthal did not venture as opinion as to what this signified.

TICKET SPECULATOR FINED.

Herbert Phillips was arraigned before Magistrate Sweetser in the West Side Court yesterday, on the complaint of Richard Gordon, member of the Actors' Equity, who charged Phillips with selling a \$2 ticket to the Equity show at the Lexington for \$4. Magistrate Sweetser fined Phillips \$25.

PROVIDENCE OPERATORS THREAT.

Providence, Aug. 26. The picture operators will go on strike Saturday unless their demands for increased wages are granted. The walk-out was decided today by the local operators' union.

Several houses have signed a new agreement, calling for a wage of \$40 per week. Other houses here have attempted to compromise on a basis of \$30.

Pawtucket and other towns in the state will be affected as well as Attleboro, Mass.

PROVIDENCE TROUBLES.

Providence, Aug. 26. The opening of the legitimate season here, set for Labor day, may be postponed indefinitely. The actors strike is mentioned as responsible.

The Shubert-Majestic and the Opera house, both controlled by the Shuberts, have been given no attractions as yet and the local situation is left in doubt through the possibility of a musicians' strike.

The Mayflower, the converted Erlanger theatre (Colonial), has not been completed in all details, the salary appointments being upset through a strike of plumbers. Mitzi, with "Head Over Heels," scheduled for the opener, has been cancelled.

Managers are watching the musicians' situation which may affect three vaudeville houses and a score of picture theatres.

CONFERENCE WITH HAST.

Walter Hast will arrive in New York from Chicago today and hold a conference with Equity officials regarding the future attitude of the organization toward him.

An Equity official stated last night Mr. Hast had wired him yesterday, declaring that he (Hast) had no intention of joining the Managers' Association, and if he (Hast) joined any organization it would be the A. E. A.

OFFICE BOYS STRIKE.

The office copy boys at the Morning Telegraph went on strike Monday night, a group of eight asking for \$2 per week raise in wages.

In a signed statement the kids said they would "walk" at 10 o'clock, and at 10:01 the office was minus the crew. They gave as their excuse "the high cost of living."

The affair was looked upon as humorous around the editorial office. The kids were called back and given the increase. One had only started to work on that night, and didn't know how much he was to receive as wages. The strike lasted 14 minutes.

41

2011
2012

The People for Whom I Write Material

BELLE BAKER, FANNY BRICE, JIMMY HUSSEY, LILLIAN SHAW, VAN AND SCHENCK, EDDIE CANTOR, AL JOLSON, HENRY LEWIS, LOU HOLTZ, LEW COOPER, SYLVIA CLARKE, WILLIE WESTON, BILLY GLASON, LEW HEARN AND AL SHAYNE—SAID I WAS FUNNY, AND SO, I AM IN VAUDEVILLE.

Lew Brown

The Writer of a Thousand Hits Who Makes Them Laugh

Accompanying me—

ARTHUR FRANKLIN

at the piano. Those who don't know Arthur are new to show business, and as for me—ask RAY HODGDON.

Nankin Garden, Newark, N. J., will put on a revue with 20 people Aug. 30. It will be produced by Joe Mann and succeed the present straight cabaret show at the Garden.

Arthur Hunter has placed a new show into the Ben Hur, at City Island, including the Domino 4, Sophie Bennet, Effie Frederick and May Sheridan.

The Picadilly, Newark, will open Sept. 1, with a new revue and orchestra staged by Arthur Hunter. The feature will be the 5 Musical Hunters.



Rubes may come and rubes may go but the stage rubes that has everybody talking about his act is the Sheriff of Hicksville.

CHARLES ALTHOFF

A relic from the Farm

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Anderson Glenn	Brown Ernie
Albinson Edgar	Budon Louis
Austin Dore	Dyrne Andrew
Baker Leah	Caldwell Betty
Baptiste John	Campanelli Miss
Barker Ambrose	Cameron Catherine
Barnes Geo	Cassings
Barrett Guy	Carr Trio
Barton Frank	Casson Jimmy
Battle Norma	Chasinsky Louis
Belmont Harold	Clarke Robert
Bennett Laura	Clarke Marie
Blair Joe	Clayton & Casson

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ACTORS

I have control of a variety of acts, am also associated with some of the best writers. Get in touch with me. **CHARLES L. MAC DONALD**, Hotel de France, 146 West 49th St., New York City.

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Dean Ora
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De Lorne Claire
De Lorne Harry
De Mille Goldie
De Voe Joseph
De Voe Annetta
Devine Harry
De Voe Frank
Dewey James
Die Dato Frank
Dolan Mary
Do Vies Jack
Douglas Walter
Downing Sam
Doyle A. J.

Doris Frank
Du Bois Millicent
Earl Phyllis
Earle Paul
Eaton Opal
Edwards Lester
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Estrella Gail
Faber Thomas
Fabricant Leonard
First Barney
Fisher Harry
Floyd Walter
Fogarty Clara
Fogarty Marion
Fogarty Juliet
Fox Mrs. Mort
Futch Den
Galleroni Sisters
Gambler John
Gannon Victoria
Golden Claude
Golden Green
Goodrich Edna
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Man and woman wire-walkers for act booked on big time. Prefer man and wife. State what you do and salary expected. Send picture if possible. Address Wire-Act, c/o VARIETY, New York.

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Hell Agnes
Hell Chrystal
Halle Eunice
Halle Mrs. Frank
Hardy Frank
Harnois Josephine
Harris Dorcy
Harris Joe
Harrison Rosemond
Harrison Lucilla
Harvard Mabel
Harvey Zella
Hawthorne & Cox
Hayden Jack
Hayward Ella
Horn Pat
Hendricks Miss
Hendricks Arch
Hendricks Al
Herbert Joseph
Hodder Clifton
Hodge B. J.
Holmes Gerda
Hope Ruth
Howard Emily
Hufford Julia
Hunt Marie
Hunter Jimmy
Huston Billy
Hynes Arnes
Hudson Mrs.
Iverson Fritzle

James Gladys
Jennings Louie
Johnson Benj
Jordan Betty
Justice Harold
Kane Lida
Kilmer Musical
Kennedy Tom
Klein Rose
La Costa Warren
Lang Nick
Laurd Stan
Law Bernice
Leite Sgt.
Lee Audrey
Lee Faber Anna
Leonard Mrs.
Leonard Silvestra
Le Rue Ethel
Lester Violet
Le Velle Mr.
Lewis Cleo
Lewis Andre
Lewis Dolly
Lewis Anna
Lorayne Pauline
Lorraine Peggy
Lourie Joe
Loth Leonard
McDonald M. A.
McHose Norway
McKay Mr.
Mc Neil Estelle
Mack Harry
Mahon Bobbie
Manning Carmen
Marion Marcelle
Marshall Edward

Martin Adeline
Martin Jack
Mayer & Schader
Meek Anna
Miller Dandling
Milo Vio
Montambo Nap
Montrose Geo
Moore Tom
Moss Arthur
Mullaly Don
Murray Joe
Murray Harry
Nelson Frank
Neiman Harold
Newman Wm
Newall Tom
Nicholas Mrs. O.
Nilson Louis
Norton Ned
Norton Mrs. Geo
Oakley Harry
O'Neil Mack
Otte Elizabeth
Palmer F. J.
Parlo Tom
Payton Harry
Pellack Maybelle
Plunkett Cy
Pollock Jack
Preburg Jacques
Quislan Dan
Quincy Four
Ramsey Emma

Reynolds Miss Sydney
Richmond Dorothy
Rid, Mildred
Ritchie Mrs. W.
Robinson Orlis
Robini Dora
Rose Vera
Rose Burton H.
Rossell Marie
Sands Padraic
Sara Pauline
Scarlett La Roy
Schlegel
Schubert H. W.
Seamus Maxine
Seymour Grace
Sidney Tom
Simmons Fanny
Slater M. H.
Smith Hattie
Smith Walter
Terry Kate Gibson
Trevette Evelyn
Trotter Florence
Umprey Chat
Van Goldie R.
Van Haven Frank
Vardon Frank
Vivian Ada
Vincent Sherwood
Vrachner Ida
Walters Frank
Ward Millicent
Webb Tedy

Wells Harry
Walsen & Berry
West John
Well & Co.
Watson Rida
Whitman Alfred
White Jack
White Harry
X.
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Young Mr. F.
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London Lew
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Mober Paul A.
Russell Sisters
Reardon Marie
Stanley & Dale
Sten Sam
Seymour & Williams
Bully Bette
Vellal Yvonne
Verc Hani
Vincent Syd
Videman Trio
Willard C. D.
San Francisco Office
Ackerlind Larry
Bernard Mike
Pinder B. & D.
Herman L. Co.
Lyle & Harris
Kestel Boris
Norworth Ned
Rose Jimmie
Robbins Andy
Soule Ethel M.

BURLESQUE ROUTES

(Sept. 1-Sept. 5)

"All Jazz Revue" 1 Englewood Chicago 8 Haymarket Chicago.
"Aviators" 1 Lyceum Washington D. C. 8 Treado Philadelphia.
"Beauty Revue" 1 Gayety Milwaukee 8 Gayety St. Paul.
"Beauty Trust" 1 Gayety Kansas City Mo 8 L. O.
Bakman Show 1 Meletia Jersey City 8 Perth Amboy 8 Philadelphia 10 Stamford 11-13 Park Bridgeport.
"Best Show in Town" 1 Gayety Boston 8 Columbia 8
"Blue Birds" 1 Cadillac Detroit 8 Englewood Chicago.
"Don Tom" 21-2 Barcol Den Moines 8 Gayety Omaha.
"Euslanian" 1 Gayety Montreal 8 Empire Albany.
"Bowery" 1 Palace Baltimore 8 Gayety Washington D. C.
"Broadway Belles" 1 Lyceum Columbus 8
"Burlesque Review" 1 Casino Philadelphia 8
"Miner's Bronx New York."
"Burlesque Wonder Show" 1 Gayety Washington D. C. 8 Gayety Pittsburgh.
"Cabaret Girls" 1 Gayety Louisville 8 Lyceum Columbus.
"Cracker Jacks" 1 Worcester Worcester 8 Howard Boston.
Dixon's "Big Revue" 1 Bijou Philadelphia 8 Broadway Camden N. J.
"Follies of Day" 1 Hurst & Semon's New York 8 Orpheum Peterson.
"Follies of Pleasure" 1 Star Brooklyn 8 Gilmore Springfield Mass.
"French Follies" 1 Victoria Pittsburgh 8 Penn Circuit.
"Girls a la Carte" 1 Perth Amboy 8 Philadelphia 8
Cohen's Newburg 11-13 Cohen's Poughkeepsie.
"Girls de Looks" 1 Gayety Pittsburgh 8-10 Park Youngstown 11-13 Grand Akron.
"Girls from Follies" 1 Star Brooklyn 8
4-8 Inter Niagara Falls N. Y. 8 Star Toronto.
"Girls from Joyland" 1 Gilmore Springfield 8 Worcester Worcester Mass.
"Girls Girls Girls" 1-3 Grand Trenton 8 Bijou Philadelphia.
"Girls of U. S. A." 1 Empire Toledo 8 Lyric Dayton.
"Golden Crook" 1 Gayety Rochester 8-10 Bantle Syracuse 11-13 Lumberg Utica N. Y.
"Grown up Babies" 1 L. O. 8 Standard St. Louis.
Hastings Hertz 1 Grand Hartford 8 Jacques Waterbury.
Hayes Edmund 1 Gayety Brooklyn 8 Gayety Newark.
"Holic America" 1 Columbia Chicago 8 Gayety Detroit.
"Hip Hip Hurrah" 1 Empire Albany 8 Casino Boston.

NIOBE

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WANTED YOUNG LADY who can play piano drum, to join wanted musical act. WM. FREDERICKS, 247 West 46th St., New York.

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HARRY VON TILZER'S

Sensational Overnight Song Hit. A Wonderful Comedy Lyric by Andrew B. Sterling

WHOA, JANUARY

(YOU'RE GOING TO BE WORSE THAN JULY)

Here is
Your
Copy.
Wire
for
Orches-
tration.

Any-
body
Can
Sing It.
Lots of
Extra
Choruses.

WHOA JANUARY
(You're Going To Be Worse Than July)

Words by **ANDREW B. STERLING** Music by **HARRY VON TILZER**

Tempo di Marcia

Voices

The first of Ju-ly they said we'd go dry And
Last night in a dream how real it did seem A

ev-ry one thought there'd be noth-ing to buy But you got yours and I got mine And
rasp-ber-ry sod a all smothered with cream Said peck-a-boo I'll get you soon The

ev-ry one was hap-py we were feel-ing fine But soon we'll be through then
time is com-ing when you'll have to use a spoon They filled you I hear with

worth we feel blue No more we'll hear that "have an-oth-er" sound Can you pic-ture me
two per-cent beer But soon you'll be an ice cream sod-a bound There's drinks we can pick-

saying "Gim-me some tea" When Mis-ter Jan-u-a-ry comes 'a-round
but not one with a kick When Mis-ter Jan-u-a-ry comes a-round

Chorus

Whoa Jan-u-a-ry, oh Jan-u-a-ry I hate to see you come 'round
Whoa Jan-u-a-ry, oh Jan-u-a-ry I hate to see you come 'round

Ju-ly was might-y tough but we could get e-nough And if we knew the
Ju-ly you made us think we could-nt get a drink But when we want ed

bar-man we could get the reg-lar stuff, But oh Jan-u-a-ry, whoa Jan-u-a-ry
some-thing all we had to do was wink, But oh Jan-u-a-ry, whoa Jan-u-a-ry

I'm so sad I want to cry You're the month that's going to make my life a wreck
So long good old rock and rye Mis-ter Be-vo nev-er made a hit with me

I know I will turn in-to a hors-es neck Whoa Jan-u-a-ry when you go dry
Cause it has-nt got the right au-thor-i-ty Whoa Jan-u-a-ry when you go dry

— You're going to be worse — than Ju-ly — ly.
— You're going to be worse — than Ju-ly — ly.

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In a "QUAINT SPECIALTY"

Direction, W. L. PASSPART

Held Over at B. F. Keith's Palace Theatre, New York, Next Week (Sept. 1) after our
 Phenomenal Success This Week (Aug. 25)

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"THE JAZZ KING"

ALSO APPEARING IN "GREENWICH VILLAGE FOLLIES"

Vaudeville Direction, ALF. T. WILTON.

Howe Sam 1 Orpheum Paterson 8 Majestic
 Jersey City
 "Jazz Babies" 1 Broadway Camden 8 Majestic
 Wilkes-Barre
 Kelly Lew 1 Empire Newark 8 Casino Phila-
 delphia
 "Kismet Dells" 1 Trocadero Philadelphia 8
 Empire Hoboken
 "Liberty Girls" 1-3 Cohen's Newburg 4-6
 Cohen's Poughkeepsie 5 Gayety Boston
 "Lid Lifters" 1 Haymarket Chicago 8 Gayety
 Milwaukee
 "London Belles" Gayety Buffalo 8 Gayety
 Rochester
 "Maids of America" 1 Miner's Bronx New
 York 8 Casino Brooklyn

Marion Dave 1 Casino Boston 8 Grand Hart-
 ford
 "Midnight Maidens" 1 Academy Buffalo 8 Em-
 pire Cleveland
 "Milton Deller Dells" 1 Star & Garter Chi-
 cago 7-8 Berchel Des Moines Ia.
 "Mischief Makers" 8-11 Grand Terre House
 2-6 Park Indianapolis 8 Gayety Louisville
 "Monte Carlo Girls" 1 Standard St Louis 7-8
 Grand Terre House 9-13 Park Indianapolis
 "Oh Frenchy" 8-12 Gayety Sioux City 8 Cen-
 tury Kansas City Mo.
 "Oh Girls" 1 Columbia New York 8 Empire
 Brooklyn
 "Paw Makers" 1 Gayety Baltimore 8 Lyceum
 Washington D. C.
 "Parlorian Pairs" 1 Howard Boston 8 Olympia
 New York
 "Parlorian Whirl" 1-3 Restable Syracuse 4-6
 Lomborg Union N. Y. 8 Gayety Montreal
 "Peek a Boo" 1 Gayety St Louis 8 Star &
 Garter Chicago
 "Razzle Dazzle" 1 Majestic Wilkes-Barre 8
 Majestic Scranton
 "Record Breakers" 1 Penn Circuit 8 Gayety
 Baltimore
 Reeves Al 1 L. O. 8 Gayety St Louis
 Reynolds Abe 1 Star Cleveland 8 Empire Tol-
 edo
 "Riviera Girls" 1 Lyric Dayton 8 Olympia
 Cincinnati
 "Round the Town" 1 Majestic Scranton 8-10
 Amory Blaghamton 11-13 Inter Niagara
 Falls N. Y.
 "Sail Races" 1 Empire Brooklyn 8 Peoples
 Philadelphia
 "Social Follies" 1 Gayety Newark 8-9 Grand
 Trenton
 "Sonic Maids" 1-3 Park Youngstown 4-6
 Grand Akron 8 Star Cleveland
 "Some Show" 1 Star Toronto 8 Academy Buf-
 falo
 "Stript Girls" 1 Olympia New York 8 Gayety
 Brooklyn
 "Sunshine Widows" 1 Peoples Philadelphia 8
 Palace Baltimore
 "Star & Garter" 1 Gayety Omaha 8 Gayety
 Kansas City Mo.
 "Sue Lively Girls" 1 Casino Brooklyn 8 Em-
 pire Newark
 Stone & Pillard 1 Gayety Minneapolis 7-8 Gay-
 ety Sioux City
 "Sweet Sweeties Girls" 1 Empire Hoboken 8
 Star Brooklyn
 "Tempters" 2 Gayety St Paul 8 Gayety Minne-
 apolis
 "20th Century Maids" 1 Gayety Toronto 8
 Gayety Buffalo

"Victory Belles" 1 Olympia Cincinnati 8 Colum-
 bia Chicago
 Watson Billy 1 Empire Cleveland 8 Cadillac
 Detroit

Welch Ben 1 Gayety Detroit 8 Gayety Toronto
 White Pat 1 Century Kansas City Mo 8 L. O.
 Williams Mollie 1 Jacques Waterbury 8 Hu-
 tch & Seamon's New York

CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

Chicago, Aug. 27.

Eagle and Goldsmith procured a reuniting
 of Billie Frawley and Edna Louise, over the
 Orpheum and Interstate routes, making a solid
 season of standard jumps for this team in a
 new act by Jack Laik, "Seven A. M."

George Jinks, recently with William
 Friedlander, has followed Roy Atwell in the
 principal comedy role of "Honeymoon Town."

Moretta Sisters, signed recently by Clam-
 and from for featured specialty work, were re-
 ported in as the outstanding hit of the Al

A. RATKOWSKY, Inc.
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With the MISSES GARNET MARSHALL, FLORENCE YORK, ADA CHAPMAN, JEANNE DU MONT, TINA OVERMYRE, EDNA MOSCHELL and INEZ SMITH

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FIVE AMERICAN GIRL ACTS

With MISSES LILLIAN SEIGER, MILDRED WAUGH, FRANCES WENTWORTH, ALICE BURNHAM and AGNES LEE

LILLIAN SEIGER, Mgr.

ASTOR FOUR

With CONNIE BOOTH, EDDIE SMITH, FAY WARREN and JOHNNIE FIELDS

CONNIE BOOTH, Mgr.

VARIETY

GET THIS IN YOUR HEAD

THAT

"IN YOUR ARMS"

(BALLAD FOX-TROT)

IS A POSITIVE HIT

DON'T WASTE TIME. GET IT IN YOUR ACT

SEE JACK ROBBINS, General Manager



Professional and Orchestra Dept.
1552 Broadway

Jazz Revue at the opening, Empress Theatre, Cleveland. The show goes over the American wheel, opening at the Cadillac, Detroit, then two weeks in Chicago, Haymarket.

Dr. N. Le Roy Kerr, the theatrical dentist, is being "run ragged." All the actors are seizing their enforced layoff to play the dentist's chair.

Two "Scandal" road companies are here rehearsing. Both are 100 per cent. Equity.

Frank O'Donnell, a veteran circus man, lately with the Hagenbeck-Wallace show, and last season a manager on the Butterfield circuit, is now manager of the National (Climax & Irons) with policy of girl tabs and 3 acts of vaudeville.

A private office for the use of Martin Beck during approximately a dozen hours per season that he puts in at a Chicago desk, is being installed, adjoining the Orpheum offices in the State-Lake building.

Two Triangle films are being produced at 14 Bessany studio.

under Albert Capellan's personal direction in a series of productions now being prepared for him. Miss Jambois played to his business here a few weeks ago in "Eyes of Youth" and "The Fortune Teller" despite the weakness of her support.

Thomas Wilkes will put a practically new company in the Majestic stock house within a month, as Lew Stone is leaving, and drastic changes are planned in the personnel of the cast. It is reported that David M. Hartford, stage director, will make another picture for James Oliver Curwood. Gavin Young, stage manager, has left to be casting director for Jesse H. Hampton studios.

Upon Manager Michael Corper's laughing refusal to take seriously the threat of the voters at the M. J. Theatre to walk out if the management would not provide taxicabs to take them home after the show—the car strike being on—three men quit their jobs, the rest deciding to take care of the surprisingly large houses that thronged the playhouse despite the lack of transportation facilities. All the theatres are suffering more or less from the tie-up, of course, but the determination of the public to attend the shows has been remarkable.

Another actor is "preparing" to leave the studio for the boards. Herbert Heyes, who played with Fox for a long time and lately has been starred at the head of his own company in the North and with the Universal, probably will head a local stock organization within a few weeks, negotiations now being under way for his service.

"The Police," which reopened the Republic under the sponsorship of Alvin and Fanny, proving popular.

Pollon's Burbank giving "The Yankee Prince."

Sparks Barry, the local music impresario, is bringing Fortune Gallo here with the San Carlo Opera in February. Gallo also will introduce the Boston English Opera to Los Angeles. The latter ensemble will give light opera.

Will Wyatt at the Mason, is going to play next for David Gallo's new drama, "The Victims," next week.

"Civilian Clothes" at the Morocco, probably will run there four more weeks, according to indications. Now in eighth week.

Plans are being made by Alvine Barnardell, the millonair who sponsored the brief but artistic career of the Little Theatre three years ago, to establish a huge open-air theatre in Hollywood.

Marjorie Rambeau, who is touring California, Thomas Wilkes is a new Crane Wilbur, returns here Monday to play at the Orpheum. When Miss Rambeau arrives in New York to fulfill her contract with A. H. Woods she also will appear before the camera.

SAN FRANCISCO

VARIETY'S
SAN FRANCISCO OFFICE
FANTASIES THEATRE BUILDING
Phone: Douglas 2215

By JACK JOSEPH.

San Francisco, Aug. 25.
George White is organizing a musical show which will open a stock company in Val-jolo.

The Turner and Dabnick Circuit of Picture theatres, are installing runways in some of their houses in which they are playing girl acts in conjunction with their pictures.

Florence Chapman joined the Del Lawrence Stock at the Majestic this week.

Bura Wesner, who last week completed an engagement with Marjorie Rambeau, will return to Los Angeles where he will enter pictures.

Leonard C. Dexter, manager of the Hippodrome at Stockton, who was recently married to Pearl Stone, who was reported as a non-professional, advises that Miss Stone was a professional, having lately appeared in an act on the Hipp Circuit.

Leo Weinberger, formerly manager of the Strand, left here last week on the first swing of his tour of the United States, in the capacity of personal representative of Carl Laemmle.

Walter Bodin, dramatic editor of the San Francisco Bulletin, has resigned to take charge of the publicity for the San Francisco office of Godfrey, Bol L. Rivers, staff correspondent of the Bulletin and publicity director of the Strand, and also Bol Lesser's Western publicity representative, succeeds Bodin.

Carlton Chase left for Portland, Ore., to join the Keating and Floyd Musical Comedy show at the Lyric Theatre in stock.

Harold Reid, formerly assistant treasurer at the Cuban, who lately acquired the news stands at the Palace and St. Francis Hotels, has added a theatre ticket window at both places for the sale of theatre tickets at a slight advance in prices.

Irene Zolar, formerly of Victorine and Zolar, is framing a "single" for the Lyric Theatre.

Dick Arnold, who was compelled to postpone his "antique" opening through illness the past few weeks, has fully recovered and will leave for Chicago next week.

"Chung Chong," a girl act with ten people, headed by Hester Harris, opened at the 7 & D in Berkeley Sunday in conjunction with the picture policy.

Paul Ash, musical director at the Casino, is establishing a grocery club, whose members, by paying a fee, will be permitted to buy 500 worth of groceries at wholesale prices. He started his scheme with members of the Casino orchestra and is branching out by taking all comers. A warehouse and warehouseman has been opened. Membership fee is \$2.50 per month.

Gilbert H. Parker, for several years connected with the Associated Press here, has been appointed news editor of the Western and has succeeded John Evans, transferred to New York.

Bob Allbright has applied a U. S. E. O. route, for which contracts are sent him, to remain with Fantages in some executive position, the

nature of which is shortly expected to be announced.

Elfrida Wynne, who has been appearing on the concert stage, will make her vaudeville debut at the local Orpheum next week.

The Washington Theatre, for several years devoted to grand opera, was threatened with destruction last week by a fire. The interior decorations were practically ruined and considerable damage done to the building before the flames were controlled. The origin of the blaze has not been determined.

Eddie Mitchell, recently with the Ed Redmond Co., is now managing the Airplane in Vallejo, where the Robert Lawrence Players are appearing in stock.

Dave Lerner, who lately appeared with Jimmie Rose in vaudeville, is now furnishing the programs for the Hipp and Casino. Lerner, besides making up the programs, otherwise devotes his time in securing the advertising.

Manilla La Mora, formerly at Healy's in New York, opened at the Fortuna last week.

W. H. Chase, publicity director for the Orpheum in Los Angeles was a visitor here last week.

Lillian Hale, who returned here recently from the East where she was appearing in vaudeville as "The Girl from Ireland," is furnishing a home in San Rafael.

F. Lew Fields announces that he will take a musical comedy show to Honolulu some time in November.

Joe Cohen, who controls the theatres in Honolulu, is expected to arrive here next week.

Solly Carter has cancelled his contract to join the Monte Carter show in Seattle to accept an engagement in Detroit.

Frank Hill is in the hot office of the Curran Theatre during the absence of Charles Newman, who is taking a three weeks' vacation.

Florence Drake Le Roy, formerly sole singer with the Conway Band, is heading the war camp community singing in this section.

Mina Gilbert will join the Wilkes Stock Co. in Seattle, opening Aug. 31.

George Marlow, who sailed on the Ventura for Australia last week, expects to return to this country in December. His wife, Ethel Buckley, remained in New York.

The Neopolitan Four, playing the Hippodrome theatre, will retire from the business to enter commercial pursuits after completing their present tour.

THE FAYNES
Fuller Circuit, Australia

JOE BROWNING

KEITH'S, BOSTON,
THIS WEEK (Aug. 25)



An actor-author who was able to
write a successful act for himself—
"A TIMELY SERMON."

A Few of the Successful Acts I have written:

MORRIS and CAMPBELL

"The Av-I-a-tor"

CHISHOLM and BREEN

"The Cave Man"

LANGFORD and FREDERICKS

"Shopping"

MANN and MALLORY

"Henpecko"

WEBER and ELLIOT

"Two Great Lovers"

AL. LAVAN and CO.

"Public Service"

HART and HELENE

"Antiques"

LEW WELCH and CO.

"The Prodigal Father"

HARRIS and LYMAN

CAHILL and ROMAINE

SEVERAL "GIRL ACTS"

Produced by

HERMAN BECKER

EXCLUSIVE MATERIAL, THAT HITS.

For appointment, Address **JOE BROWNING**, Room 1102 Palace Building

MORRIS & FEIL,

Representatives

ALICE ROSENTHAL

SECRETARY

**NOTE:**

The gentlemen who guide the productions, the theatres, the motion picture creations and other media of amusement for the people, are invited to see my offering and observe my personality, appearance, manner of gowning and style of artistry, during an engagement especially booked for that purpose.

Zella Nevada

ZELLA NEVADA—WITH HER OWN SONGS WINS THE EAST

HALIFAX N. S.

SPLENDID BILL AT THE STRAND

Variety Aptely in the New Show.
Presented on Saturday.

Zella Nevada has a splendid soprano voice, is a charming comedienne, wears magnificent gowns, and has a choice bouquet of new song numbers, of which "Wild Women" is the big hit. Her pianist accompanist is one of the best ever heard on the vaudeville stage here, and his instrumental solo was one of the features of the act Saturday, demonstrating wonderfully expert fingering as well as artistic expression, shading and technique.

HALIFAX, N. S.

Zella Nevada is a woman of personality and magnificently gowned. She has a repertoire of sparkling songs. Her accompanist is an accomplished pianist.

ST. JOHN, N. B.

Next came Zella Nevada in stunning gowns, a choice collection of snappy songs, and one of the best pianists as accompanist heard here for a long time. The offering was a good musical treat right through.

HALIFAX EVENING MAIL, 8/5/1919

Zella Nevada is a woman of strong personality, strikingly handsome, and magnificently gowned. She has a repertoire of sparkling songs which she puts over easily. Her accompanist is an accomplished pianist.

HALIFAX, N. S.

THE EVENING MAIL

Wednesday, August 6, 1919

A Clever Song Singer at The Strand

Zella Nevada, Fascinating in Appearance, Singer of "Wild Wimmen," and Has Other Diverging Numbers.

Everyone is more or less interested in "wild wimmen," and they form an inexhaustibly fruitful topic of conversation completely supplanting in topical legend the uncouth residents of Borneo and elsewhere who used to be so researched a decade or two ago. Fresh light is thrown on the subject this week by Zella Nevada, a chic and fascinating chanteuse, who sings of "Wild Wimmen" in a delightful and infectious infectious melody. Miss Nevada has other songs equally diverting and elaborate array of frocks. What is billed as her "Co." is in reality a very clever pianist, who plays the accompaniments and also an effective solo.

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Miss
Nevada's
OWN
SONG
Words
and
Music
by
Miss
Nevada
Copyright
No. 542462

VARIETY 2/28/1919

ZELLA NEVADA

Zella Nevada's Chicago return to vaudeville last week attracted the enthusiastic attention of the critics.

One of the newspaper men referred to Miss Nevada as "the singer, Zella's Career." He said: "Her personality is as flaming and as vital as her hair; her voice is as gorgeous and thrilling as her eerie gowns. She is the impressionist of the varieties; a vaudeville futurist, who has woven a spell of entertainment with strange colors and Bolshevik technique. Her delivery is brisk and bewildering. She rivals Tanguay in audacity, Surratt in sinuous stride and La Rue in coldness. Zella Nevada is a treat, a shock and a revelation."

In her return to the varieties, Miss Nevada has spared no pains nor expense to equip her act with the best background available. The remarkable gowns worn by Miss Nevada were constructed from her own designs, and color schemes by the Lester Shop. One of these gowns—a beautiful beaded creation—was pronounced to be the most gorgeous ever seen in Chicago.

Miss Nevada uses a special drop and special material. She has spent weeks in the perfection of her musical and in the work of investing her offering with the atmosphere fitting to the quality of her act.

VARIETY REVIEW

February 14, 1919

WILSON THEATRE, CHICAGO

Zella Nevada.

Songs.

14 Mins. (Two).

Wilson Avenue, Chicago.

A single woman of striking promise, getting over with a warming success despite a dozen handicaps, is this peculiar artist with the more peculiar name. The act was head-lined and electric-lighted as "Nevada," with a question mark after it, leading the customers to believe that a female impersonator was about to be sprung. When Miss Nevada didn't take off a wig, there was some disappointment. In addition, Miss Nevada's material is atrociously arranged. But she has an appearance that should and undoubtedly will land her in a production. Her flaming Auburn hair was not destined for small time, her fiery personality cannot be limited to the three-day, her stately, beautiful figure was not born to tread the boards of the continuous. In addition to these qualities Miss Nevada exhibits undoubted traces of showmanship. As far as material is concerned, the only element in her act which was compatible with her ability and professional promise were her gowns. They almost compensated for the defects in her numbers. They were flashing beautiful creations, the kind that can be worn successfully only by flashing, beautiful women. Miss Nevada has a coloratura soprano of pure quality and nice range. Appearing first in a striking opera cape she sings a banal number explaining why she is in vaudeville, which isn't necessary. Then, with a change of costume, she offers a number based on Mendelssohn's Spring Song, entirely over the heads of the audience. Then a colorless blue number, minus comedy of point, and a finishing Cleopatra song with a beaded gown that would make Flo Ziegfeld himself at least lift his eyebrows. She belongs in a big production. *Swing.*

THE EVENING DAY

NEW LONDON, CONN.

July 15, 1919

Next followed the feature offering of the age. The appearance of the popular Broadway songstress, direct from a tour of all the big cities, Zella Nevada and Co., in a classy, refined and unique, delightful and merry repertoire of modern song studies presented with a charm, grace, talent and personality that leaves nothing to be desired. It is a wonderfully beautiful original conception, and with the backing of a beautiful scenic investiture, makes the happiest vocal and instrumental offering yet attempted for vaudeville purposes.

THE EVENING DAY

NEW LONDON, CONN.

July 16, 1919

Lycium Theatre

This afternoon and evening the final performances of the present excellent program of both supreme vaudeville will be given at the Lycium Theatre. Heading the program is one of the daintiest and most beautiful song offerings ever put over at a local theatre. It is the appearance of the favorite Broadway songstress, Zella Nevada and Co., in a classy and out-of-the-ordinary song cycle with a lot of beautiful scenery and costumes that will cause pleasant memories to linger long in the memories of all the ladies. E. Wayne Boeman offers for approval a delightful musical and skit novelty par excellence.

HALIFAX, N. S.

THE DAILY ECHO

August 6, 1919

"WILD WIMMEN" WIN AT STRAND

Amusing Lyric Put Over by Charming Songstress—Clever Canines and Wonderful Wirewalkers on Excellent Bill

Everyone is more or less interested in "wild wimmen," and they form an inexhaustibly fruitful topic of conversation completely supplanting in topical legend the uncouth residents of Borneo and elsewhere who used to be so researched a decade or two ago.

Fresh light is thrown on the subject this week by Zella Nevada, a chic and fascinating chanteuse, who sings of "Wild Wimmen" in a delightful and infectious ditty. Miss Nevada has other songs equally diverting and an elaborate array of frocks. What is billed as her "Co." is in reality a very clever pianist, who plays the accompaniments and also an effective solo.

THE NEW YORK
CLIPPER

February 12, 1919

ZIEGFELD GIRL HAS AN ACT

Zella Nevada, formerly popular with Ziegfeld Follies and other well-known musical comedies, returned to the vaudeville stage in this city last week, appearing at an exciting theatre. She has been in retirement for a number of years.

Miss Nevada's gowns were a revelation and her splendid velvet drop and other settings marked her offering both elegant and artistic. She has been round for a tour of Western cities.

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Miss
Nevada's
OWN
Words
and
Music
Copyright
No. 452969

MAKING HER FIRST EASTERN APPEARANCE

and whom all Critics acclaim as a new find.

In her own Original Offering

Direction, PETE MACK

I FOUND THE SWEETEST ROSE THAT GROWS IN DIXIELAND

By BOBBY JONES and BILLY JOYCE—The Boys Who Write THE Dixie Songs!
THE MOST CAPTIVATING OF ALL DIXIE NUMBERS. HEAR IT. YOU'LL SAY SO, TOO.
A Winning Patter Chorus and An Unusual Boy and Girl Version

STARTLING SOUTHERN SONG SUCCESSES

Two Big Georgia Peaches! Pick Them To-day!

KINKY KOO

A New Log-Cabin Lullaby That Puts All the Others To Sleep

By SAM EHRLICH (writer of "Oh, Frenchy") and IRVING BIBO

IT'S TEN TIMES AS GOOD AS ANYTHING WE COULD SAY ABOUT IT



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CHICAGO

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181 Tremont St.
BOSTON

NEW YORK PROFESSIONAL STUDIOS NOW LOCATED AT
226 WEST 46TH STREET
OPPOSITE THE NEW N. Y. A.

DR. PRATT'S "LIFTING" RESTORES SHAPE
TO "SAGGING" FACE. MAKES FACE
ATTRACTIVE AND YOUTHFUL AGAIN.



Lifts
Face
Checks
Shapely
Chin
and
Younger

Try It
Before
Your
Mirror

Book
Free
Trial.

Thousands of New York's most beautiful ladies and
gentlemen have had it done. Dr. Pratt's is
THE ONLY sure, safe, quick way results are imme-
diately. Consultation Free.

DR. PRATT, 46 WEST 30th ST.
Go through life with an attractive face.

Juanita Bell joined the Harry Watson, Jr.,
act at the Orpheum last week.

Maris Duncan, soubrette, and Al Berde,
comedian, have been signed by Monte Carter
for his stock musical show that will reopen
in Seattle Aug. 31.

Jerry Dean, wife of Bobby Murphy, of
Murphy and White, underwent an operation at
a local hospital during the Orpheum engage-
ment of the team here.

Charles Thureby, who for the past two years
has played the title role in "Pygmalion" in
London, is spending a month's vacation here
before making his first American appearance
with a show in New York.

Ben Black, professional manager for Sher-
man, Clay & Co., and banjoist of the St.
Francis Orchestra, will leave for New York
City next week to spend several weeks.

"Honey Harris and Paul Locke, who have
just completed a tour of the Turner and
Dahnen theatres at the head of an agree-

AUTOMOBILE WANTED

FOR CASH

High class machine preferred

LEO F. STURM

Manufacturer of Leather Coats

8 WEST 30th STREET

CHAS. DIAMOND

WORLD'S GREATEST DANCING HARPIST

Introducing the ONLY "GENUINE IRISH HARP" on the Vaudeville Stage.

Just closing the Most Successful Engagement—Flinnpatrick-McAree Circuit
Being re-engaged at every house I have appeared this season.

Aug. 25th, The House of David, Benton Harbor, Mich.
Sept. 1st, Ramona Park, Grand Rapids, Mich.

gation of "Shimmin' Dancers," are playing re-
turn dates with a musical outfit.

"Chuck" Blosser received contracts from
New York for an Orpheum route to open at
Los Angeles Sept. 22, but up to the present
time has not confirmed same.

Charlie Alpha is back in Los Angeles
where he is producing the tabs at the Re-
public Theatre.

Madge Moore closed her engagement as
soubrette with Eugene Levy's stock company
in Seattle, Miss Arthur replacing her. Miss
Moore is spending her vacation in Redwood
Mountains.

A wire received by the Chief of Police here
from Comberville, Pa., asks to aid in finding
J. D. Miller, who is wanted according to the
message, on a charge of robbing \$2,000 worth

of jewelry. Miller is reported to be in Cali-
fornia with a road show.

ATLANTIC CITY.

By CHARLES SCHUEBER.
Announcement was made here yesterday that
Joseph M. Gaites has taken an interest in his
new "Progressive Amusement Corporation".
Jules Aronson, manager of the Globe and
Keith theatres, the local legitimate houses of
the Stanley Co. of America.

Mr. Aronson has resigned from his position
from the Stanley Co. and will cease his in-
terests in the Shubert-owned Globe Theatre
and the Keith house at the end of the week of
Sept. 1, when the latter house will come per-
formances for the 1910 season.

In the Progressive Amusement Corporation
Mr. Gaites will be president and Mr. Aronson
treasurer. An immediate musical offering is
scheduled—the present uncertainties of the
stage only holding the affair in abeyance.

Previous to his departure, Mr. Aronson will
be given an elaborate dinner by the Stanley Co.
officials and close associates in his career in
Atlantic City.

Russell Austin, assistant manager of the
Keith house, and J. Reilly Gibson, assistant
manager of the Globe Theatre, will jointly
assume the management of the two houses on
the retirement of Mr. Aronson.

Atlantic City is all agog over the incidental
note that Atlantic City's famous beach guards
are to have a ball and that bathing costumes
are to be allowed at the beach for the female
guests. Incidentally it is said that the "con-
s" will not be the

G. A. Cottle, of the local Stage Employees'
Union, says there is no intention of a stage
strike here in the interests of the Actors'
Equity Association, and issues the following
statement:

"In this morning's issue I read that Fred E.
Moore, of the Apollo Theatre, has secured an
injunction directed at the I. A. T. S. E. Local
77 of Atlantic City.

Eight Months
with the
Boys of the A. E. F.

BESSIE LEONARD

and EDDIE PORRAY at the Piano
Sept. 8-10, Poli's Palace, New Haven
Direction, ALF. T. WILTON

"THE
DOUGHBOY
GIRL"

TAKE OUT SOME SUCCESS INSURANCE

To Insure Yourself A Safe, Sane, Successful Season,
Throw Out The Stale Songs, and Take In Some Of These HITS!



YOU DIDN'T WANT ME WHEN YOU HAD ME

(SO WHY DO YOU WANT ME NOW?)

The Greatest Stage Ballad of the Season—"Goes Over" Tremendously. Not Just a Near-Hit! THE REAL THING!

KENTUCKY DREAM

A Waltz-Song Classic. A Diamond of Melody. Appealing, Impressive. If You Use a Waltz Song, Let This Be It.

BLUES

MY NAUGHTY SWEETIE GIVES TO ME

The Shoulder-Shakin', Stillmore Compellin' Blues Sensation. Go to It!

LET'S HELP THE IRISH NOW

The Timely, Rousing, Cheer-Getting Appeal for Old Erin. Nothing Else Like It—Get in on It Now!

SIPPING CIDER THRU A STRAW

The Laughing, Lipping Hit

TEARS

OF LOVE

A Melodic and Charming Ballad

HIMALYA

An Oriental Novelty Hit

A Great Song and a Great Instrumental Number

WAIT AND SEE

The Waltz Ballad Sensation

WHY DO THEY CALL THEM WILD WOMEN?

That Fast Comedy Success. A Rind and You Know It. Extra Choruses, Double Versions, Ready for You.
Professional copies and orchestrations sent free to recognized performers—Write or call for yours

DANCE ORCHESTRATIONS OF ANY OF ABOVE—SPECIAL PRICE, 25c. EACH

151 N. CLYDE ST.
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JOS. W. STERN & CO.

181 Tremont St.
BOSTON

226 WEST 46TH STREET

OPPOSITE THE NEW N.Y.A.

VARIETY

BEST PLACES TO STOP AT

LEONARD HICKS AND HOTEL GRANT

Madison and Dearborn Streets

"The Keystone of Hotel Hospitality"
Offers Special Weekly Rates to the Profession

CHICAGO

500 Housekeeping Apartments

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

Under the direct supervision of the owners. Located in the heart of the city, just off Broadway, close to all booking offices, principal theatres, department stores, traction lines, "L" road and subway.

We are the largest maintainers of housekeeping furnished apartments specializing in theatrical folk. We are on the ground daily. This alone insures prompt service and cleanliness.

ALL BUILDINGS EQUIPPED WITH STEAM HEAT AND ELECTRIC LIGHTS

HILDONA COURT

341 to 347 West 45th St. Phone: Bryant 6238
Sixteen de Luxe, first complete, electric
apartments arranged in suites of one, two and three
rooms, with bath and shower, tiled kitchen,
refrigerator. These apartments embody every luxury
known to date.
\$55.00 Up Monthly; \$14.00 Up Weekly

HENRI COURT

312, 314 and 316 West 48th St. Phone: Bryant 8500
An up-to-the-minute, new, framed building, arranged
in apartments of three and four rooms with
bath and private bath. There is each apart-
ment.
\$17.00 Up Weekly

YANDIS COURT

341-347 West 45th St. Phone: Bryant 7912
Ten, three and four room apartments, with
bath, electric, private bath and telephone. The primary
these apartments are used for in one of its six
\$12.00 Up Weekly

THE DUPLEX

325 and 327 West 48th St. Phone: Bryant 4284-4285
Three and four rooms with bath, furnished to a
degree that makes them quite suitable in all
respects of building. These apartments will accommo-
date four or more.
\$9.00 Up Weekly

Address all communications to M. Clemens
Principal Office—Yandis Court, 341 West 45th Street, New York
Apartments can be seen evenings. Office in each building.

Tel. Bryant 554-555-7533

One Block to Times Square

The Edmonds Furnished Apartments

Exclusive to the Profession
MRS. GEORGE DANIEL, Proprietress
Special Summer Rates from June to September
775-78-80 EIGHTH AVENUE
Between 47th and 48th Streets
NEW YORK

Private Bath and Phone
in Each Apartment
Office: 775 EIGHTH AVENUE

Phone: Bryant 1944

Geo. P. Schneider, Prop.

THE BERTHA FURNISHED APARTMENTS

Complete for Housekeeping—Clean and Airy
323 West 45th Street, NEW YORK CITY
Private Bath, Steam Heat and Electric Light
\$35.00 Up

Phone: Greely 5372-5374

MRS. REILLY, Proprietress

MARION HOTEL

Private Baths Newly Renovated
156 West 35th Street, off Broadway, New York City

IRVINGTON HALL

345 to 349 WEST 51ST STREET Phone: Columbus 7152
An elevator, heated building of the newest type, having every device and convenience.
Apartments on beautifully arranged, and consist of 2, 3 and 4 rooms, with kitchen and
bathrooms, tiled bath and shower.
Address all communications to Charles Tenenbaum, Irvington Hall
No connection with any other house.

Amblers, Valiant Gamble, Cook and Vernon
and Dave Harris.
POPEYE—A little bit of everything from
the four corners of the earth is included in
Lyman H. Howe's travel festival, which opened
his usual three-week season at the house
Monday night to fair-sized crowds.

PAJACE—Joe Hartley's "Burlesque Wonder
Show" does not measure up to all that the
name implies. A number of new faces have
been added to the cast, but one would never
recognize it for the favorite of last season.

GAYETY—The "Aviator" closed up
for a week's stay. Jimmie Neil and Billy
Randolph had up the running end of the
show very well.

PARKWAY—Tom Moore is the star of
"Farrington," which will be the attraction all
this week. There are no dull moments in
the whole run of this film.

VICTORIA—With her impersonations of
British characters, Margaret Kohn, who head-
lines here, walks away with the only real bit
of the show. Frank Shields, clever; Christie
and Ryan dance; Armstrong and Downing, in
a variety act; Aurora Mandulian fills the
stellar role in the eight-reel picture, "The
Action of Rome."

NEW—Mary Pickford in "Daddy Long
Legs" is the attraction the first half of the
week.
HIPPODROME—Taylor Holmes, lately a
movie star and the original star of the role, "His
Majesty, Bunker Bean," on the legitimate, is
the headline here this week. Following him
is a five-reel "Victrola" picture, "Upside
Down," in which he takes the principal part.
I should like to see the two-reel balance bill
includes Clayton and Clayton, The Fire Per-
sonas, Howard and Jenkins, Jim Reynolds,

"These theatres deserve the patronage of
citizens and visitors to Atlantic City, as their
policy is to give amusement the year around
and aid in keeping the city open."

"L. A. T. S. E. Local 77."

BALTIMORE.
By F. D. OTTOLE.

ACADEMY—The new season at this house
gets away to a good start with Thompson
Buchanan's latest comedy, "Civilian Clothes,"
as the attraction. The show profits by good
intelligent acting, Thornton Hall and Olive
Tall being the shining lights of the cast.

MARYLAND—Kath's "Goddess."
GARDEN—Monroe Salisbury is a new pic-
ture, "The Sleeping Lion," is the chief attrac-
tion. Tom Brown's Revue heads the randevous
bill. Also on the bill are Wolf Stewart in a
playlet, "Across the Airplane"; the Three

LARGEST AND BEST EQUIPPED POSING ROOMS IN THE COUNTRY

GRAND PIANO FURNISHED FOR ALL MUSICAL ACTS
ALL KINDS OF SCENERY AND SPOT LIGHT—OPEN SUNDAYS

BLOOM
STUDIO CITY
CHICAGO
190 N. STATE ST. Phone Randolph 3393

SMARTEST OF MOTOR RESORTS PELHAM HEATH INN

Pelham Parkway, at Batechester Avenue and
BLOSSOM HEATH INN

Marriek Road, Lumbrook, L. L. Unequaled in Outlets and Service.
Open All Year Under direction of H. & J. Susakind

THE ADELAIDE

754-756 EIGHTH AVENUE

Between 46th and 47th Streets One Block West of Broadway
Three, Four and Five-Room High-Class Furnished Apartments—\$10 Up
Strictly Professional. MRS. GEORGE HIGGEL, Mgr. Phone: Bryant 8924-1

WHEN IN NEW YORK

Made arrangements for car, 2, 3, 4 room complete housekeeping apartments, with private bath. Every
convenience. Night and day service. Special rates to the theatrical profession.

ARDSLEY SPECIAL SUMMER RATES ASHFORD

1059 BROADWAY 1059
\$12 WEEKLY AND UP At 3rd Street West Central Location Phone: Greely 1144
ALBERT GUMBINER, Manager

and a Mack Bennett comedy, "The Lover's
Night."

The seating capacity of the Linwood, an
East Baltimore house, is to be enlarged to
1,200 seats by the improvements which are
now under way.

BOSTON.

By LEN LIBBY.
ORPHEUM-LOBEY, BOSTON, BOWDOIN,
BOLLEY-OLYMPIA—Yanderville.
BLOU—Picture.
GORDON'S OLYMPIA—Yanderville and film.
GORDON'S CENTRAL SQUARE, ST. JAMES.
Picture and vaudeville.
PARK—Dark.
GLOBE, STRAND, FRANKLIN PARK, EX-
TER STREET, FENWAY, COLUMBIA, OGD-
MAN SQUARE, MODERN, BRACON—Pic-
tures.
SHUBERT.—"Somebody's Sweetheart,"
Saturday night.
MAJESTIC—Opened with another film, "The
Right to Happiness."
PLYMOUTH—Second week of Florence
Moore in "Breakfast in Bed."
WILBUR—Still running, "Oh, My Dear," a
big business.
TREKONT.—"See-Saw," doing very fair busi-
ness.

COLONIAL—Raymond Hitchcock opened for
the season Monday with new revue. Drew a
capaciously house with a big advance sale.
PARK SQUARE—"Buddie" with the Wood-
Brien-Ridinger combination, making money.
TREKONT—Still running, "Oh, My Dear," a
picture hit of the season, "Daddy Long Legs."

ARLINGTON—Opened and again under the
management of the Grates with "Prisoner of
the World."

GAYETY—Due to reopen again Thursday
with "Clothes and the Woman."
NORUMBEGA PARK—Stock company using
"The Blindness of Virtue."

CASINO—"Oh Girl," burlesque.
GAYETY—Business show, burlesque.
HOWARD—"Sport Girls," burlesque.

The Bonnell Co. will close this week with
"Zee of Youth."

The case of the Garden Theatre against the
American Burlesque Wheel was adjourned
until Sept. 5. J. C. Frowling appeared for the
defendant. Heating the Garden is billing his
opening Sept. 1 with Tom Coyne's "French
Salvage."

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SAILING INTO A PHENOMENAL SONG HIT—

"I'M LIKE A SHIP WITHOUT A SAIL"

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Room 401 Near Times Square
NEW YORK

DENVER.

By E. C. DAY.
BROADWAY.—Ruth Chatterton in "Merris
March of May."

ORPHEUM.—Vaudeville.
ZADOR GRANI.—Vaudeville.
RIVOLI.—"The Thirteenth Chair."
RIALTO.—Dorothy Gish in "Nobody Home."
STRAND.—Shubert and Hayes in "Daring
Heart."

AMERICA.—"The Girl from Outside."
1919.—"Daring Heart."
PRINCESS.—Bryant Washburn in "Love In-
surance," first half, and Eric Benguet in "The
Virtuous Feast," second half.

Homer F. Moulton, whose stage name is Jack
Clayton, was released from jail this week when
his bride of a few days demanded charges of
embezzlement which she had filed against him
and paid \$30 in costs. Moulton was arrested
three days after his marriage on a charge of
taking \$100 from his wife and skipping town.
In seeking for dismissal of the charges the
bride stated that a jealous chorus girl told her
false stories about Moulton having married
her just for her money and to win a five dollar
wager on a dare.

Isaac Victor, of Perth Ontario, a former
musician in a number of vaudeville theatres,
last week shot and killed Jessie Harvold, a
nurse who rejected his proffers of marriage.
Victor was a waiting of the young woman at
the Jewish Consumptive Relief Society sani-
tarium near Denver.

Percy Bronson played a double role of this
week's bill at the Orpheum. In addition to
making a hit in his own act, "A Songology of
1919," he substituted for Madge Darrell in
Frank Dobson's "The Man," the headliner, and
got away big. Miss Darrell is suffering from
blood poisoning and was unable to appear
when the troupe was billed to open here.
Bronson volunteered to substitute and he
played the role of the fleshy blond bride-to-be
with a cleverness that makes one wonder if
he really doesn't belong there.

Among the leading contestants in the State
Golf Tournament in Denver this week is Jack
Nash, Trinidad picture exhibitor. Nash at
one time was a star baseball player in the
Western League.

A four-year-old boy, Howard Stark, son of
Major E. H. Stark, U. S. Army, was run over
and killed by the miniature train at Lakeland
Park last week.

W. H. Le Roy, known as the "bandit
king," together with his wife, a former actress,
and their daughter, are held in the county jail
at Pueblo, Colo., charged with mortgaging
property which they had already sold. They
were arrested in Los Angeles where they were
playing a theatrical engagement.

W. L. Gullett, formerly of the sales force,
has been named advertising manager for
Goldwyn in the Colorado district.

A number of changes were announced at the
local Select office this week. Earl Radcliffe
has returned to the fold as a roadman, while
John N. McMeekin has resigned as assistant
to accept a position as manager to the Federal
Exchange in Kansas City. W. J. England,
booker, resigned and was succeeded by Bert
Devore. England plans to go to the Pacific
Coast.

DETROIT.

By JACOB SMITH.
GARRICK.—Richard Carle in "Sunshine"
held over a second week. Doing capacity every
performance. In two weeks show will do
about \$30,000. Not up to usual standard of
Carle productions, however.

"The Unpardonable Sin" and Henry Santory
are at the Shubert-Detroit this week.

Ross Hubbard, manager of the Shubert-De-
troit, has been notified that owing to strike
first two shows booked starting Labor Day are
cancelled. He is now looking for pictures for
those weeks.

Jack Dempsey and road show are at the
New Detroit playing to big business.

A. J. Kleist, of Funtio, is going to build a
big new house there. Says the Oakland will
be a split week vaudeville house starting
about Oct. 1.

Glickman Theatre, Lansing, opened 22 with
pictures. This gives Claude Cady two houses
there.

Nat Lewis
THEATRICAL OUTFITMEN
1970 Broadway New York City

Following the termination of the
present actors' strike, VARIETY'S
Daily Bulletin, started since the
strike commenced, will be con-
tinued as the

"DAILY VARIETY"

It will be published daily (except-
ing Sunday) in the same form, four
pages, containing current theatrical
and picture news only, condensed.

VARIETY'S Bulletins daily dur-
ing the strike are not charged for.

"Daily Variety" will be sold for
two cents per copy but will only
be placed on sale in the theatrical
district of New York City.

The subscription for "Daily
Variety" will be \$5 annually, \$3 six
months, \$1.50 3 months (for Canada,
\$6 yearly and pro rata; Foreign, \$8
yearly and pro rata).

Subscribers outside New York
City will have "Daily Variety"
mailed to them daily. Subscribers
in New York will receive the paper
each morning through a special
delivery service.

Subscriptions received imme-
diately will include VARIETY'S
Daily Bulletin during the strike,
with the subscription to "Daily
Variety" commencing at its expira-
tion.

The weekly issue of VARIETY
will continue to be published on
Friday, as heretofore.

5th Successful
Engagement
at Palace, New York
last week (Aug. 18)

DAN
STANLEY

AND
AL
BIRNES
"AFTER THE CLUB"

1919
Aug. 18—Palace, New York
Sept. 1—Alhambra, New York
" 8—Colonial, New York
" 15—Riverside, New York
" 22—Orpheum, Brooklyn
" 29—Royal, New York
Oct. 6—Bushwick, Brooklyn
" 13—Buffalo
" 20—Toronto
" 27—Montreal
Nov. 3—Ottawa
" 10—Hamilton, Can.
" 24—Dayton, O.
Dec. 1—Columbus
" 8—Toledo
" 15—Grand Rapids
" 29—Cincinnati
1920
Jan. 5—Indianapolis
" 12—Louisville
" 19—Pittsburgh
" 26—Youngstown
Feb. 2—Cleveland
" 9—Detroit
" 16—Rochester
" 23—Providence
Mar. 1—Lowell, Mass.
" 8—Portland, Me.
" 15—Boston
" 22—PALACE, NEW YORK
" 29—Philadelphia
Apr. 5—Baltimore
" 12—Washington
" 19—Delmar Time

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NUMBER ON THE HIGH
ROAD TO POPULARITY

"I'LL SAY SHE DOES" RELEASED THROUGH THE COURTESY
OF AL JOLSON—A SURE FIRE HIT !

"YOU'RE STILL AN OLD SWEETHEART OF MINE"
THE NEW BALLAD SUCCESS BY THE WRITERS OF "TILL WE MEET AGAIN"

"HER DANNY" A BEAUTIFUL SENTIMENTAL ROMANTIC
IRISH BALLAD SUNG WITH TREMENDOUS
SUCCESS BY AL JOLSON BUT RELEASED FOR ALL

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George Speath has leased the Temple, Grand
Rapids, and will operate same with pictures.
"Tillie's Frenzied Romance" got \$10,000 in
two weeks at the Hubbard-Detroit.

Vaudeville in the Majestic, Detroit has been
postponed for several weeks. Reported that
Miles intended to start it Labor Day, but that
the United Artists, who have "The Master of the
American" (film) booked there for two weeks,

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business, Mr. W. C. Low and myself having been connected with on our own
the business formerly known as Dow's Steamship Agency at the old address as above.
The business of passport—essentially theatrical—business, travelling, care of mail,
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OR YOUR FRIENDS—TAKE IT TO YOUR WEEK-END OUTING

would not stand for the combination. "Sahara"
being the first Fairbanks picture.

Ed Beatty will return this week from a two
weeks' vacation spent in New York City. He
books for the Butterfield circuit.

Charles McClintock has been doing
special exploitation work on "Upstairs and
Down," Belmont picture, which opened at the
Madison Sunday to tremendous business.

All the burlesque houses are doing big business
and it looks like a record season for them.

At the picture houses: "Wolves of the
Night" at Adams; "Upstairs and Down" at
the Madison; "The Better Wife" at the Broad-
way-Strand; and "The Man Who Stayed at
Home," at the Washington.

Dave Blythe, former manager of Liberty
theatres during the war, is city salesman for
Metro.

John H. Kunskey has signed for 100 per cent
of the star series productions to be released
during the coming season by Selznick.

The Broadway-Strand will practically be a
100 per cent Paramount house during the com-
ing season. The first super production will be
"The Miracle Man" and Manager Phil Gieschen-
man expects to run it splendidly.

Charles Hertzman, road agent, passed
through here last week on way to the coast
where he will be in the publicity department of
the Universal.

INDIANAPOLIS.
By VOLNEY B. FOWLER.
MURAT—"Piccadilly Jim." Stuart Walker
PARK—Burlesque.
KENTON—Summer vaudeville.
BALTO.—Vaudeville and pictures.
CIRCLE—Pictures.

The Stuart Walker Co. closed the season
here at the Hurst this week, presenting "Pic-
cadilly Jim" by Guy Bolton and P. G. Wode-
house, for the first time. Mr. Walker will
start his company on a long tour toward the
Pacific coast in "Seventeen" in a few weeks.

Because of the author's Hooper residency

James Madison's Address
until Aug. 31st will be Flatiron Building,
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erty Trunks. Also old Taylor and Hal Trunks.
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ARRANGING
There have been but TWO
weeks during the summer that
they were at all most any at
the PALACE, New York,
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COMPETENT VAUDEVILLE
THEATRE MANAGER
Must have had experience with feature
pictures and be able to get theater
patrons. Give references. C. H. MILLS,
Orpheum Theatre, Detroit, Mich.

George Ade's playlet, "The Mayor and the
Menture" went over big when Charles J.
Harris and his cast of four put it on at the
Hurst Keith's this week.

Manager Ad. Miller of Smith's and Mrs.
Miller are in New York City on business.
The theatre will open with "Fio Pio" Sept.
22.

JACK L. LIPSHUTZ

EVERY TUESDAY IN NEW YORK
Note NEW PERMANENT ADDRESS, 128 West 45th Street
Babylon—Phone: Bryant 625 PHILADELPHIA—422 Walnut Street



"The Tattler."—The great success of the evening was Mr. Laddie Cliff, from the music halls. His cheerfulness, gaiety and above all his really wonderful dancing, quickly made him the hero of the piece. Nothing cleverer than his dance away from the various widows has been seen in musical comedy for a long time. It was a little masterpiece of—if I may so describe it—humor in legs.

"Sunday Evening Telegram."—Laddie Cliff made a big hit and his eccentric dance was the best thing in the show.

"National News."—Laddie Cliff made the hit of the evening with his eccentric dance.

"Morning Post."—Mr. Laddie Cliff as "Pete," is very funny all through and proves himself to be an exceptionally clever dancer.

"Daily Herald."—Mr. Laddie Cliff, a pat and refreshing thing in heres, as quiet as James Welch, always tantalizingly better than his material, and the most amusing eccentric dancer seen in London for months.

"Daily Telegraph."—A good deal of the fun devolved on Mr. Laddie Cliff, as the much harassed victim of the Mormon Uncle's comic will, and all his opportunities he turned to brisk account, alike in song, dance and the rest. There was no lack either of laughter or applause.

"Daily Sketch."—Laddie Cliff is a brilliant dancer.

"Daily News."—Mr. Laddie Cliff, the Pete, made the hit of the evening by some wonderful eccentric dancing.

"News of the World."—Laddie Cliff, the heir, who made a huge success of an eccentric dance and got every ounce of humor out of his part.

"Sporting Times."—"Hits of the Week."—Congratulations to Laddie Cliff ("His Little Widows").

"Pall Mall Gazette."—Mr. Laddie Cliff, the welcome young American who plays the hero, found himself particularly at home. Indeed, his dance of evasion on being chased by his eight prospective wives was one of the cleverest pieces of step humor (if one may call it so) one may see just now upon the stage.

Manchester "Guardian."—(London Critic).—Mr. Laddie Cliff acted the part of the unwilling lover and heir with a very considerable degree of skill, and this alone would have justified the little play.

"Star."—The most amusing thing is a quaintly original eccentric dance by Mr. Laddie Cliff, as the unwilling bridegroom trying to escape from ten brides. It brought the house down.

"Times."—Mr. Cliff's quiet hesitating method is particularly effective, and probably the biggest hit of the evening was his eccentric dance towards the close.

"Town Topics."—Laddie Cliff's dancing was the hit of the evening and raised a storm of applause all over the house.

"Sunday Times."—The piece deserves to be seen if only for the clever eccentric dancing of Mr. Laddie Cliff.

"Referee."—Mr. Laddie Cliff, the hero from the halls, proves not only a very pleasant personality but a dancing virtuoso of the first order. His dancing flight from the widows was a little masterpiece of humor in its kind, and quite deservedly brought down the house.

"Encore."—Laddie Cliff, who has won well-deserved fame on the variety stage, made at first rather a pathetic and to be pitied sort of figure, but afterwards let himself loose with laughter provoking results. This is as it should be, for contrasts, if skillfully worked, become very effective in this sort of light entertainment. His dancing was of a high order, and his methods most adaptable to the methods of light musical comedy.

"Sunday Evening Telegram."—Mr. Laddie Cliff was "Pete," and played with engaging ease, while his dance on trying to escape from his brides was full of character as well as fun, and undoubtedly the hit of the piece.

LEGITIMATE

ADVANCE AGENTS' SALARIES JUMP HIGH AS \$150 WEEKLY

Good Men in Great Demand. They Prefer Picture Work and Town. Say Hotel and Entertainment Expenses So High They Come Home. Big Men Broke in Through Press Work. Pay Record Set.

Defections from the ranks of the atricial advance agents due to many causes, including pictures and the disruptions of conditions generally brought about by the war, is tending to scale up the salaries of the representative men to notches hitherto unattained even by the star performers in the present-day field of newspaper and billboard hawk.

The Shuberts are offering some of the men they desire for their avant courier ranks as high as \$125, and in one instance last week an offer of \$150 was made by them. A newspaper hornblower who has suspended his acceptance.

The Cohen & Harris office, as well as Klaw & Erlanger are pitching quoits for the men they wish ahead of their attractions at about the same ratio, with the Selwyns, Charles Dillingham, A. H. Woods and other top-notch producers shelling out in like proportions. The added cost of hotel living outside of New York, together with the increased difficulties of fulfilling the functions of the advance agent stunt, is given as the explanation of the lift in the too! too! man's jack.

Despite the top-notch figures paid, the agents complain they can bring nothing back from the road at the ends of their season because of the many phases of the vocation that their employers don't consider. Allowed expenses covering railroads and special items aimed at a development of the entente cordiale between balky elements encountered and the show the agent represents, the agent today protests under his breath that every expense account he submits engenders managerial kicks, and that the sum and substance of his money returns for his work means that he gets a salary, pays about half of it for his hotel living, about a third of what's left for entertaining variously, and at the end of the season, no matter how much he receives, has about enough saved to buy bird seed for a katydid.

The game's evolution since the early show days reflects little progress. The huddle of advance men who used to decorate the sidewalk of old Union Square in front of the Morton House when Harrigan and Hart were a town rage, got as much money for their services in actual salaries as the advance man of today. A. L. Erlanger, Marc Klaw, Sam Shubert, Charles Frohman, Charles Dillingham, Daniel Frohman, and other high lights of stage art in America, all had road flings at anticipating the arrival of traveling shows, and A. H. Woods and David Belasco included among others who played the polite game at the elbow of dramatic editors when they were not scouting around the main streets of towns seeking "empties," or stores without tenants in the windows of which they felt it obligatory to display their posters.

Riding down the Ohio River on a raft with a cut trunk and a roll of three-sheets, one's, and stickers was an experience known to not a few of these early heralds.

The expression, "What the Gov'nor of North Carolina said to the Gov'nor

of South Carolina" was created by Erlanger when ahead of a show called "Dagmar," the present syndicate head using as a business booster for his show at that time endorsements from the governors of states to the gubernatorial incumbent of contiguous states, all printed animatedly in box car letters in the local paper—"What the Gov'nor of North Carolina said," etc.

Charles Dillingham won his first way into the big box office esteem of Charles Frohman by his sensational newspaper publicity of the Netherole kiss when that star came to America as a Frohman capture. Frohman himself used to don the linen duster peculiar to traveling minstrels of the 80's and 90's and with his rotund body crowned by a tall silk hat, lead the out-of-town parades of Haverly's Minstrels at a time when he was also the show's advance courier, a period that followed the great manager's days of ambition and privation among the purlieus of the same Union Square, early experiences that included one when he was so reduced that he had to stay abed one cold December afternoon while the single pair of shoes he owned were being half-soled and heeled.

BABY BORN IN JAIL.

Washington, Aug. 6. Upon being released from the custody of the police in Baltimore, during which time, Viola Mansfield, claiming herself to be an actress, gave birth to a baby girl while in jail, was again arrested by Headquarters Detective Joseph Grant, of the local police force, as she left the prison and brought her to this city to face the charge of passing worthless checks.

Mrs. Mansfield had just completed serving her term on charges in Baltimore and because the child could not be separated from her it has spent its two months of life behind the bars and with the mother is now detained in the House of Detention here and will probably, if the charges are proved, spend more months of its life in jail.

The charges lodged against Mrs. Mansfield are that while here some two years ago she visited the department stores, excellently dressed, stated she was an actress and received large bills of goods which she would pay for with a check, which it is alleged by the police proved to be worthless.

Mrs. Mansfield gave her age as 39 and her residence as New York City.

"Rose of Cathay" on Broadway.

The "Rose of Cathay," the next new musical play to be offered by Comstock & Gest, will not be a Princess Theatre show, but will enter another Broadway house.

The Princess will retain its policy of intimate musical shows after the run of "Nightie Night," which opened this week. The play to succeed the latter (a farce) will likely be the musical version of "Brewster's Millions," not expected to be ready until late in October. Harry Fox will be featured in the latter piece.

Anna Wheaton and Oscar Shaw are the leads for "The Rose of Cathay."

"VILLAGE FOLLIES" DOING \$9,000.

Florenz Ziegfeld, Jr., through Mortimer Fischel, his attorney, served notice late last week on Al Jones who owns the majority of the stock in the "Greenwich Village Follies," that the use of the title "Follies" in connection with the production was in violation of the rights to that title which Ziegfeld holds and that unless the use was discontinued court proceedings would be instituted.

Ziegfeld had served the previous owners of the show and the title was switched to "Greenwich Village Nights" about two weeks before the piece opened. With the advent of the Paul Salvin interests in the ownership the "Nights" wording was spotted in all the billing with the word "Follies." That was the title used when Jones bought into the show.

The reason Jones bought the "Greenwich Village Follies" is said to be because he was not receiving seats for the Ziegfeld "Follies." Ziegfeld asked all of the brokers to furnish a \$10,000 bond that they would not charge more than a 50-cent premium on seats for his show. Jones refused to put up the bond and took the money with some added capital and invested it in the Greenwich Village production so as to leave a "Follies" of his own.

The call for seats to the "Follies" is now met in the ticket agencies with the query "Which 'Follies' do you mean, the 'Greenwich Village Follies' or the Ziegfeld 'Follies'?" The agencies "plug" for whichever of the two shows they favor.

After the notice was served on Jones he said he would discontinue the name of the Greenwich attraction and stood ready to fight the issue.

The Wednesday matinee is the only performance of the week that isn't an absolute sell out, and the show, with a scale ranging from \$1.50 to \$3, the "Greenwich Follies" is getting a little over \$9,000 a week there.

The Greenwich outfit will move to the Bayes (44th St. Roof) Theatre next week. The show is continuing a standee business in the Village Theatre, but is figured to draw heavily on Broadway.

The arrangements for the switch to the roof theatre stipulate that another house be supplied by the Shuberts if the Bayes does not prove satisfactory. With the sale of the Paul Salvin interests Maurice Greet has been given the show's management.

John Murray Anderson, who produced the Village "Follies," is to do a new revue for Broadway, the show to be ready about Oct. 1.

The attempt of the management of the "Village Follies" to replace Harry K. Morton with Harry Delf Monday night resulted in a lively scene back stage just prior to the curtain. Morton declared himself in forceful language to the effect that if he did not go on there would be no show. Morton seems, however, in his notice shortly after the show opened, three weeks ago, but claims that it was not accepted. Meanwhile the management engaged Delf, who rehearsed Monday in the belief he was to play Morton's part that night. After a lively argument in which threats were freely made by Morton, a compromise was reached and Morton will continue, with the show until next Monday, when it opens at the 44th Street Roof, when Delf will replace him.

CRAWFORD'S STARRING PIECE.

"My Lady Friends," a farce comedy adapted from a book entitled "Oh, Say" by Emil Myray and Frank Mandel, is shortly to be placed in rehearsal by H. H. Frazer.

Clifton Crawford will be starred. The new piece is set to open out of town, Sept. 8.

HAMMERSTEIN'S ESTATE NOT BIG.

The widely lamented death last week of Oscar Hammerstein disclosed that the impresario's estate was not extensive. Aside from the Manhattan opera house and the Republic theatre, his interests did not extend much beyond some cigar making machinery which friends said were not especially valuable.

Recently his daughters secured what equity he held in the Rialto (formerly Hammerstein's Victoria) through the courts. Ownership of the Republic now passes to Arthur Hammerstein, the sole surviving son, who was at his father's bedside for two weeks prior to the end. A. H. Woods has the house on lease.

It is understood Mr. Hammerstein's yearly income was not large. The lease of the Manhattan to Comstock & Gest netted \$10,000 annually above taxes and other charges. The balance of his income came from the Republic and royalties on cigar machines. The arrangement with Woods called for a share of the profits at the Republic in addition to rent.

In the total of the income, however, was figured the rental of the Rialto (Victoria), which became involved in litigation before Hammerstein's daughters secured it.

A will may be in existence.

STAGE AND SCREEN CORPORATION.

The Popular Productions, Inc., has been capitalized at \$120,000 under the laws of the State of New York to produce both high class musical comedies and pictures, with Muriel Ostriche announced as the star of the initial stage and screen productions.

The first production will be a new musical comedy, "The Dream Girl," by Walter Irving and Arthur C. King, with Miss Ostriche as the star. Chamberlain Brown, president of Popular Productions, is casting the show which goes into rehearsal this month, with a Broadway house now being engaged.

The officers of the new organization are, in addition to President Brown: First vice-president and general manager, Otto Henry Haras; Second vice-president, Morris Littman; Third vice-president, Muriel Ostriche; secretary, William Wennek; Treasurer, Walter Irving; Directors, Raymond J. Soulewell, Eugene Adler, Arthur C. King, Henry J. Weber, and others.

"The Dream Girl," upon making its New York premiere as a stage production will then be given a screen version with Miss Ostriche enacting the stellar role.

JACK MORRIS' "DEARIE."

Jack Morris has started producing on his own and is readying for fall presentation a musical show called "Dearie." It is by Will B. Johnson and Will K. Anderson, the writers of "Take It From Me."

Mr. Morris, who is remaining as one of the executives in the Shubert office, has the backing of an out-of-town business man. Last season he was interested in several plays put on by Anton Schilla, and was so concerned with Emily Ann Wellman in the production of a number of vaudeville acts. "Dearie" is to be given elaborate settings.

MUSICAL STOCK AT BURBANK.

Los Angeles, Aug. 6.

R. E. Pelton, of Denver, reopened the Burbank this week with a musical stock.

The first production is "Forty-five Minutes From Broadway," which opened Sunday.

Marc Rich and Larry Richardson played the leads.

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BIGGEST TAKINGS THIS FAR MARKED LAST WEEK'S BUSINESS

One Hot Day, Then Rush Came to the Box Office. Parks Hurt by Threat of Bad Weather. Four Withdrawals During Week, Also Four New Openings. Many More New Shows Coming.

That one day hot spell of last week did tricks with the Broadway box offices but there was an immediate recovery with the balance of the week to the most exceptional summer takings on record. This week began with a real rush threatening skies keeping amusement seekers from the parks and summer resorts. A number of attractions went to capacity for the first two nights while others which were being hanging on leaped to four figures.

The four withdrawals of last week were counterbalanced by four openings this week which saw the debut of "The Challenge" at the Selwyn, "The Red Dawn" at the 39th Street, "Nightie Night" at the Princess and the second edition of "Chu Chin Chow" at the Century. The first two named plays deal with socialistic topics and somewhat like the three mystery plays now current were rushed in to oppose one another.

Next week will see another quartet and with nothing now scheduled to leave Broadway's show list will mount to above 30 attractions. Coming next week are "She Would and She Did" with Grace George at the Vanderbilt, "Too Many Husbands" at the Hudson, "Those Who Walk in Darkness" at the 48th Street and "A Regular Feller" at the Cort. The latter show is booked by special arrangement which does not call for more than six weeks, the regular season for the Cort being cut to start with a John Cort attraction about the first of October with the play being "Three's A Crowd."

The weeks of Aug. 18th and 25th will see the new season practically in full swing with at least 75 per cent of the theatres open. All of the new plays within the past two weeks and even prior to that (designed for the regular season) are Shubert attractions, either produced by that firm or its affiliates. The Klaw & Erlanger group of producers will not arrive with their offerings until Labor Day and later. With business having remained remarkably strong throughout the summer the latter group appear to have missed out.

With its long lead in the matter of business and demand, the "Follies" will add another notch in its weekly gross next week by advancing the entire lower floor seats to \$3.50. That figure has been maintained for the first ten rows to date. It means the extra price on about 300 seats, giving the house capacity an additional \$1,000 weekly. No final leaving date has been set for the "Follies." Indications now are that it will go on four Sept. 14. Its successor is to be "Hitchie Koo" with Raymond Hitchcock. The latter piece was supposed to have been listed for the Globe, but the Fritz Kreisler musical play will succeed "She's A Good Fellow" there next month instead.

The other summer musical plays are for the most part preparing for the road. They will be mostly succeeded by comedies. "Hello Alexander" one of the few musical plays being readied is listed for the Central late this month. "Oh What A Girl" will likely withdraw from the Shubert for Walter Hest's "Scandal" in September. The "Gaieties of 1919" is running strongly

enough at the 44th Street to extend it well into the fall. The Shakespearean season of Sotho and Marlowe is booked for the house early in the fall and since the stars are appearing under a heavy percentage arrangement a large house is necessary.

The re-opening of "The Jest" with John and Lionel Barrymore has been set for the Plymouth for Sept. 8 though warm weather may set the date back. At least two additional A. E. Woods offerings will bow in before the end of the month: "A Bashful Hero" going into the Bijou, and "Naughty Love Birds" (was "Not Tonight Josephine") reopening the Eltinges. This will give the Woods office four new attractions for August, the first two to start being "A Voice In The Dark" and "Too Many Husbands." William Harris' new comedy "First Is Last" (was "Dark Horses") will succeed "39 East" at the Maxine Elliott Aug. 25.

The three mystery plays are all doing well with "A Voice in The Dark" leading at the Republic, Broadhurst's "The Crimson Alibi" at the Broadhurst is not far behind while W. A. Brady's "At 945" is prospering at the Playhouse.

The cut rates are offering about a third of the attractions aiding the new offerings as well as the old.

WORKING IN GREENWICH VILLAGE.

The boom to make Greenwich Village a second Rialto, and Sheridan Square as important theatrically as Times Square, as predicted, several weeks ago in Vauxhall, is under way. William Fox is still negotiating for ground on which to put up a theatre in that district, but the demand for property for this purpose has risen so indignately and the choice sites are so covered by options it is doubtful whether the picture magnate will get his way. Broadened Seventh avenue has become, since it was improved, so ideal for showmanship purposes that the even members of the Wall street gang, with their amazing talent for losing money as stage angels, have been able to see the possibilities. In consequence, they have bought heavily and are now holding on tight to what they have.

Meanwhile, plans for two small theatres to go up on Grove street, right across the corner from the Greenwich Village Inn, are drawn and ready for the builder. Those in on the deal have less hesitancy about venturing now that they have seen the Greenwich Village Theatre, the property of Mrs. Marguerite Abbott Lewis, become a highly paying property that has come near doubling in value in two years.

While these theatrical plans are going forward, a corporation is planning to buy up as many as possible of the unique and unusual restaurants down in that quarter. It has even been suggested that these people would open in certain parts of the village a stretch of streets that would resemble, more nearly than anything else, the side show alleys at Coney Island, but now that capital is known to be ready to risk large sums on the village the prophets in that locality aren't restraining their imaginations to any marked extent.

ERLANGER-DILLINGHAM-ZIEGFELD.

The first official admission on the part of A. L. Erlanger that he had severed relations with Marc Klaw was made through an announcement given to the New York dailies this week that Mr. Erlanger, C. B. Dillingham and Flo Ziegfeld, Jr., would form a producing affiliation. VARIETY reported the association of Messrs. Erlanger and Dillingham for productions some weeks ago, and from time to time VARIETY has printed the news now contained in the announcement.

Mention was made of a plan to spend \$600,000 in building new theatres in Boston, Philadelphia and Chicago, they to be controlled by Erlanger, Dillingham and Ziegfeld and to be kept open all year. This, the announcement stated, because recently Mr. Erlanger returned from Chicago this week, which gives weight to prior mention of western money having been attracted to the K. & E. office through the efforts of Levi Mayer, the Chicago attorney.

It was further stated in the announcement that the new combination would not interfere with individual productions by the three managers concerned.

BEST SUMMER WEST.

Indianapolis, August 6.

Despite that local theatre managers feared the presentation of free open air concerts, community sings and folk dancing in the public parks and playgrounds, practically every night each week throughout the summer would cut the theatrical patronage, the managers report that the last three weeks have proven to be among the best they have ever had in the hot months.

Higher wages and shorter working hours of laboring people in many branches of industry are responsible, it is thought.

WILKES' STOCK IN OAKLAND.

Los Angeles, Aug. 6.

Marjorie Rameau and her company have gone to Oakland to appear in a new play by Crane Wilbur. Thomas Wilkes is making the production. The title has not yet been announced.

Wilkes, who already has stock companies in Seattle, Denver, Salt Lake City and Los Angeles, is now going to establish a stock company in Oakland.

Shuberts Locating in Los Angeles?

Los Angeles, Aug. 6.

The Shuberts are said to be planning to transform the Kinema into a legitimate house.

It was built for a picture theatre.



MARGUERITE FRITTS

Miss Fritts has been creating a mild sensation with her blond beauty and exquisite voice, as an attraction, in addition to "The Fall of Babylon," at the Cohan theatre. Previously, Miss Fritts was with "Rock-A-Bye Baby" and was also greatly admired with that production for her looks and voice.

HAST-LARRIMORE SPAT.

Chicago, August 6.

A unique dispute has been waged over telegraph and long distance between Walter Hest in New York and Francine Larrimore, one of his stars in "Scandal" in Chicago.

Hast originally engaged Miss Larrimore at \$350 a week, and the night after the opening, voluntarily raised her to \$500 a week "for the Chicago run." He then signed a contract with her for \$550 a week beginning August 1.

Neither imagined at that time that "Scandal" would run on for more than six months at the Garrick. On August 1 Miss Larrimore demanded \$650, according to the August 1 clause, and Hast insisted on \$500 according to the "Chicago run" clause.

Miss Larrimore telegraphed Nathan Burkan to take up her end. Hast offered to pay the difference to any clarity, but stood pat against paying out what he regarded as an excessive moral understanding. The dispute seemed likely of amicable settlement, so that Miss Larrimore would open in New York as scheduled in the role she created, with friendly feelings all around. When she does she will have advanced \$400 weekly in salary and risen to stardom in one season—and that in Chicago.

WORM SUIT ANSWER FILER.

O'Brien, Malevinsky & Driscoll, acting for Variety, filed an answer Monday in the Supreme Court action started by A. Toxen Worm. Mr. Worm, ex-publicity director for the Shuberts, charged in his complaint that Variety in the publication (June 27) of an article headed "Worm Worm Return" damaged him to the extent of \$100,000.

Worm's particular grievance from his complaint seemed to be that the article had stated he was unpopular among newspaper men when in charge of the Shuberts' press department.

The attorneys for Variety pleaded justification for the publication in the answer, which also said, in part: "That as a matter of fact plaintiff (Worm) during tenancy of his office with the Messrs. Shubert, was one of the most unpopular publicity procurers in the craft as far as newspapermen were concerned. That the truth and fact is and was at the time of said publication, plaintiff was and is an unpopular press representative who has been and is known to be unpopular among those engaged in that particular line of work."

ANOTHER YEARLY TITLE.

Jean Bedini is to have a high-class musical comedy on Broadway in conjunction with the Shuberts, and the title is to add another revue to the annual list of yearly titles. It is to be known as "The Frivolities of 1919," the production to be presented out of town for four weeks beginning in September.

Bedini it to have G. M. Anderson associated with him in the business end of the production. Belle Bayer, Clark and MacCullough, Jean Bedini and Helen Lorraine are reported engaged for the cast.

Marionette Theatre Productions.

The Marionette, a novel Greenwich Village little playhouse, operated in conjunction with the N. Y. Poetry Bookshop, will produce tonight (Friday) Moliere's "The Doctor in Spite of Himself" and "The Three Men of Gotham," by Gordon Craig. The Marionette is located in the rear of 49 West 8th street.

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Edward Meyer, of the Stuart Walker Co., has written a song, "Lola Pratt," which he has dedicated to Ruth Gordon, who played the "baby talk lady" in Seventeen.

The actor's strike struck Indianapolis for the first time this week when Manager Nelson Trowbridge, of the Mural, was notified that the engagement of "The Posing Show," which was to have been opened the theatre's season Sept. 2, has been cancelled.

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PALACE, NEW YORK, STARTING SEPT. 22

The Circle is observing its third anniversary this week.

Asserting that they did not care to be made "scapegoats in the affair," Shelbyville, Ind., refused to the advance against picture store managers who opened their houses for the first time in the history of the city last week. The ministers called upon the authorities to act, but the officials would not interfere with the openings unless affidavits were filed.

PHILADELPHIA

CHESTNUT STREET OPERA HOUSE.—The presentation of the Godwyn picture, Geraldine Farrar in "The World and Its Woman," marked the opening of the first of the legitimate theatres for the new season. The Farrar picture drew almost capacity at the first show Monday night and a well-filled house at the second showing, three shows being given daily. Following excellent reviews of the picture in Tuesday's dailies business held up strong.

STANLEY.—Vaudeville in "The Red Lantern" is heavily featured and opened very big Monday. The picture is being given extra advertising in the streets through the music-publishing concerns interested in the music. Next week: Douglas Fairbanks in "His Majesty, the American."

VICTORIA.—Louis Bessimon and Katherine Macdonald in the first presentation here of "High Pockets," adapted from William Paterson's story. Next week: Blanche Sweet in "The Unpardonable Sin."

PALACE.—Business has been holding up wonderfully well at this house despite the handicap in handling the crowds because of the extensive alterations which have been going on for several weeks. About \$150,000 is being expended on improvements, and the entire front of the house is being altered. It will be one of the most attractive of the Stanley houses when finished. This week's feature is Norma Talmadge in "The Way of a Woman."

COLONIAL.—The feature picture policy adopted at this house since the Stanley Co. took charge seems to have struck a popular chord with the residents of Germantown and vicinity, and business has been very good. This week "Hearts of the World" is drawing them in strong and will be followed with "Mickey."

ARCADIA.—Marian Davies in "The Dark Star."

RIVOLI.—"Hearts of the World." Next week: Mary Pickford in "Daddy Long Legs." LOCUST.—"The Career of Katherine Bush." Last half: Charles Ray in "Bill Henry." STRAND.—"The Career of Katherine Bush." Last half: Elsie Ferguson in "A Society Exile."

The pop vaudeville season is now in full swing with almost all the houses open. The Allegro, which opened one week ago, has been doing a big business, the increase in price, with a 50-cent top and 75c for the boxes Saturday night, creating no complaint or falling off in patronage. Another good show is given this week, including Pearl and Henry, Brendell and Bert, Bernard and Merritt, Morgan and Anger, Redington and Grant, with the film feature, Harold Lockwood in "A Man of Honor."

The William Fenn, with its split-week policy the same as last season, opened to big business this week. Al White's Review, James C. Morton and Family feature the five-act hit, with Clara Kimball Young in "The Better Wife" as the film feature.

The Broadway had Mack Sennett's Bathing Girls as its opening feature and reported the biggest opening day's receipts in the history of the house.

The Keystone had a musical tabloid, "Oh, Mike," as its opening feature, with the picture, Bettie Compton in "Frowlers of Night."

The burlesque houses are all doing good business. The Casino has "Follies of the Day"; "Jazz Babies" is at the Trocadero; "Sweet, Sweetie Girls" is at the Bijou; "Shimmy Babies" at the Gayety.

Emmett Welch is to direct Dumont's Minstrels this season and is organizing his company, which will open the season shortly.

PORTLAND, ORE.

By JOSEPH GRANT KELLEY, JR. PANTHOS.—Vaudeville. HIPPODROME-STRAND.—Vaudeville and picture. HELLIO.—Alexander. ALCAZAR.—J. S. Alcazar Musical Co. in "Princess Pat," with Oscar Fegman and Mabel Wither in lead. OAKS.—Armstrong Folly Co. LIBERTY, SUNSET, PEOPLES, COLUMBIA, MAJESTIC, STAR, GLOBE, CIRCLE, GRAND.—Motion pictures.

An ultimatum delivered Portland picture and vaudeville houses by Portland musicians

recently make possible a strike between camera operators and musicians against owners and managers. The ultimatum comes from operators who request an increase from 83 1/2 cents an hour to \$1 an hour, with time and half for all overtime, Sundays and holidays; and from unionized musicians, who demand that orchestras be put in each of the larger theatres. Both sides believe they will win out.

All the procession along Portland's main street were greatly shocked at the hearing that their beloved friend, Al Cotton, who committed suicide in Seattle last week.

J. A. McGill, of Vancouver, Wash., of the U. S. A. Theatre Co., has gone East to work on plans for a production project that is said to be launched in Southern California by him and his associates. Mr. McGill has been in the exhibiting end of the film business for many years and only recently began to lay plans to branch out into the business.

Jack Ogden has returned to the Strand and is again playing the organ.

Curtis Hansen, juvenile "with Clever" Al, Co. strained some ligaments in his last week when he was doing some Doug's bank stunts on location, with the result that he will be out of pictures for a couple of weeks.

PROVIDENCE

By KARL K. CLARK. STUBERT MAJESTIC.—Mary Pickford in "Daddy Longlegs," film, second week. E. F. ALBEE.—Next to last week of stock. This week, "Hercules Comes the Bride" with Helen Reimer and Raymond Bond leading. PAT'S.—"Fotherfield Chabert," Farber and Brown, Joe Morris and Co., Billy Tyler, Birmingham Sisters, Alfred and Wilton. Film, "Romance of Tartan."

The old Keith will open next week under the name of the Victory with films. The structure has been redecorated and refitted. The theatre will be the first here to inaugurate a reserved seat system for a picture house. Top price 50 cents including war tax.

The vaudeville program for the Kingston Fair next month will include the following: Harry Leroy, the Davilings, Youngs, Florence

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The new manager of the Mayflower, the Briarcliff house here, to open Labor Day with "Road Over Hills" is Alfred M. Sheehan. Robert J. McDonald, who managed the Colonial last season, has left for Holyoke, Mass., where he is to become manager of the Holyoke Theatre which will play stock. H. E. Bradford remains as press agent for the Mayflower. Mrs. Maude M. Fox will be retained as treasurer.

A charter was granted last week to the Bristol Realty and Amusement, Bristol. The incorporators are William F. Brady and Charles F. Chase, of Providence, and Cornelius Hachbuck, of Bristol. The company is capitalized at \$100,000.

The property in Riverside upon which is located Crescent Park, is to be purchased by the New England Oil, Boston, at a site for a million dollar oil terminal. The park will continue as an amusement park for the next three years because of lease on the property recently acquired.

The Modern has acquired the rights which will give that house first runs on the "Big Four" productions. The new productions will be shown for the first time on Labor Day.

ROCHESTER, N. Y.

By L. B. SKIFFINGTON.
LYCEUM—"Boys Will Be Boys," first half; Nell O'Brien's Minstrels, second half.
TEMPLE—Vaughan Glaser and Co. in "A Pair of Sixes."
FAYE—Imperial Society, Calvin Sisters, Martin and Mann, Harry MacArthur and Co., Lang Trio, George Mack. "The Dust of Destiny," film.
VICTORIA—"Oh, Sweetie," Mason and Cole, five Thomas, in "Love's Prisoner" (film), first half.
RIALTO—"The Birth of a Race," all week.
LEONARD—Antia Stewart in "My Ragan," 4th half; Norma Paton in "The Way of a Woman," second half.
PICCADILLY—Pauline Frederick in "The Kiss of Rosing River," first half; Soemie Hayakawa in "The Man Beneath," second half.
Vaughan Glaser ends the stock engagement



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at the Temple this week. Vaudeville opens Labor Day.

Fred Webster and Co. will close at the Family this week after playing musical comedy repertoire all summer. Mack Sennett's Bathing Beauties will appear in person next week with the film, "Yankee Doodle in Berlin." Vaudeville and pictures following week.

"The Birth of a Race" is now in its second week at the Rialto, playing the Family for the past two Sundays in addition. The film is one of the most successful ever looked at these two big houses. The first Sunday smashed all box office records at the Family.

Geneva may have a new picture palace, according to L. O. Brady, until recently manager of the Strand and Rialto. Backed by Geneva and outside capital, Mr. Brady is looking for a suitable site.

A. N. Wolf has retired from managing the Rialto after there nearly nine years. He plans on resting for a while. Paul Fannyvesey, recently returned from service in France, has resumed at the Strand, which during his absence was very capably managed by his sister, Florence Fannyvesey. His brother, Chester Fannyvesey, has been appointed manager of the Rialto.

The local labor trouble seems to have petered out for the time being, with the American Federation of Labor beating out the Amalgamated unions at the Busch and Lomb theatres. These plants make all the photographic glass used in this country. No trouble has cropped out in the Eastman plants. When optical workers struck they were termed Bolsheviks and other unkind names, but having returned to work they are again classed as respectable American working men.

Sidney R. Clarke, a former secretary of the Rochester Chamber of Commerce, is back here after serving for more than a year as the general director of the Community Picture Bureau in Italy. Under his direction more than 27,000 picture shows were staged for millions of Italian and American soldiers.

"The Birth of a Race" broke all records at the Family and Strand when it opened in two houses a week ago Sunday.

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After more than eight years as manager of the Rialto Theatre, A. N. Wolf has retired from the show business for awhile.

Florence Fennyvesy, the manageress of the Strand, has left town on a two weeks' automobile tour.

SALT LAKE.

Following a two days' stand by Ruth Chatterton in "The Merrie Month of May" at the Salt Lake, "Ten for Three" opened for four days Aug. 25.

Ralph Cloninger has returned to Salt Lake from New York with rights to a series of plays for the second season of stock at the Hippodrome. Among the new players to appear with the Cloninger Stock are Hazel Baker, Milton Goodhand, Ruth Ormsby and L. J. Frost. Harold Hutchinson, late of the Alcazar Theatre, San Francisco, will be the director.

Word has been received here of the appointment of June Mathis, formerly of Salt Lake, as head of the scenario staff of the Screen Classics, Inc., which releases through Metro. Miss Mathis was born at Leadville, Colo., but had lived in Salt Lake for years before entering the moving picture game.

The Rex, Rexburg, Utah, has been added to the Swanson Theatre Circuit as a result of a deal closed this week. George Mayne, general manager, also announced plans for the building of a theatre at St. Anthony, Ida., and at the same time declared that it is proposed to buy or build theatres in every good sized town between Salt Lake and Boise, Idaho.

W. A. Calkins, who has been manager of the local Pathe Exchange for years, has resigned to take charge of the exchange of the First National Exhibitors' here. Arthur S. Bailey, formerly of Denver, has succeeded Calkins as the Pathe manager.

SEATTLE.

BY WILBUR
MOORE—Orpheum Vaudeville opened 24th with bill headed by Benjie Clayton.

OAK.—Duke Monte Carter Musical Comedy Co. reopens Aug. 11.

WILKES—Stock reopens Aug. 31 with new leading man and woman.

ORPHEUM—Midsummer Folly Co., with Lew

White and Ert C. Hunt in "The Midnight Express."

METROPOLITAN.—Henry Miller and

Blanche Bates in "Mollers."

PANTAGES.—Vaudeville.

LYRIC.—Walter Dwyer Burlesque Company.

HIPPODROME.—Vaudeville, pictures and dancing.

ARENA.—Roller skating.

LITTLE.—"The Mists of Hell," with William

Desmond in stellar role.

PALACE HIP.—Vaudeville.

CLEMMER.—"The Bondage of Barbara."

him.

REX—"Open Your Eyes," third week here,

second week at the Rex.

COLISEUM.—Jack Pickford in "A Burglar

by Frost."

COLONIAL—"Shadows of the Past," with

Antia Stewart in title role.

STRAND—"Choosing a Husband."

LIBERTY.—Bill Hart in "Wagon Tracks."

MISSION, IMPERIAL, ISIS, WASHINGTON

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CESS, MAJESTIC, COLLEGE PLAYHOUSE, COWAN PARK, GREENLAKE, GREENWOOD, GREENWOOD, UNION.—Pictures only.

Robert Athos, at the old Grand Opera House with a tabloid organization for about a year, several seasons back, has been appointed manager of a film company which was organized in Vancouver, B. C., last week, the Imperial Picture Manufacturing Co.

The Tacoma stadium will be turned into a monster dancing pavilion.

George Schrand, a stock actor of this city, asked Judge Gilliam for a divorce from his wife, Gertrude Z., claiming his spouse was such a bawler she interfered with his studies. Divorce granted.

Director Frank Lloyd, assisted by the author, Rex Beach, with a company of fifty Goldwyn picture people, arrived here from the California studios to film a portion of Beach's story, "The Silver Horde." 1,000 local "supers" were hired for street scenes. The players went to Hollington where salmon cannery scenes will be "shot."

The Hagenbeck-Wallace Circus showed here 21-22 at the old grounds, Fifth and Republic, on street, to a two-way business. This is the first and only big circus to play here this season.

James Clemmer, of the Clemmer Theatre, has returned from Spokane, where the Northwest Theatre Circuit, of which he is president, held a meeting to induce exhibitors of East held a meeting to induce exhibitors of eastern Washington, Idaho and Montana to join the circuit for mutual benefit. Over 25 members were secured as a result of the meeting in Spokane. The circuit now has over 100 members in the four Northwestern States—Washington, Oregon, Idaho and Montana.

The McCarthy-Fisher Music Co. is preparing to open a branch office in this city this week. Harry Yell will be in charge here.

"A Romance of Seattle," a two-reel picture made here last week by the Hudrie Film Co., New York, with Walter Stainton, director, Beverly B. Dobbs, cameraman, with the entire cast made up of local people, will be shown at the Liberty Theatre for the week beginning 23d.

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\$800	\$80.00	\$16.00	
\$900	\$90.00	\$18.00	
\$1000	\$100.00	\$20.00	
\$1100	\$110.00	\$22.00	
\$1200	\$120.00	\$24.00	
\$1300	\$130.00	\$26.00	
\$1400	\$140.00	\$28.00	
\$1500	\$150.00	\$30.00	
\$1600	\$160.00	\$32.00	
\$1700	\$170.00	\$34.00	
\$1800	\$180.00	\$36.00	
\$1900	\$190.00	\$38.00	
\$2000	\$200.00	\$40.00	
\$2100	\$210.00	\$42.00	
\$2200	\$220.00	\$44.00	
\$2300	\$230.00	\$46.00	
\$2400	\$240.00	\$48.00	
\$2500	\$250.00	\$50.00	
\$2600	\$260.00	\$52.00	
\$2700	\$270.00	\$54.00	
\$2800	\$280.00	\$56.00	
\$2900	\$290.00	\$58.00	
\$3000	\$300.00	\$60.00	
\$3100	\$310.00	\$62.00	
\$3200	\$320.00	\$64.00	
\$3300	\$330.00	\$66.00	
\$3400	\$340.00	\$68.00	
\$3500	\$350.00	\$70.00	
\$3600	\$360.00	\$72.00	
\$3700	\$370.00	\$74.00	
\$3800	\$380.00	\$76.00	
\$3900	\$390.00	\$78.00	
\$4000	\$400.00	\$80.00	
\$4100	\$410.00	\$82.00	
\$4200	\$420.00	\$84.00	
\$4300	\$430.00	\$86.00	
\$4400	\$440.00	\$88.00	
\$4500	\$450.00	\$90.00	
\$4600	\$460.00	\$92.00	
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Orphans from eight Washington institutions to the number of 800 were the guests of manager Harris, of Poli's at the matinee Monday of the film, "Mickey."

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MOVING PICTURES

65

"The House Without Children"

by Robert McLaughlin

Author of "The Eternal Magdalene," "Fires of Spring,"
"Decameron Nights," "The Pearl of Great Price," etc.



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This is a Picture that will pack and jam any theatre!

It requires special exploitation because it is a big and sensational subject, delicately handled. Not smutty! It has wonderful possibilities for independent distributors who can give it attention.

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and at both theatres to a succession of packed houses!

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MOVING PICTURES

NEWS OF THE FILM WORLD.

NEWS OF THE FILMS.
Select has engaged additional quarters in the Godfrey Building.

Alice Lake will play opposite Bert Lytell in Metro's screen version of "Lombardi Ltd."

Jay Emanuel has been appointed manager of Reelart's Philadelphia exchange.

J. Stuart Blackton will release his productions through Pathe hereafter.

"No Experience Required" is a forthcoming Universal special, produced by Paul Powell from Frank R. Adams' story.

Arthur Olett has been made comptroller of the American Cinema Corp. He was formerly with Sanger and Jordan.

Miss V. Toman, a picture star, under contract to Maurice Tourneur, arrived Aug. 23, from France.

Beginning Sept. 7, the production of the Bray studios will be distributed through Goldwyn.

Vivian M. Moses, director of Selznick's publicity and advertising departments, has resigned in favor of the general management of the Guy amples Picture Corp.

Philham Orenville Woodhouse's novel, "Pleasant Jim," is to be Owen Moore's first Selznick starring vehicle, to be purchased under Western Ruggles' direction.

Myron Selznick has purchased P. Q. Woodhouse's "Pleasant Jim" for the first of the series of Owen Moore productions. Work on the picture will start immediately. Walter Ruggles will direct.

Lionel Barrymore is due to begin work next week on a screen version of "The Copperhead," in which he also appeared in the legit. The Famous Players-Lasky production will be directed by Charles Maline.

Walter McGrath will appear opposite Elaine Hammerstein in her initial Selznick feature, "The Country Cousin." The picture is in the making at the Universal plant, Fort Lee, N. J., which the Selznicks first took over recently.

Edith Storey, last prima of "Going Up" at the Liberty, New York, will be starred in a series of films, produced by the Crest Picture

THE MIRACLE MAN.

Tom Burke.....Thomas Malghan
Rose.....Betty Compson
The Frog.....John Chase
The Duke.....J. M. Dumont
Richard King.....W. Lawson Bull
Claire King.....Bliss Fair
The Patriarch.....Joseph J. Dowling

Upon some scene alone depends the amazing sentimental success unquestionably achieved by the picture version of "The Miracle Man," which opened Tuesday night at the George M. Cohan Theatre before an audience that, like a single person, lost its breath in a sob at a certain point. Unfortunately for the cumulative dramatic value of this offering that scene occurs in the forefront of the picture. Nothing that follows can touch it.

The picture itself is founded on the novel of the same name by Frank L. Packard. Of this novel George M. Cohan made a play. Now George Louis Tucker has made a picture of it for the Paramount people, but before handing him such honors as he deserves for his work here, it should be said that he owes most of all his results to Mr. Packard's conception of sentimental values. Since "Ben Hur" nothing approaching this has been seen on stage or screen, and it has "Ben Hur" beaten every way for sentiment. It is simpler, more true to life as we know it, and so more effective.

The picture, too, owes a great debt to the acting of Joseph J. Dowling and Betty Compson. Without them, or their equals, it would have come to naught, for Mr. Tucker starts his story slowly, ends it badly, and lets it drag perceptibly after his scene. The story concerns Tom, his girl, Rose, the Frog, a deaf cripple, and the Duke, a moraline fiend. They hear of the miracle man in Fairhaven, and resolve to capitalize him by getting Rose to pose as his long lost grand niece. As he is deaf and dumb, and almost blind, the deception is so effective.

Tom plans to get people coming there to be cured, thinking they will leave rich gifts of gold.

Corp., under Paul Seardon's direction. Mr. Seardon was last with the Vitaphones. "No Children Allowed" is the title of the initial production.

As a result of the recent Goldwyn-Woods alliance, Goldwyn is to make screen versions of the latter's legit. productions. "Roads of Destiny," by Channing Pollock, and "The Woman in Room 13," by Ben Martin and Sam Shipman. Pauline Frederick is to appear in both.

thanks which Rose, as the grand niece, can cap off. His goal to see the Patriarch, pretending illness, "I cannot cure," the old man tells him. "Only my great faith that no soul need really suffer can help you."

There is one obstacle to this success, a crippled boy who lives in the village, but whose father, a scientist, will not let him go to the Patriarch on the ground that such curing powers are nonsense in the eyes of intelligence. Thanks to the Patriarch, no one else there suffers. Tom tries to get the boy out of the way. The Frog, his fake cripple, is headed there. His job is to pretend to let the Patriarch cure him. On his way up he persuades the millionaire, King, to stop off with his sister, who has been bed-ridden for ten years.

The crowd slopes off, too. "Who will guide me?" asks the Frog. The little crippled boy comes forward. He has always wanted to go to the Patriarch. Here is his chance, and he leads the way. Tom sees his scheme ruined because, while the Frog will stage a fake cure, the old man, of course, will not be able to cure the little boy. Up the long pathway to the Patriarch's door crawls the Frog while the rest wait behind at the gate.

We have a long shot here, down the path to the house, the old man waiting sublimely calm, unseeing, without hearing or the power of speech. While the Frog crawls forward, stages his fake recovery and gets to his feet. From Tom's mouth suddenly the cigarette drops, others show great amazement, while almost every spectator at Cohan's Theatre sits that sudden contraction of the throat which precedes a sob. All this because suddenly the little boy started forward, dropped one crutch, then the other, and ran down the path into the old man's arms. The girl, rising from her invalid chair, follows him more slowly. These two cures were real.

To the critical mind, this effect is palpably a contrived one. The reason for its success is that it stokes in convincing terms what we would all like to believe, namely, that sins are forgiven, that the afflicted are comforted. We cannot believe it, and yet are so anxious to believe that we will pay well to be fooled.

The rest of the story is concerned with the millionaire's love for Rose, whom he believes an innocent girl. He shows Rose what love really is, and she sticks to Tom, so she would in life, and Tom's impulse to kill is conquered by the great faith of the Patriarch in human nature. Like the carpenter in Frank Harris' "The Miracle of the Stigmata," Tom is the last of the unbelievers, but in the end the old man's faith wins him over.

Commercially, this is a picture that will coin

money. Artistically, it marks hope's triumph over experience.

Leed.

THE GRIM GAME.

Harvey Handford.....Harry Houdini
Cameron.....Tina Jefferson
Mary Cameron.....Ann Forrest
Clifton Allison.....Augustus Phillips
Richard Raver.....Tully Marshall
Dr. Arthur Tyeon.....Arthur Hoyt
Ribal.....Max Busch
Police Reporter.....Ed. Martin

This feature isn't up to expectations. It has a very serious fault in editorial construction, and, with one exception, Houdini's stunts do not seem any more unusual than those given the screen by serial stars such as Antonio Moreno and Charles Hutchison. What really will get this feature by a something more than a good program filler came about by chance.

In the course of the story there is an airplane chase with Houdini dangling by a rope from the chasing airplane in an effort to drop on the one being chased. The two planes collided. This wasn't intended, but Irvin Willat, the director, after a momentary lapse, kept on turning and this amazing accident in mid-air is shown on the screen. The fall also is caught perfectly. That no one was hurt was luck, great luck, as Houdini explained Monday evening in his speech at the Broadway.

This scene naturally lifts this feature right out of the ordinary class, and Jesse L. Lasky, the producer, sets up such an advertising roar about it that he is packing Mieser's Broadway Theatre. For the rest, Houdini slips off handcuffs, crawls out of chains and dives in a straight jacket over the side of a building. This last is great stuff, but the star's muscle contracting stunts are not effective in pictures for the reason no one is certain he is doing what he seems to do.

Editorially, Arthur B. Reeve and John W. Gray, who built the story, made an inexcusable mistake. Reeve knows better than to throw the cinematography to the villain and that is exactly what he does.

The story is that of a young reporter who has a miserly uncle with an attractive ward. For the sake of his newspaper he agrees to take the blame of his uncle's disappearance. But uncle does not disappear. He is murdered by his nephew's pals. They try to fasten the blame on the reporter. He escapes and eventual vindication accounts for the rest of the action.

The photography was excellent. Houdini made a presentable juvenile, strange as that may seem, and Ann Forrest as the heroine was charming.

Leed.

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The first of the new series of pictures by this master director is a story based on what Gilbert K. Chesterton calls "probably the best detective tale of our times," Gaston Leroux's

"THE MYSTERY OF THE YELLOW ROOM"

A crime committed in a room with no conceivable exit for escape. But the offender, a shadow, passes from the room like a shadow. And in his explanation of the apparently impossible, EMILE CHAUTARD has presented a story that rivals Edgar Allan Poe's remarkable problem in the murder of the Rue de La Morgue.

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MOVING PICTURES

THE RIVOLI.

The Rivoli show is excellent this week. There is Dorothy Gish in "Nobody Home," a Paramount feature that is one long giggle for the girls and several laughs for the men, a Mrs. Drew comedy and a generally good selection all around. The feature is dealt with more at length elsewhere in these columns. Even the music had a pleasant moment left in it. The first selection, the overture, was Albert Koller-Bela's "Hungarian Comedy Overture" and the house orchestra played it with spirit. Emanuel List did the Gypsy Love Songs from "The Fortune Teller" effectively and there was a pleasant innovation in the form of a dancing pantomime illustrating Johann Strauss's "Blue Danube Waltz."

Leak.

NOBODY HOME.

Francis Wadsworth.....Dorothy Gish
Malcolm Dale.....Ralph Graves
Crandall Park.....Raymond Cannon
Mollie Bourke.....Vera McInish
Rockaway Smith.....George Fawcett
Billy Smith.....Emil Chichester
Maurice Bennett.....Rudolph Valentino
Rosedale Miller.....Norman McNeil
Eddie the Pup.....Forster Strong
The Strong Minded Aunt.....Kate V. Tonney
Florence Wellington.....Vivian Montrose

This is one small peach of a comedy. New idea. New treatment. Credible and original direction. All these things are in it and combine to make an hour at the Rivoli very pleasant, indeed. The photography is up to the Paramount standard, the acting adequate. Lois Zolner wrote the amusing conception, and Elmer Clifton directed.

Briefly, Dorothy Gish is seen as a superstitious girl. She goes in for all that sort of thing and the result is a series of complications that keep everybody but the people on the screen thoroughly happy. She reads in the cards that her friends should elope, and she gets them going. She reads that a blonde young man is coming into her life and the minute he comes she sets her cap for him. But that is not all. Not by a long shot.

Anxious to kiss her, he has to wait till the stars are favorable. She makes him do that, though he's against waiting, against the stars, against superstition. In the end they quarrel and he is caught in a jam with another girl. Just to show him Dorothy agrees to marry a fortune hunter, but just as she is about to do it a black cat crosses her path. She calls the wedding off.

Then, after an amusing burglar hunt, she and her best beau are reunited, but their wedding is postponed by rain though we are allowed to guess that someday it won't rain.

Leak.

GOD'S GOOD MAN.

London, Aug. 6.

The Stoll Film Co. held a trade showing this afternoon at the Pavilion of a Maurice Elvey production of "God's Good Man," founded on the novel by Marie Corelli. It is a simple love tale—that of a rich girl ruined in London but who was born and inherits a vast estate in the country, where resides a simple parson. Satisfied with life in London, she goes to her rural estate, with the obvious result. This, in fact, is so obvious that the veriest tyro would guess it. But why a beautiful, wealthy girl, mentally and physically endowed, should become smitten with a middle-aged, simple parson is rather difficult to imagine. He is so "simple" in fact that when asked at a house party if he approved of ladies smoking he deliberately replies he didn't think LADIES smoked, thereby deliberately insulting all the female guests. The picture is very much redeemed by the introduction of a magnificent "meet" or hunting scene, beautifully visualized. It is supposed to be taken in the gray of an autumn morning, and the slight vagueness, bordering on a silhouette, is most effective.

The ultimate conclusion is delayed by the heroine being ridden down during the "meet" by the villain and she is so badly injured that it is feared she will be a cripple for life. Months afterward her male guests are awaiting the decision of the surgeon and are still in the same hunting attire—a faux pas that couldn't possibly occur in a high-class American film production these days.

Beetle Gill is the parson and Peggy Carlisle, a very pretty young lady, is the heroine, and they play their respective roles neatly. The picture does not stick up to the American standard of Grade A features.

Jofo.

WOUNDED HEARTS.

London, Aug. 27.

The kindest thing that can be said of the new Caesar Film presented yesterday by the London Independent Film Trading Co. is that it is a monument to morbid melancholy. The audience crept out into the sunshine after the show with very much the same expressions on their faces as they might have borne after an hour's chortle-sight-seeing at a crowded river-side mortuary.

Francesca Bettini is there as graceful and as beautiful as ever, but the keynote of her present performance was struck very early in the feature when as a love-child, an hour or so old, she lay howling in the nurse's arms while her defaultering male parent ran from the police. He succeeded in escaping and kept out of their grasp for 20 years during which time other subsidiary characters howled, and August grew up to join in the weeping chorus when the plot required her. Hardly any character had a smile until the

last few hundred feet of the film when a general giving in marriage, preparatory to more tears, brightened things up a bit momentarily.

A Caesar film with Francesca Bettini, who invariably plays "all for love" faithless wives or sweethearts, generally gives an opportunity for grief of one sort or another, and she never looks so well as when her lips

quiver and a tear steals slowly down her cheek—but in "Wounded Hearts" they overdo it and she has an absolute bath of tears.

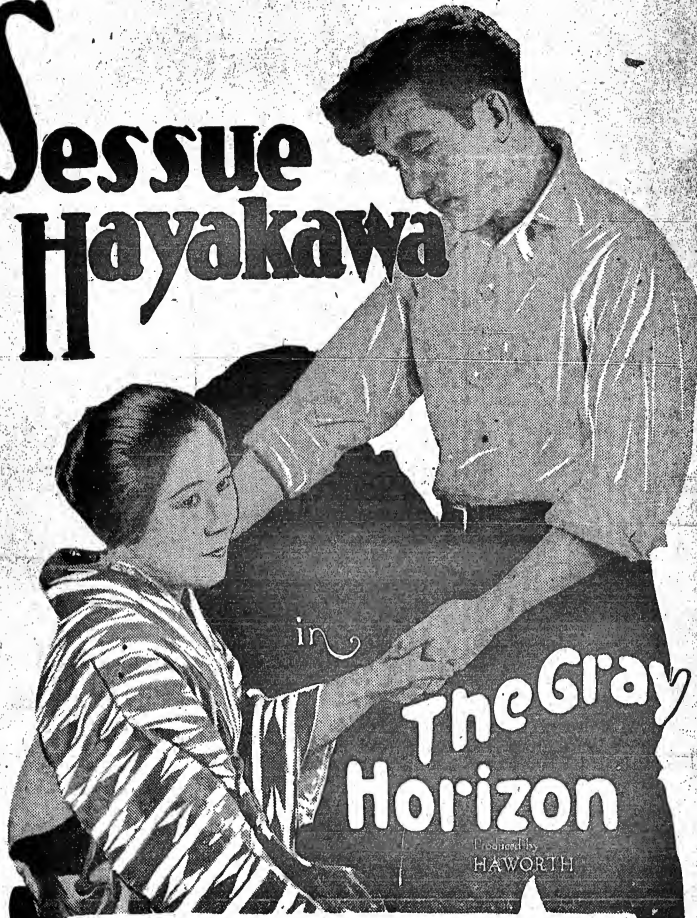
The scenery and staging are gorgeous, too gorgeous in places as, for instance, when a sub-title informs us that we're looking at the "bumble home of a poor music teacher," and the scene in which the poor music teacher was found looked more like the boudoir of a

fashionable light of love. Especially impressive was the living in state and all the exteriors were a marvel of good photography. With the exception of the "tear" the acting was of a very ordinary type, and the incidental music added to the general lachrymose effect. "Wounded Hearts" will make a top-hole film with which to wash a staying audience out.

I. F. G.

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Essue Hayakawa



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MOVING PICTURES

STRAND.

The show Manager Jack Eaton offers at the Strand this week is only of average quality. The feature, for one thing, is below normal, but there was a little more variation in interest than in the past. It begins with Gloria Hope on the screen, singing at a piano, playing and presumably singing. The feature is shown following two songs by Eldora Stanford, soprano soloist. Over the stage at which Miss Stanford is sitting, singing, the screen is lowered and the feature begins with Miss Stanford still singing behind the scenes. Thus the illusion is somewhat strengthened, but after all a picture is a picture, not an illustrated song-fest, so all these attempts to improve on the natural are rather beside the point.

The topical review could have been better shown. Apparently the Kivell and Rialto management stole a march on Eaton and not the news picture of the Prince of Wales for their theatres, leaving the Strand in the lurch. At any rate without his Royal Highness something seems lacking. There are, however, some good close-ups of General Pershing. Meanwhile, things are going on in the world. The actors' strike, for instance.

The comedy, Universal's "A Lion in the House," was fair, vulgar at times, it gathers interest when the lion appears. The feature is more extensively reviewed elsewhere. The music was better than it has been since Mr. Eaton replaced Mr. Flunkett. **Lead.**

BURGLAR BY PROXY.

Jack Robin.....Jack Pickford
Dorothy Mason.....Gloria Hope
Spider.....Jack Dillon
Harlan Graves.....Robert Walker

We can all make a noise when we want to, but somehow, when it comes to the First National feature, "Burglar by Proxy," in which Jack Pickford is starring at the Strand this week, the loud shout sticks in our throat. It is either just there or doesn't want to come out. Probably the explanation is that so much machine-made stuff is being put over on the public these days, so much stuff obviously made to sell, that patience has become a virtue. Soon the independents are going to get wise to themselves. Some duffers follow with a shoe string and a nerve in going out on his own and produce something he believes in and is really enthusiastic about, and—then we shall see.

Meanwhile, Jack Pickford is at the Strand. There's nothing offensive about this young fellow. Just as certainly there's nothing wonderful about him. No one would guess his relationship to his illustrious sister. He goes through a few antics and there you are. They build up a picture around him. The result is harmless, but it isn't edifying, and it is only mildly amusing.

In "Burglar by Proxy" he hears a girl singing, stops his machine car, discovers a tire is down, puts the automatic pump on it, and then, so enraptured is he by the singing, he forgets the automatic. The tire blows up as tires will when the pressure is too great, and Jack pretends he's been hurt in order to be rescued by the girl and her father. At her home he lingers three days. Departing, he leaves behind him the villain who convinces the family that it is Jack who has stolen the plane that will revolutionize the automobile business. Of course, it was the villain who really did it.

As the story goes on, the Spider, a professional crook, is tired of doing the dangerous work for his two pals, and cuts out on them. They nab Jack and make him rob the house. The house is his girl's and he goes into her bedroom first thing. However, she forgives him.

This is stock stuff. It is poorly devised, but ably directed. It has no body, but takes up an hour's time. **Lead.**

RIALTO.

With Dr. Hugo Rosenfeld himself conducting, the Rialto orchestra started the show Sunday by playing the "Briellan Vespers" of Verdi, a piece of music that has never been popular and wasn't any more so that day than in the past. This orchestra is good enough to play Beethoven's Ninth as it is this good, why spend its energies so religiously on the popsiest of ballads?

The feature was Tom Moore in "Hearts-ease," dealt with more fully elsewhere in this issue. Better than the feature even was the choice of pictures for the Rialto magazine. There were some good shots of the Prince of Wales, who is a very personable young man.

"Her First Kiss" a Fox-Bushline comedy, was a peach. Who the director is is kept dark. The singing was excellent. George James Harold sang "Mother, My Dear" quietly and to good effect, and the program ended with the triumphant March from "Samson." **Lead.**

HEARTSEASE.

Eric Temple.....Tom Moore
Margaret Neville.....Helen Chadwick
Captain O'Hara.....Larry Steers
Lett Neville.....L. J. Woods
Sir Geoffrey Pomfort.....Sydney Alanworth
Major Twombly.....Robert Walker
Peter Fadbury.....Wm. Burrows
Lady Neville.....Rosemary Tully
Alice Temple.....Mary Warren

They have been piping all hands into the Rialto this week to see Tom Moore at his most Irish in a screen version of "Hearts-ease," a play by the late Charles Klein. Ed-
ward A. Bligham made the scenario and did

capably a task that required technical skill, but little imaginative power. Moore can thank Harry Beaumont, a director, who has some idea of pleasant minor touches, the sort of thing that, in the writing world, distinguishes the work of Gouverneur Morris. The photography was adequate, and it ought to be. This stuff turned out week after week by well paid men at a high price, should have mechanical details near perfect to make up for the lack of inspiration that is coming so entirely to mark for destruction the present trend of the picture business. This feature comes from the Goldwyn shop.

Thanks to a kiss on the screen, it gets away to a good start. Eric Temple and his sister are visiting the O'Hara's in Ireland. Sister Alice is in love with young O'Hara.

He sneaks out after her, hides around a corner and when a very pretty girl appears, he seizes and kisses her. She happens not to be Alice, but the Honorable Margaret Neville, a part impersonated by Helen Chadwick. "My mistake entirely," says O'Hara, "and a very pleasant one."

But Alice doesn't quite see it that way. O'Hara explains his error, and the Honorable Margaret proceeds to fall in love with Eric Temple, who is a genius and a musician. She turns down for him Sir Geoffrey Pomfort, who is only an amateur when it comes to putting together a musical score. He dislikes Temple and makes trouble.

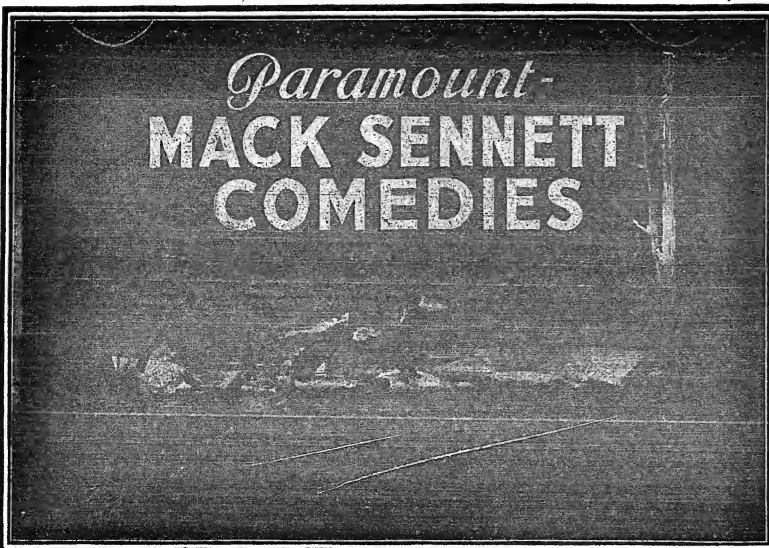
There are the usual complications, the usual straightening outs. All stock stuff, but not badly done. **Lead.**

D. W. Griffith, due to arrive in New York next week, has postponed his Eastern trip until October.

The S. A. Lynch Enterprises in the south is reported about to build a picture house at Asheville, N. C.

Haline Hammerstein's next release will be "The Country Cousin." Alan Crossland is directing the production with Walter McGrail as leading man.

Jay Emanuel, ex-world Philadelphia branch manager for the World Film Corp., is now with the Reelart in a similar capacity in the same city.



Combining Business With Pleasure

Booking the Paramount-Mack Sennett Comedies under the new Selective Booking Plan is to combine business with pleasure. You see them first at your exchange, and if you laugh hard enough you're safe in booking them.

Mack Sennett has many imitators, and they can imitate everything except—Mack Sennett Comedies.

These comedies are going to be funnier and better this season. The first of them is entitled

"UNCLE TOM WITHOUT THE CABIN"

Featuring BEN TURPIN, CHARLES LYNN and MARIE PROVOST

Compared with other comedies, it is as laughing gas to ammonia. You can see this at your exchange now. Go over and laugh at it—then laugh at the imitators.



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ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CHARLES H. MILLER President Emeritus
NEW YORK





Samuel Goldwyn Presents

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The WORLD and ITS WOMAN

With Lou Tellegen

By Thompson Buchanan

Directed by Frank Lloyd

IT is the greatest feature of Farrar's career, the best picture in Goldwyn's history, the outstanding drama of the screen year.

It is far beyond the advertising writer's power to represent the magnitude of the picture. The title barely suggests the bigness of the production.

GOLDWYN PICTURES

SAMUEL GOLDWYN President

8619

The British & Colonial Co. are doing everything possible to achieve success in their new Balkan production, "Nobody's Child," and Edward Godall declares that the enormous sets he is using will equal anything done in America. His big cast of "stars" includes

News is just to hand that the whole of the Selig plant and studio in America has been bought by G. Wainwright of Cinematograph Productions, Ltd. He intends to produce on a large scale in the States with British artists and British stories.

The part of the villain in "Nobody's Child" is played by Ernest Marini, who is dancing

A lustrous screen which is said to give life-like perspective to every scene projected on it and, among other things to remove the distortions noticeable to those who do not sit immediately in front of the screen, is shortly to be brought out by the Producing Co. of America.

Normandy Theatre, Brooklyn. \$125.

Hazard of the Die Players Co., Manhattan, \$10,000: J. S. Furatman, B. M. Steineck, N. Levy, 25 W. 125th street

Picture Plays and Players, New Players and Plays, to produce and exhibit pictures of all kinds, \$100,000; direction same as above.

10

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MOVING PICTURES

COAST PICTURE NEWS

By R. D. SCHLAGER.

Los Angeles, Aug. 22.
Mel W. Brown is directing Al St. John.
Jack Dillon again is directing Jack Pickford.

Al Santell is back with the U to produce comedies.

Hosea Fatara has arrived from New York to play Clara Kimball Young's leader.

Goldwyn has given Bert Crossland a contract to saddle exclusively for his stars.

Charlie Ray got himself a new home at Beverly Hills—and nine servants. Fact!

Ed Flanagan and Neely Edwards have finished their seventh "Hall Room Boys" fun-tel.

Henry B. Dougherty now is drama-movie editor of The Express, a Los Angeles evening newspaper.

Charles Kenyon, author of "Kindling," has transferred his authorial activities from Fox to Goldwyn.

Blanche Sweet has started on a new Jesse D. Hampton picture under Robert T. Thorntony's direction.

James W. Horne has returned to Astra to produce "The Third Eye," with Warner Oland and Ellen Percy.

Low Cody has started work on his second starring vehicle, "Mr. Don Juan," written by Elmer Harris, Jr.

George Hackathorn is visiting at Catalina. He will play in the new Allen Holubar picture now being cast.

Kathleen O'Connor has signed with Universal to star in "The Strange Case of Cavendish," a 15-part serial.

Truman Van Dyke, the red-haired leading man, is playing with Ora Carowe under Will Dwan's direction at the U.

John Bowers will cruise to New York with party of millionaires in his yacht Unos through the Panama Canal.

Robert Borworth is being starred in "The Man Behind the Door," the Gouverneur Morris story, at The Lincoln studio.

Benjamin Hampton's entire production staff has been removed to Los Angeles, hereafter to be Hampton's exclusive dining center.

Les Royal will write continuity for Goldwyn. J. D. Hwata has assigned him to do the scenarios of Leroy Scott's and Basil King's series.

Robert McKim, Hector Sarno and Myrtle Bedans are with the Rex Beach Co. shooting "The Silver Horde" along the Columbia River in Washington.

Harry Hammond Beall, for the past 18 months publicity director at Universal, leaves Carl Laemmle next month, his contract having come to a close.

Mrs. Emma Gansler had seven-year-old Maude Gansler have arrived to join Louis J. Gansler, Low Cody's huckster, who will produce exclusively in the West.

Carl Laemmle, Abe and Julius Stern and Rosabelle and Julius Laemmle are touring California. They will be at Lake Tahoe a month before returning to New York.

Wesley Ruggles, matinee idol and film director, who returned from France an army captain, is en route to Los Angeles to woo the cinematic muse—whatever that is.

Mrs. Lillian Rambeau, mother of the famous Marjorie, and a former successful stock actress, will again essay a picture role. The Rambeau home in Glendale is to be sold.

Jack Freulich, the erstwhile Underwood & Underwood portrait artist in New York, can't take a vacation. He works 12 hours a day making Universal stars beautiful in stills, of course.

Lewis S. Stone who vowed he was through with pictures forever, when he returned to the legitimate, is reconsidering. Report has it that Stone will star in "Bolo Hampton of Placer" for Marshall Nolan.

Joseph Dubray, one time cinematographer chief for Pathé, back from the war with the cross de guerre and three wounds but good eyesight, is Louis J. Gansler's head cameraman and is filming Low Cody Productions.

Differences between Pricilla Dean and the Universal have been settled and the star probably will have signed a new long-term contract by press time. Miss Dean will be starred in his productions only, according to her new agreement, it is said, with Tod Browning directing.

Dolly Dars, ingenue with Francis Ford in "Mysterious Number 13," is going Harry

Grossman in New York for breach of contract. Claims she was to have been starred in Oro Productions but Grossman left her, stranded in Los Angeles, to hunt a job for herself—which she did.

Director Hamilton Smith and Scenario writer Jack Clynar are no longer with the Louis Burean Co. producing the King Baggot-Grace Darmond serial, and Miss Dar-

mond is known to be leaving at the completion of the episode now being filmed—the fourth. The trouble occurred over Miss Darmond, according to studio report, Burton coming out with a statement that the work of the trio was "unsatisfactory."

A motion picture venture is exploiting the "Bothers and Mariows of Japan"—Bolin Kamirama and Uradai Yamashawa, recent stars at the Imperial Theatre of Tokio. The organization is offered by Lorimer Johnston, President; Crane Wilbur, Vice-president; Edward Cazen, second vice-president, and Judge Lewis R. Works, secretary and treasurer. One picture will be made in Los Angeles, a second in San Francisco and three additional produc-

tions are to be "shot" in Japan. Louis Japanese launched the company at a big banquet, speakers at which were prominent local jurists and Oriental merchants.

Elliot Dexter, immediately following his recovery from an illness, with which he has been confined to bed all summer, will make his first stellar appearance under the P. F. L. fold in a screen version of Edward Tople's play, "The Prince Chap." Mr. Dexter will probably begin active work by the end of next month.

William Russell's next Fox feature will be a dramatization of William Melwood Raine's novel, "Eastward Ho!"

Speed in Money Changing

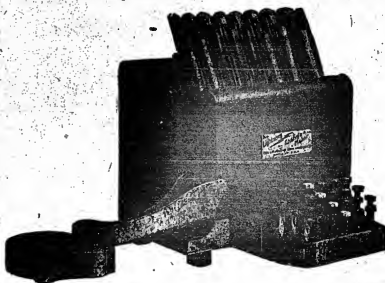


Read what the LIGHTNING CHANGER does

SIMPLY press a button and—Presto—the change comes jingling out into the metal cup, where it is easily scooped up by the patron.

Compare that with the old way—digging several coins out of a drawer—counting, handling them—pushing them across the counter to be scraped up by the purchaser with the risk of dropping them, keeping the line waiting—to say nothing of delays caused by mistakes which must happen when change is not counted mechanically.

The Lightning Changer counts and delivers change mechanically, at the touch of a button—saving brain work, mistakes from fatigue, arguments and delays.



It will make change for 1,500 patrons an hour, without error.

It takes no skill to operate; takes less experience than the old way. Takes little space—9 1/4 x 12 x 13 inches—and weighs only 20 pounds—easily carried.

The magnificent new State-Lake Theatre, Chicago, recently opened to crowded houses, has installed two Lightning Changers after careful comparison with other machines.

Write for descriptive circular C to Theatrical Division. You need a Lightning Changer right away if you want to keep in the front rank.

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34-36 Lake Street Chicago

MOVING PICTURES

CONDITIONS ON THE COAST

By MYLES MCCARTHY

(Mr. McCarthy, who is quite well and favorably known in all branches of the profession, has written the following for VARIETY. It partially answers an article in VARIETY last week, dated from Los Angeles, which broadly hinted that any show people affected by the strike in New York might find the remedy by going to the Coast, in pictures.)

An observer gazing through rose colored spectacles will vouch for any statement made regarding alluring conditions in "picture-ally" in Los Angeles. But, since the average picture actor is without the alibi and rosette help, it must be admitted that the naked eye visualizes a state of affairs deplorable in the extreme. There are, and possibly always will be, sons and daughters of fortune who enjoy a nice income from their efforts, but in pictures, on the Pacific coast, they are in the minority.

I have just arrived from Los Angeles after spending a number of years in and out of pictures. That I have been mostly in has not blurred my viewpoint: Actors and actresses who, finding conditions here unbearable and reading of better possibilities westward had best think a few times before accepting the glamour of biased statement. As a matter of actual fact there are more artists after the one position than may be counted on the fingers of both hands many times over. Good, able character men, who have won their spurs on the speaking stage, and perhaps in the pictures as well, are working (when they do work, and this is none too frequently) for anywhere from \$3.50 to \$10 a day. Some hope to accumulate enough by dint of close saving to make the trip back from whence they came. They may succeed but it is extremely doubtful as the work lacks any semblance to continuity.

A favored few, as stated above, really do work at certain periods, but their good fortune needs must blind them to the misfortunes of the great majority, a majority so much in evidence that casual tourists comment.

Of course, it must be understood that no other avenue offers itself to gather in the weekly stipend. Pictures and pictures only afford a possibility of income. Occasional travelling organizations passing through may require the services of an actor or actress but this occurs so infrequently as to be hardly worth mentioning.

Personally, I am a type in some little demand. But unless one is a desired type past performance counts for nothing. Favoritism is as great a feature in the land of outstretched palms and balmy evenings as in most communities where the supply is greater than the demand.

Stars of the first and second magnitude find engagements as they would find them any place in the land where stars are used. Los Angeles is not backward in this respect. But if the average actor or actress hopes to escape the stress of the strike here in New York and derive an income by going west, my advice, gleaned through practical experience is, stay here where you are known. You will be an unknown quantity in Los Angeles and the uphill climb will break your spirit as well as your pocket book. There are more actors out of work in the West than will ever grow rich in pictures.

The question may arise, "Well, if you are one of the lucky ones, why did you come New York?" This I will answer gladly. I came East during one of the many, many lulls between picture engagements as, fortunate as I claim to have been, I, too, have had and am having my usual lay off. I have some Texas oil lands to dispose of and I know of no better place

I will go back, of course, when I have finished my business here, go back to a wait of, possibly three or four weeks before I secure another engagement, lasting a scant three weeks. For that's what it amounts to—just three weeks—perhaps four, of work, after an equal number of weeks' idleness.

Count it up yourself. If you can win at it and are the type mostly in demand, go. Otherwise, unless you have wads of money—remain where you are in my advice.

CROSSWELL SMITH, BROKER.

Guy Crosswell Smith has opened offices in the Longacre Building as a film broker, dealing exclusively with foreign rights. Mr. Smith, formerly general manager for Mrs. Fiske, occupies in the picture world a position similar to that held by Winthrop Ames in the legitimate. In the language of Broadway, he lends "class" to the business with which he is connected. Master of eight languages, he has traveled extensively and has the confidence of foreigners as well as Americans.

Mr. Smith's interest in foreign picture trade was stimulated by his war experience. At the suggestion of former Senator Elihu Root, Mr. Smith undertook a picture propaganda in Russia. The general ignorance there made pictures, rather than the written word, the best means of communication. In traveling for the State Department, he discovered further that pictures were being shipped to foreign

buyers with their American value in mind.

The fact that a picture was a "good" picture for the American market, Mr. Smith learned, didn't make it "good" in any market, regardless. He is now trying to buy with special conditions in mind. He has found that what will do for the Argentine is not suited to Denmark.

Already he has taken on large contracts to supply foreign agents. Smith's first big buy is the entire foreign rights to the D. W. Griffith feature, "Broken Blossoms," which is a picture universally valuable in that it is "true" in any land.

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LUBLINER & TRINZ CIRCUIT

The Colonial Theatre, Akron

ASCHER CIRCUIT, CHICAGO

All the country's big first runs and circuits are piling in for "The Westerners." It is duplicating everywhere what it did for the New York Strand in the hot, first week of August—\$4,000 above the house normal for the corresponding weeks in the past three years.

Benjamin B. Hampton's
First production for
Great Authors Pictures Inc.

The WESTERNERS

The photoplay of the novel by
STEWART EDWARD WHITE
Magnificently directed by EDWARD SLOMAN

With an all-star cast:
ROY STEWART
MILDRED MANNING
WILFRED LUCAS
ROBERT MCKIM
FRANKIE LEE
MARY JANE IRVING
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12th STREET — KANSAS CITY
A Clean Sweep In Colorado
GOLDBERG'S "SUN" — OMAHA

FOREIGN GOVERNMENTS PLAN TO BREAK INTO U. S. MARKET

French Agent Has Been Over Here Investigating Conditions. Complains That Opportunity to Sell Foreign Pictures Closed by Local Conditions. Says His Government Will Aid Manufacturers. Italians May Do Likewise.

The biggest opposition the native manufacturers here will have to face may come from foreign sources if present plans mature. Millions of foreign dollars, put up by private individuals and backed by government guarantee, are going to take issue shortly with the film combinations over here.

Already scouts have been looking over the ground. Rene Sils, of the Campagne Cinematographique Albert Dulac, has been in this country since the situation for Paris bankers and has gone back to his own country to report to these capitalists and to the French Government. Before going Mr. Sils made several very definite statements regarding the intentions of his backers.

"In France," he said, "we have come to realize the immense influence of the motion picture in influencing foreign opinion. It is greatly to the advantage of France to have the friendship of the world. During the great war it won that friendship, and the world's respect. Frankly, we intend to keep both. They form the best groundwork upon which to erect the financial fabric of credit. Credit we must have. Credit we propose to get and keep through the medium of the motion picture."

"I come over here to arrange for the distribution of French motion pictures, good pictures, interesting pictures. What do I find?"

"I find that your market is tied up, that I cannot distribute my pictures. What shall I do? There is but one thing to do and that myself and my backers intend to do with the aid of the Government. Do not forget that the French Government has as great an interest in this as we have ourselves. With the aid of our Government we intend to open exchanges throughout America and distribute our pictures ourselves. This I can promise you we will do without fail if we cannot find easy distribution through mediums already established."

The French Government, and French money, are not the only government and capital interested in American distribution. The Italians are likewise interested.

While abroad recently, Richard A. Rowland, president of Metro, came in to contact with officials of the great Italian film trust and learned considerable in a way about immense reserves and combinations being formed over there.

He is convinced that the Italians, now that the war over, will make excellent pictures. They have superb light, directors as good as the Americans, and acting that is below none in excellence. In addition, talent is cheap over there.

From Paris, confirmatory of the signs of a trade war now darkening the sky, comes the story that the Italians and the French will pool their resources in an effort to breach the close wall of the American market. That the film interests in the Central Empires, or republics, will want to enter this combine is an assured fact as they have already attempted to reach an understanding with the Italian film trust through Berne bankers.

They point out that Famous Players-Lasky activities in the United States

and England tend to insure the dominance throughout the world of Anglo-Saxon propaganda in picture form. Whether these German interests belong with, or will be allowed to combine with the Latin organization is another question.

TESTING FIREMEN'S THEATRE PAY

Providence, R. I., Aug. 27. The law passed by the General Assembly at its last session providing that proprietors of theatres here must pay the firemen on duty at least \$3 a day will be tested at its constitutionality before the Supreme Court. This comes as the result of a verdict in the Sixth District Court last week when the Providence Amusement Co., owner of the Bijou, pictures, was found to be guilty of a violation of this law. Sentence was deferred pending action upon the case by the Supreme Court. Theatre managers from the start have alleged that the statute was unconstitutional and after the matter had dragged along for several months it was decided to make a test case.

SOUTHERN BOOKING COMBINE

Atlanta, Aug. 27. A booking organization for the handling of films in this section is being formed, according to report, with Charles Kessnich, Arthur Lucas, Jake and Percy Wells and William Oldknow interested.

William Murray, former manager of the Alamo, is slated to become the chief booker.

Mr. Kessnich is local manager for Metro; Mr. Lucas, manager for Gaiety; Mr. Oldknow, general manager of the Consolidated Film Co., the Universal's distributor for the south. The Wells' operate a large string of southern theatres, many playing pictures.

GRAUMAN WILL BUILD TWO

Los Angeles, Aug. 27. Sid Grauman announces that he will spend \$3,000,000 on two new picture theatres. One is to go up at Ninth and Broadway, the other at Third and Broadway.

Strand, Brooklyn, Opens on Friday.

The new Strand at Rockwell place and Fulton street, Brooklyn, built and operated by the Mitchell Mark interests, will open today (Aug. 29) with "The World and Its Women," starring Lou Tellegen and Geraldine Farrar. The house seats 3,500 and will follow a straight picture policy. The scale will be 35-50.

Hallmark Pictures Through Lynch.

S. A. Lynch Enterprises, Inc., one of the largest theatre owners and distributors of pictures in the Southern territory will handle the distribution of all Hallmark Picture Corporation's features in the South after September 1st.

Jail on Bribery Charge.

Los Angeles, Aug. 27. Federal deputies have jailed Bert McComber, whose film name is Laverne, charging him with having accepted a bribe while acting as a deputy marshal in Des Moines.

PICTURE CO. OF POSSIBILITIES.

Los Angeles, Aug. 27. Heavily backed by New York capitalists, Cathrine Curtis has entered the film producing field here. She was formerly leading woman with the company appearing in "The Shepherd of the Hills" by Harold Bell Wright, and before that played minor roles in the legit. Miss Curtis is president of the newly organized Co., George M. Taylor vice president, and Dorman T. Connet secretary and treasurer.

On the board of directors are Arthur F. Spalding, Malcolm McLellan, Robert M. Simpson, of the New York Stock Exchange, George M. Taylor, E. R. Firtle, George J. Whalen, Reese Llewellyn and William Dewey Loucks. Miss Curtis is a woman of marked ability and even the close corporation known as the picture world out here is waiting with considerable interest to see what she intends to do with the great resources at her disposal.

PROVIDENCE OPERATORS STRIKE.

Providence, R. I., Aug. 27. A strike of picture operators in this city seems most likely within the next week. The operators may decide to strike as the result of the Actors' Equity strike in New York and Chicago. The union operators here feel certain their demands for increased pay and improved working conditions by the adoption of a new agreement will not be met. In this case a strike will be called on Labor Day, according to union officials.

The new agreement which the operators seek to have adopted is considered exceptionally radical. A large advance in wages is asked, together with other changes in working conditions.

FOX'S DENVER ORGANIZATION.

Denver, Aug. 27. Four companies were incorporated this week to operate the four picture theatres taken over last week by William Fox. The officers and directors in each case are the same, and the names changed in each instance only to include the title of the particular theatre.

The William Fox Plaza Amusement Co. is incorporated for \$30,000; the William Fox Rivoli Theatre Co. and the William Fox Strand Theatre Co. for \$100,000 each, and the William Fox Isis Investment Co. for \$250,000. The directors named in each instance are: H. S. Silverstein, G. D. Blount, G. W. Jackson and E. W. Hershey.

Announcement was made during the week for Fox of the employment of Edward L. Hayman as managing director of the Rivoli and Isis theatres. H. C. McDonald will act similarly for the Strand and Plaza. Hayman comes from St. Louis and McDonald from Los Angeles.

Rene Tuhey, former manager of the Strand, will assist Mr. Hayman.

AMERICANS TO PRODUCE ABROAD.

In the near future most of the big American companies will be producing abroad, particularly in Italy and France, on a very large scale. The exodus should begin early in the fall. Already Vitagraph has let it be known that they are sending a company overseas. Fox's plans, while not yet officially announced, are fairly accurately known, and Metro is another company that will probably take advantage of the exceptional facilities afforded by the sunlight and cheap prices prevailing in lands recently ravaged by war.

That the Famous Players-Lasky people intend to produce almost as many pictures in foreign places as here has already been sufficiently noised abroad. That they are not alone in this determination has not been so generally discussed.

Vitagraph intends sending a director and either Alice Joyce or Earle Williams with camera men and a few supporting players to France and England. Laboratory facilities there are at their disposal and President Albert E. Smith feels that the time is ripe to take advantage of the fact that over a million American boys have been abroad.

Stories in which this company will appear have been carefully selected. An attempt will be made to show scenes familiar to American soldiers. Generally speaking, however, the chief idea behind most of these pilgrimages is the fact that talent in Europe is cheap, and production conditions, particularly in Italy, well nigh ideal.

PRODUCING IN CHICAGO.

Chicago, Aug. 27. An independent company is producing a five-wheel sensational feature here called "The Moron," for states rights release, based on a sensational local case of a girl being murdered by a degenerate. A two-reeler is being turned out at the Rothacker plant with bathing girls, to go on tour with a bunch of girls and play percentage in big picture houses of the middle west, a la the Sennett venture.

Film at Mason Criticized.

Los Angeles, Aug. 27. The Mason has been temporarily given over to pictures. The Richard Bennett sex disease film, which has been showing there, has been criticized severely. Hundreds of civic officials and club reformers go there tonight to sit in judgment.

Frisco Alhambra New Pictures.

The Alhambra, recently closed for alterations, reopened last week under the new name "Frolic," with a straight picture policy.

IF YOU DON'T ADVERTISE IN VARIETY—DON'T ADVERTISE

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First Two Releases:
"School House Scandal"—"Sheriff Tell's Comeback"
Starring POLLY MORAN

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VARIETY

ENGLISH FILM COMPANIES WITH CAPITAL IN MILLIONS

**One Picture Organization Reported to Have \$50,000,000.
Members of House of Lords Behind Another With
Capital of \$25,000,000. Racing Men Interested in
\$7,500,000 Film Flotation. \$850,000 Out of
\$5,000,000 Subscribed to Aug. 23 for
Stock of Famous Players
Cinema Building
Corporation.**

London, Aug. 27. Another great picture producing company is being organized here with a capitalization of \$50,000,000. The Limited Liability Company is to finance the project, but until it receives its official charter, details cannot be secured. Corri Jones, of the Regal Film Renting Co., is chairman of the new organization.

London is getting further and further into the film business. Two other important picture companies are in process of organizing. One has a capitalization of \$7,500,000 and will have for its stockholders a number of well known racing men in association with South African interests. Still another company is being promoted among members of the House of Lords. This company seeks the raising of approximately \$25,000,000 capital.

At a meeting of the Famous Players Cinema Building Corporation held Aug. 23 it was stated only \$830,000 had been subscribed thus far. This concern is capitalized at \$5,000,000. It is rumored secretly general manager Clegg will withdraw. It is also said that the company has purchased the Marble Arch Pavilion, London's finest cinema theatre.

Hiram Abrams is due here late in September to arrange for the foreign distribution of the big Four products. He will be accompanied by Ben Shulberg, whose mission will be a conference with Ben Tippet.

TRADE COMMISSION'S HEARING.

The complaint of the Federal Trade Commission against the Mothers of Liberty Pictures Co. will have its first hearing at 10:30 A. M., Sept. 2. Bracketed in the original complaint with the Mothers of Liberty Co. were the Monopole Pictures Co. and the Royal Cinema Corporation. The latter two have agreed upon a statement of facts and Gaylord R. Hawkins, trial counsel for the Commission, will not introduce evidence against them.

The Commission alleges the Mothers

of Liberty Co. has been using unfair methods of competition in interstate commerce. Specifically, the Commission states a picture called "The Ordeal," copyrighted in October, 1914, was revised and reissued by the respondent as a new picture under the new title, "Mothers of Liberty." The exploitation and selling of this picture as if it were an entirely new offering the government alleges constituted an unfair practice within the meaning of the law regulating interstate commerce.

The Commission also alleges this company spread the report that those exhibitors who refused to lease, book or show the "Mothers of Liberty" picture did so because they were pro-German and out of sympathy with the American Government.

AUTHOR MARKET NOT CORNERED.

Reports that authors were signing exclusively with the biggest of the producing companies received a quietus this week when it was learned Harold MacGrath had sold "Hearts and Masks" to the National.

Vitagraph has also succeeded in breaking in, getting stories from Rex Beach, Robert W. Chambers, Rupert Hughes, Mary Roberts Rinehart, Irvin S. Cobb, Booth Tarkington, Richard Harding Davis, O. Henry, George Ade, Gouverneur Morris and Amelie Reeves. This company will also film "Get Rich Quick Wallingford" by George Randolph Chester, Vitagraph's editor.

Klein Transferred to Cleveland.

Washington, Aug. 25. Frederick B. Klein, local manager for Marcus Loew of the Loew's Columbia Theatre, a picture house in this city, has been transferred to Loew's Stillman in Cleveland, Ohio.

Emanuel J. Stutz, who has been assistant to Mr. Beatis and Treasurer of the Palace, succeeds Mr. Klein at the Columbia.

KAY LAUREL'S OWN COMPANY.

Kay Laurel, last seen on the screen in "The Brand," is to be starred in a series of special productions by Sheer and Company, a newly organized producing concern with J. M. Sheer, for many years identified with the Solax Company, as executive head. Jack O'Brien, until recently, director general of Virginia Pearson Company, will direct Miss Laurel in all of her productions. Work was started this week at the Reliance Studios, Yonkers. Miss Laurel is the second Ziegfeld Follies girl to be starred in the silent drama. Olive Thomas was the first.

Miss Laurel will go to Fort Worth, Texas, for the exterior scenes. It is announced that Miss Laurel's first picture will be given a Broadway run sometime in October. It deals with the Texas oil fields.

"THE BANDBOX" COMPLETED.

The filming of "The Bandbox," a serial by Louis Joseph Vance, produced locally under the direction of R. William Neill, is finished and is now being cut.

No one has stirred up so much fuss by taking pictures in this vicinity as Mr. Neill has. His attempts to get night effects with powerful Klieg lamps particularly attracted attention. Many of his scenes were taken on board ship. Mr. Neill is the son of a sailor.

Doris Kenyon is the picture's star, and the production, made by Dietrich-Beck, will be released by Hodkinson.

PEARL WHITE IN POLITICS.

Pearl White has confirmed the rumor she will run for the Assembly down in Nassau County where she owns 22 acres of land.

As soon as her present serial is finished she is going to plunge into politics. At one time her father was active in Republican circles.

Rivoli and Rialto Policy.

The Goldwyn features shown at the Rivoli and Rialto, it is learned, are there by the terms of an old contract that has not yet run out. People with pictures to show have difficulty getting Dr. Hugo Riesenfeld, director of these two theatres, to reserve time to see them.

This was not his attitude before control left the hands of the Felix Kahn crowd, and the general feeling is that shortly only Paramount pictures will be shown at these houses.

Savannah's New House.

Savannah, Ga., Aug. 27. A new picture house is to be put up at Broughton and Abercorn streets by Max Wolf, Jake Wells, A. S. Guckenhimer and Arthur M. Lucas, who already own and operate the Odeon, Bijou, Arcadia and Folly theatres. The house will cost \$100,000, and will seat 1,400.

GIANTS WANT GEO. WALSH.

The New York National League Baseball Club has tried to secure George Walsh's signature to a contract.

John J. McGraw is reported as being very sweet on him after seeing him perform with a local semi-pro outfit.

Picture fans many be surprised to know that Walsh was in great demand after he left Fordham College and in 1914 was a member of the Brooklyn Nationals. His brother, R. A. Walsh, was directing for the Fox Film and induced George to try pictures.

McGraw wants George to confine his picture making to the winter months, but it would take a larger offer than any base ball club could afford to make, to top his picture returns.

HAROLD LLOYD'S ACCIDENT.

Los Angeles, Aug. 27. Harold Lloyd, the Pathe comedy star, lost a finger and thumb of his right hand as the result of the explosion of a trick bomb. He did not know it was loaded. Cameraman Lowder was taking stills. Releases will not be affected by his absence from work till Jan. 1.

KELLER FILM COST \$150,000.

There is a report, unconfirmed, that Charles M. Schwab, head of the Bethlehem Steel Corporation, put up \$150,000 for the production of the film, "Deliverance," now showing at the Lyric, with Helen Keller as the star. The Shuberts are said to have paid \$155,000 for the picture.

SELECT'S ENGLISH EXCHANGE.

Select will open next month in London a branch exchange to be known as Select Pictures, Ltd. Of this office Maxwell Milder will be president and Edith Klotch (formerly secretary and foreign manager for Lewis J. Selznick) treasurer. Temporary headquarters will be in the Savoy Hotel. Later branch offices will be opened in Edinburgh and several of the big English cities.

Prints of the Olive Thomas features will be taken over by Mr. Milder and Miss Klotch when they sail on the Celtic, Sept. 6.

Kinema, Doesn't Change Hands.

Los Angeles, Aug. 27. Both deals for the Kinema have fallen through. The Shuberts were after it for the legit, and the Famous Players were for pictures. Emil Kehrlein has decided to keep it. He has bought 12 Stage Women's War Relief films for a big exploitation program.

Alice Joyce Back Home.

Alice Joyce, who has been in Hot Springs, Va., resting, has returned to New York and will go to work again next week.

DAVE HARRIS

IS DOING A SINGLE
AND DOING IT NICELY

A nice young couple got married one day.
When they got to the room they started
speaking right away.
A knock came on the door; he never even
turned—
He jumped right out of the window, he
forgot that he was married.
IN ROOM 302

Direction:
Irving COOPER Joe

FRED DUPREZ



Starring in "Mr.
Manhattan" in
England.

New York Rep.:
SAM. BAERWITZ
1493 Broadway
London Rep.:
MURRAY & DAW
8, Little St., W.C. 2

MARIE

CLARKE

and EARL

LA VERE'S

FRIEND MAGGIE SEZ:

Sunshine may come and
sunshine may go, but Moon-
shine goes on forever. "Keep
that still."

"You know how it is with
me, Timmie."

This week (Aug. 25-27),
Towers, Camden, N. J.;
Aug. 28-30, Able Opera
House, Easton, Pa.

Direction:

FRANK EVANS

Regards to Mary Maxwell.



HARRY W. JOE
CONN and WHITING

VARIOUS FEATS
WITH THE FEET
SPECIAL SCENERY

A Dancing Act That's Different
Direction, SAM BAERWITZ

JOHNNY
FRANCIS

and

HERNIE
WILSON

JUST FINISHED
PANTAGES CIRCUIT
NOW REPEATING TOUR ON
LOEW CIRCUIT

MANAGEMENT:
SAMUEL BAERWITZ

Saw Eight Acts of Vaudeville
Today for 11c.

Think of it! Vaudeville 11c.

Ice Cream Soda 17c.

(Free Material No. 1.)

DAVE MANLEY

"LEAVE THE HALL"
AMERICAN, CHICAGO, NOW
LET'S HELP THE IRISH NOW

BRADLEE
MARTIN

AND

JESSIE

COURTNEY

PLAYING LOEW TIME

European engagements to follow.

MANAGEMENT:

Irving COOPER Joe

I suppose the
CONVICTS

at
Sing Sing will be
Striking next,
but their chances of
"Walking Out"
are Slim.

NELSON and CRONIN

Mass Time Direction, MARK LEVY

HOME

for a real vacation
with our two kiddies

JIM and MARIAN

HARKINS

Dir., NORMAN JEFFERIES

WANTED—A TAILOR
at once to work at a

"Beach Resort"

Probably
to make
Costs of Tan

LANGTON and SMITH

Loew Circuit Direction, MARK LEVY

Am Sick of
VACATION

Gosh, I've laid off
so long
I've forgotten everything
But my Salary.

COOK and OATMAN

Loew Circuit Direction, MARK LEVY

MERCEDES

727 IRVING PARK BLVD.
Telephone: Wellington 10283
CHICAGO, ILL.

Blanche Latell

NOW WITH
"OVERSEAS REVUE"
ORPHEUM TIME

MANAGERS AND AGENTS—NOTICE:

JENNIE McLAUGHLIN

"GIRL IN THE MOON"

for the past eight years, is no longer with
the act. Watch for Jennie in a new act!
Address 1117 Rising Sun Ave., Philadel-
phia, Pa.

(INEZ)

(GEORGIA)

(ALICE)

PATTON, YANTIS and ROONEY

"THREE GIRLS FROM HARMONYLAND"

SUCCESSFULLY TOURING PANTAGES CIRCUIT

MABEL WHITMAN and DIXIE BOYS

BOOKED 25 WEEKS

WESTERN VAUDEVILLE

Direction, HARRY SPINGOLD

"HATTIE" — 15 hats are made for me for each
and every performance, and I have
never yet worn one a second time.
The gorgeous willow plumes could not be duplicated for \$200, yet
once is all I wear them.

The furs I wear are priceless. I have yet to year one a second
time. Showing these swell toggs at Fox Theatres.

The idea is protected by
My Daddy

EDW. HILL

(Where do
I live?)

Perhaps
BRUCE DUFFUS

knows. Ask him.

ED ALLEN and TAXIE

A LITTLE TOUCH OF HIGH LIFE—INTRODUCING

THE WORLD'S BEST
EDUCATED DOG

TAXIE

DIRECTION:
PETE MACK

Wring out the old and wring in the new "ON THE OLD CLOTHES LINE"
By PAUL KENO

STOP—LOOK—LISTEN AND WATCH FOR MY NEW ACT

BEN HASSAN

Western Representative, HELEN MURPHY AGENCY

OSWALD



Care of

Rawson
and Clare
Auburndale,
L. I.

LITTLE JERRY am I; you all know
me!
I am vaudeville's "Mite of Mirth."
Three feet tall, I am classy and neat;
Though the size of a kid, have a voice
you can't beat.
Lots of ways there are to reach fame—
Entertaining is my middle name.
Justly featured wherever I play,
Everywhere from the Coast to Broad-
way.
Recognized artist, no stranger to fame.
Really, why ask? you all know my
name!
Years truly, a "Mite of Mirth," LITTLE
JERRY.

STEVE JUHASZ
PRESENTS

Boila and Co.

IN A
DAINTY SONG AND
DANCE DIVERTISEMENT
Featuring TOWNETTE the
American Dancing Girl

DIRECTION:
BEEHLER & JACOBS



Pauline Saxon
SI
PERKINS'
KID

"CHUD" "ROLLIE"
Blough and Lockard

(IN BLACKFACE)
FEATURED COMEDIANS
WITH KELLY FIELD PLAYERS
Headlining Pantages Circuit

Mlle. Lingarde

EUROPEAN POSEUSE
PLASTIQUE NOVELTY

Direction PETE MACK

VARIETY

JUST RETURNED FROM LONDON

JOSEPH E.
HOWARD

AND

ETHEL
CLARK

Now In Preparation Their New Revue

Entitled

“CHOW CHOW”

WANTED—20 Chorus Girls—Salary No Object

Call or Write at B. F. Keith's Royal (Bronx),

This Week (Aug. 25) Riverside, Next Week (Sept. 1)

Carlins	Boston, Aug. 6.	Hubert Druse
Captain Starboard		George Edwards
Helen		Elizabeth Hines
Billy Meyrick	Gay R. Robertson	
Lord Harrowby	Charles Browne	
Kinkaid	John H. McKenna	
Glee Ray	Mabel Bunney	
Edmund	Edmund	
Aunt Mary	Lottie Alter	
Cynthia Meyrick	Dorothea Miskaway	
Richard Minot	Frank Carter	
Jessie (of Lloyd's)	Charles Eddies	
Jeffrey Trimmer	Charles McKinn	
Belboy	James Pease	
	Ellie Danaher	
Dancers	Lindley Lenton	

Julian Alfred staged the musical numbers

Barry Baxter was the most lively of this desolate group of inanimate creatures. He radiates smiles, love and happiness. Ernest Lawford was the pokish Major of husband No. — Kenneth Douglas, returning after a fveer absence in the British Army was husband No. 1. Mr. Douglas was enjoyed for is complacent, repressive moods, but he lacked opportunity. H. Cooper Cliffe, as stiff as ever, was the attorney.

Harry Winthrop	Mr. Bitts
Mary Winthrop	Jessie Giendearing
A Nurse	Ruth Benson
.....	Allan Disbark
.....	John D. Jones
Mr. Bemis (a Maid)
Mr. Mathers	Louise Macintosh
William Mather	William Reynolds
.....
A Police Reporter	Charles A. Sellen
A Copy Reader	Prod Karer
.....
Rayor Warren (City Editor)	Hallett Thompson
Reddy Smith	Frank Torrey
.....
First Accountant	Francis S. Merin
Second Accountant	F. C. Bronson
.....	A. D. Glasgow
.....
Stenographer
Andrew Bemis	Wm. T. Morgan
John Hyves	David Landau
.....
Mat Smith	Herbert Bestwick

Member of the Committee.... Frank Vogel
Members of the Committee of Seventy, Etc.
A just and complete criticism of "The Challenges," the new play by Eugene Walter, presented at the Waldorf Astor, New York, has now been compressed into a twenty-minute play that has been a great play, but the dramatist who threw all the youth and sentiment in his nihilism into "Paid in Full" and packed "The Assistant" with the keen observation of his own life beyond his depths. His heroism is in his sarcasm. Sympathy for his characters is apparently there, but throughout the carefully devised effects of this political melodrama it arises like oxygen artificially administered. In the play we never see the man who breathes life into his never there. If it runs a month he will

The acting was fair. Mr. Blinn gave a steady performance, Miss Glendinning a clever, but artificial one, and Louise Macintosh, George Lawrence and Leonard Doyle did small parts excellently. As Shanley, Ben Johnson spoke his lines execrably. He has come back from England with a method of mouthing his words that drowns half their meaning. It is a wonder that his audience should be so stupid as to be deceived by the fact that Miss Glendinning stepped into a difficult and rather thankless role on very short notice.

The company is excellent. Ernest Glendinning is the lead as Dan Brackett, the "regular fellow" and was, as always, most convincing. James Bradbury as Cyrus Pond was a delight. He was given a little to burlesque but of a kind that couldn't be denied and won laugh after laugh. Everett Butterfield, well known in Washington, was equally effective and the performance was most enjoyable.

Miss Chandler is now press agent for the Selwyns, a post formerly held by Mr. W. Stanton, who has been given charge of the Selwyns advertising. As yet no successor to Mr. Dodge has been announced at the Belasco office.

The Globe Monday threatened to throw their side of the case into the courts, but were prevailed upon to continue shipping tickets at the agreed price until something like an arbitration committee can get together with the executives of the ticket printers and possibly find another way out.

It would not be surprising if some effort to operate the system with whatever help can be obtained was made before the end of the present week. This, in the opinion of many, would bring trouble. So far there have been no disorders of any kind since the strike started.

Boston is already screwed up so tight that the most enterprising show fiction pill cooker can't break into readers anywhere except through the counting-room. Chicago is tighter in this respect than it ever was, and even the second rate centers like St. Louis, San Francisco and New Orleans are making life a prolonged ennui for the fast-brain guy with a well-oiled typewriter and willingness to jump off a bridge if only it will get the name of this show in print.

Cohan & Harris are trying to dovetail their New York stages to bring on "The Acquittal," a new one tried out with reported big success at Long Branch last week.

SHOWS IN NEW YORK AND COMMENT

"A Lonely Romeo," Casino (15th week). The switch from the Shubert proved advantageous with the takings last week around \$1,000.

"A Voice in the Dark," Republic (2d week). The first week's business lined up the Woods' place as the strongest of the three mystery plays lately arrived. Nearly capacity last week, with the gross \$3,500.

"At 9.45," Playhouse (4th week). Has developed a good play and indications are that it will make a run. About \$5,000 last week.

"Century Midnight Waltz," (29th week). Has been dropping off, getting fewer repeatists because of no hitlers sold. Opening of the Century with "Chu Chin Chow" should help the roof.

"Crimson Atlas," Broadway (4th wk.). Looks like a Broadway winner. Running behind "A Voice in the Dark," but demand is strong. Got \$4,500 last week.

"Follies," Amsterdam (8th week). No slackening in the business, which continues to top Broadway. The seats rearranged with entire lower floor priced at \$1.50.

"Five Million," Lyric (5th week). This show should make good the prediction of developing into a run hit. Got \$7,500 last week and should attain a \$10,000 pace in the fall.

"Gaieties of 1918," 4th Street (5th wk.). Save for Monday nights business continues great. It is the best of the week and will probably stay well to the fall instead of moving out against the "Follies" next week.

"East Is West," Astor (4th week). Still the week-end money maker. A musical show. Road show snapped off for the fall will probably be set back.

"Greenwich Village Follies," Greenwich Village Theatre (4th week). Moves to the Bayreuth Theatre next week. It has been doing better than \$7,000 with nightly standing room. Should jump up on Broadway arrival.

"Jaka Ferguson," Fulton (13th week). Has several weeks more to go. A new play being readied to succeed it.

"Loretta Lester," Chickadee (15th week). Now about breaking even or doing a little better. Due to leave for Chicago at the end of the month.

"Lighthouse," Globe (1st week). Completes a year's run next week. Its continued heavy pace makes sure its continuance far into the fall.

"La La Lucille," Miller (11th week). Just breaking even. Has established a summer run and should fare well on tour which is due to start next month.

"Monte Cristo," J. Winter Garden (26th week). Continued big takings surprising. Claimed one of strongest Garden shows for some time.

"Nickette Night," Princess (1st week). First offering of Hubert Klauber; opened Thursday night.

"Oh What a Girl," Shubert (3d week). Business for the week went around \$12,000, but show is not regarded as exceptional. Only a moderate stay expected.

"Peek-a-Boo," Columbia (12th week). Final week. Does out at the strongest and most successful summer burlesque at the Columbia.

"Revels Vagabonds," Cohan & Harris (26th week). One of the most successful musical plays of last season's product and still going strong. Due out next month, but may stay longer.

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"Sally's Good Fellow," Globe (14th wk.). The first summer show to arrive and one of the best. Will complete its run in about a month. The Fritz Kreisler opera will succeed it in September.

"Sensational 1918," Liberty (10th week). Has been holding to nice profit with the draw last week nearly \$14,000. Due for the week-end to \$15,000.

"East," Maxine Elliott (13th week). Cast changes have aroused new interest. "First Is Last" to succeed it in three weeks.

"The Better One," Booth (4th week). Down around \$6,000. Will withdraw in September.

"The Challenge," Selwyn (1st week). Opened Tuesday night. Fairly well noticed by reviews.

"The Red Barn," 39th Street (1st wk.). Opened Wednesday night. Challenge. It deals with socialistic problems.

"Chu Chin Chow," Century (1st week; revival). New costume edition starts Friday (tonight). Announced for three weeks only.

SHOWS IN CHICAGO.

AUDITORIUM.—Dark. Will open next week with annual benefit of Policemen's Benevolent Association. "Oh, Look!" with the Dolly Sisters.

BLACKSTONE.—Dark. Will reopen Aug. 25 with Harriet Brown and Harry J. O'Brien. "On the String Line." The cast will include Laura Hope Crews, George Howell, Sidney Toler, George Fox, Rosemary, Evelyn and Paul Kelley. The house will look "trier" attraction and the season will be succeeded by Walter McDougal as Guy Rader.

manager of the theatre. Art Eshberg remains as treasurer.

ILLINOIS.—Dark. Will reopen Aug. 31 with "Listen Lester," Gertrude Vanderbilt and Ada Lewis in the cast.

PRINCETON.—Dark. Will reopen Aug. 31 with Mary Swann's adaptation of the French farce "Keep It to Yourself," with Ethel Starnard and Edwin Nicander.

POWERS.—Dark. Will reopen Aug. 24 with Austin Strong's comedy "Three Wise Fools."

OLYMPIA.—Dark. Will reopen Aug. 10 with Ficks O'Hara in a new Irish comedy with interpolated songs, entitled "Down Limerick Way."

GRAND.—A Prince "There Was" with Grant Mitchell, and sticking around and enjoying prosperity (18th week).

Plans are in prospect to take this successful place to New York (30th week).

PALACE.—"Fading Show" getting a good play, will stay through August, then the house resumes its vaude policy (18th week).

CURT.—The first new show of the season had good opening here Sunday night. It was "Crazy Rich" with Wm. and Constance. The piece shows unmistakable signs of being a success and will undoubtedly have a good run. "I Love You" moved out for the Morocco show.

WOODS.—Dark. Will reopen Aug. 10 with "Up in Mabel's Room," with Hazel Dawn, Walter Jones and J. Arthur in the cast.

GARRICK.—"Scandal," the long-lived producer of the season, runs on, with Charles Cherry and Francis Larrabee in the featured roles (23d week). "Sometime" with Frank Thorne comes in Aug. 21.

STUDEBAKER.—"Sunshine," with numerous changes in the cast, fingers (11th week). "Take It from Me" is due Aug. 17. In the cast will be Zoe Barnett, Fred Hildebrand, Alice Hill, Douglas Leavitt and Helen Rattery.

LA SALLE.—"Honeycomb Town" is here, but will close next week. It has had a satisfactory run of nine weeks and is considered a high credit to its producer, Boyce Woolfolk. "Fay for Thru" will come in.

DEATHS.

Harry A. Lee.
Harry A. Lee, a former theatrical manager and at the present time local manager for Waterman's, died at his home in the Santa Rita apartments, Atlantic City, 2. Interment was made in Woodlawn Cemetery, New York. The deceased was born May 7, 1851, in San Francisco and up to 1875 was an actor and managed traveling shows in the south and west. In 1876 he was a member of the stock company of the Griswold Opera Company of Troy, N. Y. In 1877 he left the stage and entered the business department of the theatrical profession. He was the first man to make a success of No. 2 companies on the road. For a time he was manager for the Cody and Salisbury Wild West shows and took the show to Europe in 1889 where it was exhibited before Queen Victoria.

In 1890 he managed Jos Jefferson and the William J. Florence Company until the death of Florence in 1891. He was with Jefferson until he became connected with Klaw & Erlanger and had charge of their bookings until 1910 when he became ill and did no work for a long time. Then he came here in 1913 to take charge of the Waterman stock and taking a liking to the city remained here.

GAITES MANAGING MISS GORDON.
Kitty Gordon has decided to return to the legitimate stage next season under the management of Joseph M. Gaite. No plans have yet been formulated as to the exact play she will appear in and the date of its presentation.

JUDGMENTS.

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

Gray Seal Productions; M. Steadman; \$1,007.20.
William A. Pace; 40th Street Garage, Inc.; \$48.88.
Parafra Pines, Inc.; Royal Typewriter Co.; \$307.20.
Bern All Haggis; Hewitt & Rensselaer, Inc.; \$1,021.50.
Unrecorded Film Labs. & Studios, Inc.; Kaiser Holding Co.; \$147.10.

ANNOYED \$20,000 WORTH.

Washington, Aug. 6.
Florence Norville, an actress, who appeared here last season, is suing the National Hotel for \$20,000. She claims that while stopping at the hotel she was aroused at 1:30 in the morning by loud talking outside her room door. Miss Norville alleges she phoned the office for some one to stop the annoyance and that a short while later a knock at the door came. In response to her inquiry as to who was there a man's voice replied he had come to help her. She opened the door and a man entered and bolted the door and she states that she experienced great difficulty in persuading the man to leave the room.

The hotel is owned by the New England Hotel Co., and the date of the alleged annoyance as given by Miss Norville was April 18, last.

MIXED MARRIAGES.

San Francisco, Aug. 6.
Norbert Maynard Cills, of the Marjorie Rambeau company, was sued for annulment of marriage last week by Mrs. Gladys Cills Walton, who says they were married in New York in 1907, when Cills had not yet been finally divorced from a former wife.

Mrs. Walton since separating from Cills has become the wife of Clarence Walton, and Cills alleges to have recently married Sunshine Plomptaux, also a member of the Rambeau company.

THREE-STAR SHOW CALLED IN.

H. H. France and Jack Welch's "The Good Bad Woman," which was successfully touring the West with a three star combination, was withdrawn two weeks ago, the show being forced to stop in Salt Lake City.

Robert Edson was called in because of being under contract to A. H. Woods, Margaret Ellington became ill, and Wilton Lackaye (whose wife is dying) returned to New York to be at her bedside.

The show will be sent out again next month with three "names" featured.

BUT ONE "JEST."

But one company, the original with the Barrymores, will play "The Jest" next season. There may be but one company of the piece for many seasons. Arthur Hopkins, its producer, at present has no plans on that point.

"The Jest" reopens at the Plymouth, New York, the end of this month, taking up the record-breaking run which Mr. Hopkins ended in the early summer to sidestep the heat.

PAYTON'S BROOKLYN STOCK.

Corse Payton will place a stock company headed by himself in the Crescent, Brooklyn, starting Labor Day with "Nothing but the Truth." Payton will remain at the Crescent until Jan. 1, playing the house on a percentage arrangement with the Shuberts.

Shortly after Jan. 1, the Shuberts may switch attractions from the Majestic to the Crescent.

MAUDE FULTON'S MUSICAL PLAY.

San Francisco, Aug. 6.
Maude Fulton and Byron Gay have collaborated on a musical comedy called "The Humming Bird."

Miss Fulton has written the libretto and lyric and Gay, the music. Miss Fulton will go East next month and according to report, the "Humming Bird" may be produced on Broadway.

ENGAGEMENTS.

Joe Brown, "Listen Lester."
M. H. Motters, "Petroleum Prince."
Virginia Roche, "Petroleum Prince."
Joe Rubin, "The Dancer."
Ellen Van Bluen, to head one of three "Maytime" shows (Shuberts).
Barrie Churchill, Richard Sterling, "Adam and Eve."

"BLUE DEVIL" HAS LORRAINE.

Joseph Weber's "The Little Blue Devil," a musical version of "The Blue Mouse" with a book by Harold Attieridge and music by Harry Carroll, will open in Detroit, Sept. 7.

In the cast are Bernard Granville, Lillian Lorraine (who will play the role originated by Mabel Harrison), Jack McGowan and Ed Martindale. There are but four principal parts. The others are bits.

Ned Wayburn is staging the play.

MOROSCO ON THE FENCE?

Bookings for Oliver Morosco attractions are so mixed that speculation has been aroused as to which side of the "fence" he is on—whether he will affiliate with K. & E. in routing his shows or remain with the Shuberts.

One of his new plays, "Civilian Clothes" will try out in K. & E. houses, opening at the Apollo, Atlantic City and following with the National, Washington, Academy of Music, Baltimore, both K. & E. houses, and then into the Morosco theatre.

"Seven Miles to Arden" will similarly play K. & E. "time," opening at the Powers, Grand Rapids, Aug. 21 and thence to the Olympic, Chicago, Aug. 24. The piece is due in the fall at the remodeled Little theatre which Mr. Morosco has under lease from Winthrop Ames.

A number of Morosco attractions however have been allotted Shubert road bookings.

SHOWS IN LOS ANGELES.

Los Angeles, Aug. 6.
The Julian Eltinge-Reyue opened at the Mason Foundation to a fair audience. Eltinge appeared here at the same theatre in the same play less than a year ago.

The stock houses are drawing big patronage. Lewis S. Stone is at the Majestic in "The Talker" and "Civilian Clothes" is in its sixth week at the Morosco.

A. E. A.'S PRESS AGENT.

The Actors' Equity Association has installed a press bureau with Gordon White in charge.

White was formerly associated with the White Rats, acting as press agent for the organization during the strike period of 1916.

CHANGES IN "SUNSHINE."

Chicago, Aug. 6.
Jane Richardson is out of the cast of "Sunshine," now at the Princess. Jean Durelle, a 19-year-old "find," has taken her place in the prima donna role.

Another youngster who has been added to the cast is Liu Lihuehka; who came on from the Metropolitan opera house, where she was a danseuse.

HAMMOND STAYS PUT.

Chicago, Aug. 6.
A report that Percy Hammond, critic of the Tribune, had been transferred to act on the new illustrated Daily News, the New York property of the Tribune, is officially denied.

Hammond will go East to do only the advance openings for the Tribune.

PLAY WITH ILLUSION.

"The Great Illusion," one of the next of A. H. Woods' stock of new plays to debut this month, is described as a dramatic novelty.

The show opens with an illusion much the same as a trick of that kind is presented on the vaudeville stage. There are but six characters in the play. Lowell Sherman has the lead.

Avery Hopwood adapted it from the French of Sascha Guitry's "The Illusionist."

William H. Gilmore is staging the play which goes into the Booth in September.

STATE-LAKE THEATRE BUILDING

Chicago
By Night

By JACK LAIT

New York, Aug. 6.

Fled hither from the Canadian Rockies, where nature is too natural. I love the open road, but, oh, you open plumbings! My yearn for Chicago has grown into an itch, in spite of the effervescent and evanescent panegyric that my left-hand collaborator, Swing, penned anew New York while my back was turned. As soon as I get back to Heaven, Ill., I'm going to assign Swing to cover small-time shows for a month. When he screams I'll just tip him that the bills are booked in New York.

Let my own chronicle of my own comings, goings, likes and prejudices seem to grow obnoxious in this column, permit VARIETY's traveling commentator to apologize. Chicago is, unfortunately, neither a creating here nor a recreating haven. My life being divided between furnishing entertainment for the public and for myself, I have to go out of town to bring about either result. Chicago is a great home and I am a great home body; like most men of temperament, I love my home, but seldom go there.

Be that as it may, I claim that travel broadens one. That is why Emma Carus had to reduce after playing an Orpheum tour, and Jimmy Hussey grew narrow doing eighty consecutive weeks in Greener New York.

Got another letter, this one is from a man who says that if it is true, as this department reports, that Randolph street is a dark-bag alley since prohibition, then prohibition has earned its costly feed already, since Randolph street at its best was only an inflated version of the courthouse square in Red Dog, Ark.

Randolph street never brashly held itself up as a Broadway or Bois Boulge. But if Red Dog has a rival to it, I wish to lay a little wager that Red Dog has one of the best courthouse squares in all Arkansas, with shiny hitching posts and a barber shop beside. Maybe that's why Walter Kelly never kicked Red Dog in the Forum.

DOC. HALL ON THE SHIMMY.

O. L. Hall, the critic on the Journal doesn't like the shimmy. "Doc," as he is affectionately called by his thousands of friends in show business, is perfectly normal otherwise—for a critic he is extraordinarily tolerant. But concerning the shimmy, he says, in his column: "The managers of the vaudeville houses, and more particularly the guiding geni of the vaudeville circuits, would do their steady patrons a great kindness by banishing all manifestations of this indecent dance and by prohibiting all mention of it in song and jest. Martin Beck, whose word is law in the major varieties, has always been a good soother of the snakes of indecency and a ready reader of the riot act." Thus we have an intelligent, tolerant, liberal critic, one who has always battled for the freedom of expression, giving the cold shoulder to the hot one. Tempus fugit. Silver threads make their appearance among the gold. Gout sets in. Rheumatism hits the writing wrist as well as the fatted calf. Oh, Doc, dear Doc, leave us have our shimmy in peace. Go after them as shakes other things, but let 'em alone as shakes only their shoulders.

Chicago

VARIETY'S CHICAGO OFFICE

MAJESTIC, CHICAGO.

Chicago, Aug. 6.

The army and navy forever. They saved a very poor bill from becoming a very bad bill. Yip Yap Yaphankers and the Ja Da Trio made the afternoon safe for democracy the former with pep and lively physical convolutions and the latter Carleton, Sobel and Rosenberg, with the delivery of that treatment of popular numbers which the navy was the first of the first line defenses to recognize and adopt.

Bob Tipp & Co. opened the show. Tipp is billed as the greatest dog alive. This does not refer to his size, but to his extravagant intellect. The pooch is indeed a canny canine with an excellent sense of balance. Like many opening acts he goes through his routine faultlessly, yet in a bored fashion.

Boyce Combs followed the dog. He bills as an English light comedian. English he unquestionably is. He weighs about 135 pounds. His planter is excellent.

Stephens and Hollister have taken their old act to the Majestic, and changed its title to "Out in California." The act carries a drop in one and a semi-practical house in two or three. The California part of the sketch seems to be dragged in by the ears. The business and talk are pleasant, although the girl deserves most of the credit as far as actual performance goes. He sings a couple of numbers in a full, sweet voice. The "Pirate" bit is very well done.

Lyndell and Mary, sandwiched in between the Yaphankers and the Great Lakers, by coincidence represent an old soldier and sailor, both excellently done, the soldier for comedy and the sailor for type, and true to type in many ways. A girl—Lila Lash—is in the act, being all up the act, which is a standard one and amusing.

Maxie, the headline act, follows. It is a big disappointment, being neither fish nor fowl, nor yet good, but rather a waste to be classified at all. It might be termed small. It starts out nowhere and ends nowhere. It is a series of comical scenes and minus continuity. The people are clever and work well in an attractive setting.

Deserve credit for making palatable a vehicle of indescribable incoherence.

Rose Franco followed the Ja Da Trio and closed with a good heel to the act. *Swing.*

McVICKER'S, CHICAGO.

Chicago, Aug. 6.

The bill stood up. It had to stand up, because the heat was intolerable and the humidity more so. It was recruited largely from the old staples of the time—acts which have been more or less squared up and found not wanting.

Witchell and Green won many a hand on clean-cut performance and attractive appearance. The boy is slim, good looking and a possessor of a good voice. His partner is a cute little girl with the heels of a frisky fly. Together they bend and fit their funny antics most creditably.

George Oliver "Reverend" had the campfire in it, and the hand-dressed villain comes in before the first number and roughhouse one of the glimpse without cause or effect, after which they all get friendly and have one hell of a time getting around, singing, tambourine and everything. Those risks are a carefree and joyous folk, and as long as they're willing to be reasonable and work for fair compensation there's no reason why the source of their bread and butter should be rudely removed.

Hip Raymond fell off four tables. The audience fell for the fall. They always do, no matter who does the falling. Hip clowns earnestly and well.

Benington and Scott, one of the recognized monodrama turns, got a hand based on performance just as much as the natural sympathy extended to a handicapped performer who displays guts enough to relieve his handicap rather than permit it to retire him.

Thorndike and Curran, working as a naval band, did nothing in a meaningless routine, got nowhere.

Four saxophone girls played three saxophones and another instrument, most melodiously and to good effect.

Kenny and Walsh (New Acts) delivered the unquestioned bit of the bill. *Swing.*

BIGGEST OF BIG TOPS.

Chicago, Aug. 6.

Ringling Brothers and Barnum & Bailey's combined show opens in Chicago for nine performances Aug. 9, in Grant Park. The show is for the benefit of the Soldiers' and Sailors' Memorial Fund.

Two New Ones for Phillips.

Chicago, Aug. 6.

Nat Phillips has two new vaudeville acts under preparation, both starting rehearsals this week. One is a comedy sketch called "The Suburbanites," and the other a pretentious satirical sketch on labor conditions.

Six people are used in the second sketch.

STAGE WOMEN'S BIG BENEFIT.

Chicago, Aug. 6.

Plans are under way for an ambitious benefit to be conducted under the auspices of the Chicago Branch of the Stage Women's War Relief. Twelve pictures are to be released in the local picture houses, all written by celebrities and acted by stars. In one of the pictures David Belasco is shown for the first time on any film.

The exhibition starts early in September.

The Chicago Branch of the Stage Women's War Relief is composed of such women as Mrs. Otis Skinner, Mrs. Samuel Insull, Mrs. Cleofonte Campanini, Mrs. E. R. Fifield, Mrs. Harry J. Powers, Blanche Ring, Amy Leslie, Mrs. Carter H. Harrison, Mrs. George Spoor, Mrs. Norval Pierce and Mrs. Mort Singer.

Work rooms were opened up in the Illinois Theatre building early in 1917 for traveling members of the chapter. Not a show came in Chicago during the war but what the women of the company sought out the workroom and spent their spare time in sewing, making bandages or knitting for the soldiers.

Chorus girls reported just as much as principals. The chapter has raised money by every manner of uncertainty, from traveling county fairs to circuses. Since the soldiers have been coming back, the local chapter has secured jobs for over 500 of the boys, and spent many thousands of dollars to purchase civilian clothes for them and help them get started in their civilian occupations.

BUILDING CONSPIRACY CHARGED.

Chicago, Aug. 6.

The big boom in theatre building here has been set back by a lookout in the local building trades council which threatens to result in criminal prosecution of contractors who are said to have effectually tied up delivery of materials to a point where building operations in the city have come to a virtual standstill.

Proposed new theatres by Balaban & Katz, Lubliner & Trinit, Archer Brothers and other theatrical firms are affected.

State's Attorney Hoyne has taken hold and will investigate the situation.

GRANT HOTEL SITE SOLD.

Chicago, Aug. 6.

John R. Thompson, local restaurant magnate, has purchased the site occupied by the Grant Hotel, one of the best known of Chicago's theatrical hotels, at the northwest corner of Dearborn and Madison streets, and will erect a new hotel at a cost of \$5,000,000, to be known as the Thompson hotel.

OLD JAY RIAL HERE.

Chicago, Aug. 6.

Jay Rial, old Barnum & Bailey press agent and young fellow about town and center of attraction in Chicago this week and stuck out his welcome hand to be properly pumped by every city editor in town. Jay came out ahead of the Ringling-Barnum & Bailey combination which plays here next week. His home is Chicago, and after looking over the entire country each year he drops back to Chi to rest up. His right hand, which he used for the mid-clasp of goodwill, and his left, packed to the thumb with passes, makes a business combination equal to the calibre of the brace of big shows he represents.

WOOLFOLK'S NAME OUT.

Chicago, Aug. 6.

Boyle Woolfolk's name has been taken out of the advertising of "Honey-moon Town," at the La Salle. The daily paper advertising formerly read "Boyle Woolfolk Presents." Now it reads "J. H. Blanchard Offers."

Chicago
By Day

By SWING

This Village is distressingly quiet these days. The only things we have to live up to the town are rape, murder, arson, riot, strikes and pillage. Your correspondent, bound on duty into the riot area, was shot at by some colored gentleman and the fender of his car was dented by a rock hove by a negro whom he has never harmed. Lew Goldberg, the agent, going about his business in the section, was embarrassed by a negro who leaped on the running board of his auto and threatened Lew with violence. Lew had to put a revolver against the person's abdomen before he desisted in his attempts to get acquainted. Lew Cantor had to close the Grand, located in the heart of the riot section, and the actors—white and black—were forced to remain in the house until after midnight, fearing to go home without police escort. As this is being written, the militia is in charge, and the riots have quieted.

The strike of the traction gentlemen is over. They have condescended to accept a considerable increase in wages and reduction in working hours. The same is true of the musicians. After threatening to walk out last Thursday, the level-headed members finally agreed to take a 25 per cent. increase, and Chicago will have music—for a while, at least.

Now, Chicago is comparatively quiet. But things will probably liven up again. There is talk of a bolshevik plot to blow up the entire city. Actors who are afflicted with ennui are invited to come to Chicago. After a couple of weeks here they will be thankful to play Germantown, Yonkers or Danville.

Met Violinaki on Broadway couple weeks ago. "I've quit show business flat," Solly said. "More money in pinhole, and no cut weeks, or layoffs. But I may have to play a week at the Palace. I hear they have some new ushers there."

They're telling one on William Lovelle, a veteran of the bygone and so-called palmy days. Bill used to be manager of McVicker's in the days and nights when vaudeville was as foreign to this house as law and order are foreign in Chicago right now. A couple of days ago Bill was in town. He walked past the historic old house and accosted a uniform at the entrance. "Is this the house Jim McVickers used to run?" he asked. "Sure, Mike," was the answer. "And what is the attraction today?" "Just vaudeville," said the attendant. "We're playin' some fancy devil galls and a clown in the N'Yawk Hippodrome." Lovelle smote his brow. "Diving women! A clown!" he gasped. "Shades of Booth and Barrett! To think that I—L. I. William Lovelle—once trod the boards of this temple of dramatic art, and now—Lovelle staggered away, turned the corner hurriedly, rushed up to Houseman's bar—and found it closed.

Recently this column printed a story about a borscht drinking tournament in which Charlie Porter held the low score of one bowl. In London, Leon Errol read the item, and wrote to Porter last week, demanding to know what new-fangled drink this borscht was. "I thought the country had gone dry," Errol wrote. "If possible send me a keg of the stuff. Chicago was always there with the red-eye."

WILSON TO BE SOLD?

Chicago, Aug. 6. From an authoritative source it is reported that the Wilson Avenue Theatre, which has had a checkered and haphazard career since the death of the proprietor and manager, Mitchell Licalzi, is to be leased to a firm which will operate the building as a large restaurant.

It is said the lease figure, based on a 14-year term, is \$60,000 per year. The last theatrical tenant of the house was an organization managed by Rodney Ranous, known as the North Shore Players.

The report of the sale of the theatre persists in spite of vehement denials on the part of late factors of the management. At present the house is boarded up, and although the season is approaching, no announcement has been made concerning the policy of the theatre.

ERLANGER PROMISES.

Chicago, Aug. 6. A. L. Erlanger was in Chicago last week.

Immediately upon his departure, Marshall & Co. architects, issued an announcement stating the city is to have three new theatres devoted to the drama, all located in the loop. The architects announced Mr. Erlanger had completed arrangements with them for the erection of the theatres, but details as to location and when work will be started were withheld.

The Chicago project is said to be part of a general building plan in the hands of the Chicago architects. Twelve theatres are to be built, two in Boston, three in Philadelphia, three in New York, one in Detroit and three here.

Benjamin H. Marshall made the announcement.

Mother Seeks Culbertson Stevens.

Chicago, Aug. 6. VARIETY has been asked by his mother to help find Culbertson Stevens, son of the late Loren Stevens, of Chicago, and heir to an \$18,000 estate. Although not actively in show business, young Stevens had a large acquaintance in the profession. He is supposed to have accompanied the late Vernon Castle when he was conducting a campaign in America for re-election to the British gypsy service.

The address of Mrs. Stevens is 1250 Montrose boulevard, Chicago.

CHICAGO NOTES.

Harry J. Biddings is acting as chairman of the Chicago organization committee for the Actors' National Memorial Day, Dec. 5.

Wellington Cross, booked to headline the Haystack Hill this week, is expected to lead the cast of the new Cort show, "Just a Minute," which will feature also Hal Skelley and Louise Groody. The headline spot was taken by Frank Stammers' "Not Yet, Marie."

Ashton Stevens, dramatic critic of the Herald and Examiner, is away on a vacation. Percy Hammond, Tribune critic, is in New York writing theatricals for the new Illustrated Daily News. He will return to Chicago when the season opens up here, it is announced.

Oliver Morosco changed his mind about opening the Hutton's new comedy, "Madame Sappho," at the Olympic Aug. 24. Instead he will offer on that date "Seven Miles to Jordan." Ruth Sawyer's new made into a play by Anna Nichols.

A special company is being organized to present "The Five Million." Guy Bolton's play, in Chicago. It will be shown at the La Salle at a date not yet set.

The Star & Garter will open its season Aug. 17 with the Star & Garter Show.

Harry J. Powers is back from his vacation in the East.

McVicker's Theatre celebrated its 61st anniversary last week.

Concerning recent reports that Jumble have in doing a single, Mr. Savoy wishes it to be known that he is doing a double and is billed as such.

Oscar Hans (Hans Brothers) was injured in

ORPHEUM.

San Francisco, Aug. 6. The Orpheum bill this week conforms to all the requirements of good entertainment. It is the predominating feature, but a couple of acts expressing themselves in melody. There is plenty of comedy, however, with several rollover acts that had them all laughing last week. Among those that remained were Eddie Nelson and Doll Chain, Bob Murphy and Elmore White, Ione Pastor, and "Reckless Eve."

Shelia Terry with Harry Peterson and Oatlen Jones are playing a return date and proved the backbone of the show, though the Chinese Jass Band, the headline act, upheld its position by its distinctive novelty. The band rendered popular and patriotic airs capably, and an ancient Chinese number on native instruments proved good comedy through its discordant tones.

Shelia Terry's act has lost none of its charm since her month ago. Miss Terry's personality radiates throughout, and with the assistance of the clever team behind her proved the delight of the program. The ermine bride outfit, which was the most gorgeous seen here this year.

In the next to closing position Eddie Nelson and Doll Chain duplicated the hit they made last week. Bob Murphy and Elmore White drew a large applause, offering some new numbers, the bright spots being "Captain Working for Me" and the Barbershop number. Clarence Oliver and George Oip came off the house. They are a clever pair with snappy personalities. Miss Nole started off nicely featuring a handwalk up and down steps and revolving jaw spin. She has a good figure. In one, Pastor's stage presence has improved, and, as a result, he scored much better.

"Reckless Eve" was in the closing position and filled it acceptably. Jack Joseph.

HIPPODROME.

San Francisco, Aug. 6. The Hippodrome has a pleasing show this week. Fraxey and West closed it satisfactorily with their work on the trapeze and rings. Davis and McCoy are a mixed team. The man's act efforts failed to register satisfactorily, but the woman is fair.

Long Dum and Hazel, two men with a beautiful woman, with a good line of talk, were easily the show's hit. De Winter, Rose and Co. are a classical dancing team, men and women, and got fair returns. Bobbie Tott the place, along with a well rendered song.

Mason and Austin are an unusual combination of humor and bass with good line of comedy. They scored big in the next to closing position. Clifton and March opened the show with colored drawings and a xylophone. Miss Moriarty in excellent voice made a big hit with her operatic selections. Jack Joseph.

PANTAGES.

San Francisco, Aug. 6. Jack West and Elva Eddy replace Dewey and Rogers acceptably at Pantages this week and there are five regular acts in addition to the Midget Singers, the current bill.

This is a big show. Business has jumped to capacity, assuring Singer a good cut on the week. The Midgets routine is satisfactory, but same as last season, but the whole show is embellished by a complete new set of magnificent scenery.

Amoras and Ober, Parisian eccentrics, opened the program with an acrobatic turn possessing big time speed. Harry Bloom, once plunger, was on second drawing big returns with McCarty-Phibber numbers. Lolla Shave and her players in "There She Goes Again," a "Triangle" travesty, got big laughs throughout, finishing strong.

Cliff Clark, with a routine consisting chiefly of reviving her various character roles, including "The Rotary," was handicapped by his own effectiveness and was lightly received. The Joe Pantalone Co., three men in a novel comedy ring turn, accomplished unusually difficult feats excellently. The Empire Comedians Four were a laughing success next to closing. Jack Joseph.

CASINO.

San Francisco, Aug. 6. The Will King Co. business is holding up splendid, and as long as the season endures it maintained the King show will continue to be the chief attraction indefinitely.

The Joe Pantalone Co., three men in a novel comedy ring turn, accomplished unusually difficult feats excellently. The Empire Comedians Four were a laughing success next to closing. Jack Joseph.

The vaudeville bill this week is composed of a fair assortment of small time turns, and while not averaging up to some of the best seen here recently, nevertheless made pretty good entertainment.

The Aero Shells, an attractive mixed couple, opened the show with a regulation routine of triplets. The duo in an expert manner, the team makes a most acceptable opening turn. Jones and Johnson in second position took the laugh honors. The colored entertainers have some good talk which they deliver in a convincing manner.

The race riots here last week. Oscar mixed up in a mob and came out of it with his face badly cut and swollen.

The Three Joyston Girls are rehearsing a new act.

Howard McKent Barnes is author of "The Gumps," based on Sidney Smith's cartoon in the Chicago Tribune. The show will start rehearsals in Chicago next week.

ing manner and assume an air of confidence throughout. An acrobatic dance by one of the boys enhances the value of their otherwise meritorious act.

Memoriam Reiss and Co. feature Twisted Shirts, in artistic dances and poses in which she is assisted by Bella. While they are professional and there is finesse to their efforts, their present routine was rather tedious and devoid of interest. Maria Everts, possessing a fairly good soprano voice made a good impression with a couple of solos during the time occupied by the dancers for costume changing.

Hans Marshall and Cecile Engel did very well with straight and character songs. One of the girls changes to male attire following the opening number, and makes a good look in an obap, in which character she gives a good account of herself in an Italian number, and should assume the boy character throughout. She removes her wig at the finish to prove that she is female despite the fact that she opened in feminine attire. Toy Ling Foo and Co., two men and a woman in Oriental garb and make-up, were brought a routine of magic stunts that appeared to be appreciated. The chief of the trio was the Chinese make-up for bows, but creates no surprise. Talbert and Fisher, two men, closed the vaudeville section with songs, straight and character numbers. The team put their songs over excellently, but are not seen at the next act in their present routine. Jack Joseph.

SAN FRANCISCO NOTES.

San Francisco, Aug. 6. The Fulton, Oakland, enjoying a prosperous summer stock season, has raised the price to one dollar. Until recently, Oakland had been a theatre devoted to stock production, the Orpheum also trying a stock policy this summer, but quit after a six weeks' trial.

The exposition to the Fulton recently made away, though the Ye Liberty, lately announced a good return, by bringing numerous celebrities for special engagements at its playhouse.

The New Hassan Troupe playing the Hipp Circuit will likely accept a Cuban tour.

The Ye Liberty Theatre, Oakland, filled in last week with six acts of A. H. vaudeville and a "Glimmie" contest.

The Del Lawrence stock company next week will revive "Uncle Tom's Cabin" at the Maritime Theatre.

Ray Burke, chief electrician at the Orpheum, has some other work.

The wife of Dominick Buckley, manager of the "Reckless Eve" was said to New York last week by the illness of her aunt.

Berlogie Stewart, of the Will King chorus, had her automobile attached for non-payment of repairs to the machine which did not meet with her approval. The matter was straightened out with the aid of an attorney.

Cecil Summers, featured with "Reckless Eve" was notified that he was one of the heirs to a fortune left by his late grandmother, of New York City.

Hazel Weiss returned last week after a two months' trip to Boston. Miss Weiss opened at the Technic Tavern.

Alice Morris and Adelle Beer, for a long time fixtures with the King show, have joined the "Reckless Eve" act.

Larry Yeall left for Seattle last week to open an office for the McCarty-Phibber Music Co.

William Chase motored up last week from Los Angeles for a conference with Ackerman & Harris regarding the Auditorium in that city. There is a possibility that A. & H. will again take over the management of the house late in the fall.

Carl La Mont, representing Harry Von Tilzer Music Co., announces that his firm will open a professional office here.

Frank Keenan, who arrived here last week from Seattle, was compelled to cancel his personal appearances at the California Theatre on account of pleurisy.

The Orpheum orchestra welcomed back Al Thurston, who returns as first violinist. Thurston was a member of the orchestra when Bobbie Tott was leader.

John Roeder, from the Wilmarck office, has joined the De Winter and Rose group. She will officiate at the piano.

Arriving on the Ventura from Australia July 30 were Mr. and Mrs. Bradna and Leo and Jan Chernikoff.

Changing Two Acts Often.

San Francisco, Aug. 6. The T and D Theatres in Oakland and Berkeley, heretofore devoted to pictures, will add vaudeville, playing two acts from the A. & H. offices, changing three times weekly.

GRACE LA RUE'S PLAY.

San Francisco, Aug. 6. Grace La Rue opened at the Fulton, Oakland, this week in "The Wonderful Workshop," a three-act play by Luther Reed and Hale Hamilton.

It is Miss La Rue's first appearance in years in a straight dramatic part. The play, however, gives Miss La Rue opportunity to sing three songs. Hale Hamilton is appearing jointly with her, supported by the Fulton Players. The engagement is for one week.

MAKING OVER MACDONOUGH.

Reconstruction of the Macdonough, Oakland, was begun last week by Ackerman & Harris. Plans for the work provide for the construction of a modern theatre with a seating capacity of 1,900. The work of reconstructing will cost approximately \$200,000. The contracts call for the completion of the theatre by Jan. 1, when it will be known as the Hippodrome, with that circuit's vaudeville the policy.

Rodeo Week Promises Big.

San Francisco, Aug. 6. A rodeo, which promises to eclipse anything of its kind ever given around here, is scheduled to take place during Fleet Week.

The grounds selected for this event will occupy the block at Market and Eighth streets.

Thousands in cash prices have been hung up by the committee.

Chase Returns After Seven Years.

San Francisco, Aug. 6. Carlton Chase returned last week after seven years' absence in the Far East, during which time he was engaged in musical comedy and vaudeville. While away he received a copy of an American paper which contained a eulogistic story of his death. Chase arrived on the steamer China and when within radio distance of the city he wirelessly a denial of his death and notified his sister he would join her shortly.

Fountain in Charge in Salt Lake.

San Francisco, Aug. 6. Lester Fountain will leave for Salt Lake City next week to make arrangements for the opening of the Hippodrome in that city, of which he will assume the management.

The house will open with Hipp vaudeville about Sept. 1.

Pressing Suit for Annulment.

San Francisco, Aug. 6. Helen Collier Valiant, who was a member of the "Turn of the Right" company at the Columbia here last season, arrived from the east last week to press her suit for annulment of marriage to Frank L. Valiant, formerly a lieutenant in the Aviation corps.

Irving Ackerman on Honor Committee.

San Francisco, Aug. 6. Irving Ackerman, of Ackerman & Harris, has been appointed by Mayor Rolph as a member of the reception committee that will greet President Wilson upon his arrival here next month.

Joining Eltinge Show.

San Francisco, Aug. 6. Earl Dewey and Mabel Rogers (Mrs. Dewey) principals of "Reckless Eve," touring the Orpheum circuit, left the act last week to join the Julian Eltinge show.

Jack West and Elva Eddy (Mrs. Cecil Summers) replaced Dewey and Rogers.

La Belle Titcomb Is in Frisco.

San Francisco, Aug. 6. La Belle Titcomb, who recently returned here from Mexico, is negotiating for vaudeville bookings out here.

NEW ACTS THIS WEEK

Clifton Crawford.
Monolog.
26 Mins.; One.
Palace.

When Clifton Crawford walked on Monday evening he handed the Palace bunch a surprise package and quite a nice one. His gait was somewhat unsteady and after he had delivered "If The Morning Was The Night Before" it was patent he was offering a routine of fresh material to many of those in front. The number was a prelude to a capital drunk bit which ran about a third of his act and it hit the anti-prohibition audience as delightfully humorous. There wasn't any talk about how hard it is to imitate "purchase" these days. But as he explained it a fellow just goes out and does it. Another score was "The Lay of a Languid Gopher," done as Ruth St. Denis might do it, bringing in a dance bit and arm motions a la St. Denis. For a finish encore he did Kipling's "Clampdown," a versed tale of a sea fight. Mr. Crawford is always enjoyable. He plays up to his audience and that invariably for him brings results. For him vaudeville is easy.

See.

Sabini and Goodwyn.
Musical.
14 Mins.; One and Three.
23rd Street.

Goodwyn is the straight who opens with an operatic excerpt only to be interrupted by two quarrelling Italian orchestra men in the pit. One of them is Sabini, who is finally prevailed upon to come on the stage to give an account of himself. He made good. The other Italian player remains in the pit translating the straight's English instructions into supposed Italian for the enlightenment of Sabini. He unbuttoned Sabini's routine is guitar and piano playing, the straight singing "Mickey," which went big for him. A clarinet solo and a little hoofing by Sabini from which one gathers he must be the whole act—and he is—earned them an encore for "Music of Chimes." They stopped the show for extra bows, departing the hit of the bill. A little more speed and less stalling in the front section and they will have a fine chance for the big time.

See.

Leon Varvara.
Pianologue.
15 Mins.; One.
5th Ave.

Leon Varvara has provided himself with a well written songlogue as a means of displaying his highly developed piano playing ability. He is a tall slim youth, possessing a first rate appearance. Clad in a faultless fitting Tuxedo, he opens with a song descriptive of his early experiences in learning to play. Every known style of rag and jazz is introduced during the act. Varvara showing a complete mastery of the piano. A dash of operatic and classical music is thrown in by way of contrast. When it comes to technique, expression and all round ability as a pianist, Varvara classes with the best ever heard in vaudeville. With a week or two of playing Varvara should fit in nicely in an important spot in the big time house.

See.

Johnson, Baker and Johnson.
Club Swinging and Hat Manipulation.
9 Mins.; Full Stage.
Fifth Ave.

Two men working straight, the third member doing comedy. The routine opens with Indian club work, the trio working fast with a rather good exhibition. They then take to hat throwing much along the lines of the stunts done by Moran and Wiser, a goodly portion of whose routine the trio appear to have taken. The turn is amusing though not original. Speed is its big asset making it useful for either opening or closing the better bills.

See.

J. Rosamond Johnson and Jazz 5.
Singing and Musical.
18 Mins.; Full Stage.
Henderson's.

After an absence of seven years, J. Rosamond Johnson, formerly of Cole and Johnson, a well known negro team, is returning to vaudeville with a routine of songs. Johnson wears evening clothes, which he carries classily. His five colored assistants, who constitute a string band, wear Tuxedos. The turn opens with a harmonized number by three of the band. This builds up an entrance for Johnson, who sits down at the baby grand and pianologs several of his own songs, including a chorus of "Under the Bamboo Tree." Eight or nine concerted numbers, with an equal number of high class and pop selections follow. The band, consisting of two banjos, a youthful violinist, drums and piano, put over a lively jazz overture for the finish. The act is too long at present. The turn will do nicely for the smaller houses, but misses for the real big time.

See.

Whitledge and Beckwith.
Piano Playing and Singing.
15 Mins.; One.
5th Avenue.

Two young men wearing classily tailored Tuxedos offering a routine of piano solos, duets and vocal selections. A pair of baby grands were used at the 5th Ave., the turn opening with a piano duet consisting of a medley of pop songs. "Mighty Like a Rose," played as a Hungarian rhapsody and later as a raggy number followed as a single. A song at the piano "If I Get What She Promised Me" next, followed by a short exchange of comedy talk. Rag medley duet, another song at the piano and a pop medley winding up with "Stars and Stripes Forever" for closing. The boys are inclined to pound the ivories a trifle too hard when playing their duets. Neither possesses more than ordinary ability as a pianist. The turn as framed will pass acceptably in the pop houses.

See.

Dave Manley.
Monolog.
12 Mins.; One.
23rd Street.

Manley enters with much hurrying from the wings, mingled with the blare of several cowbells, lending a regular election atmosphere to his chatter. It all concerns why they, the audience, should elect him mayor of N. Y. C. As he stands Manley makes an acceptable small time monologist. His gags, however, have been "released" in different forms long ago. Besides he overdoes the "seventh row please leave the hall," "you stop that laughing" and the rest of the time-worn "asides" to individuals in the house. Manley manages to sandwich in the "Landlord" and "Let's Help the Irish" numbers legitimately, during the course of his spiel. But as a vocalist he's a better monologist.

See.

El Vera Sisters (2).
Dances.
10 Mins.; Four.
23rd Street.

Both girls dress rather demurely in different colored romper "overalls," a different shade for each dance, in which they do some fair simultaneous stepping, acrobatic stunts and turn several cartwheels for good measure. They fared rather well on the evening they were reviewed, receiving most of their applause from the women contingent in the audience. Their routine is far away from the stereotyped waltz-one-step-jazz cycle which should make them acceptable small time openers.

See.

Eddie and Birdie Conrad.
Special Songs and Dances.
18 Mins.; Full Stage (Cyclorama).
Royal.

This couple are offering a series of special songs which the program credit to Eddie as authoring. The first number is a double and they are a bride and groom in "Syncopated Wedding." Then she changes and as a flower girl they have a pretty medley duet. Next a solo by him, singing "I'm Sorry I Made You Cry," as a male and female, using two hats to denote the sex and singing the male version in Italian dialect and the female responses in Jewish. Then a double "Your Goin' To Miss My Baby Kiss," he does a brief imitation of Eddie Foy. Then he makes a change on the stage to Chinese garb, using a rhymed recitation the while, and she appears also in Chinik garb with a grotesque headgear. "Chinaman from Hong Kong." The Chinese-Yiddish gab used by him here was a riot. This little couple have arrived and the act is class all the way. The musical contributions are there as to lyric and melody and they both work like finished performers. It's an asset for any bill.

See.

Mary Maxfield and Co. (2).
"Who's The Boss" (Comedy).
19 Mins.; Full Stage.
Fifth Ave.

George Kelly wrote this comedy playlet which gets away from the usual run of acts of the kind. "Who's The Boss" is more of a character or type skit than an out and out playlet. Miss Maxfield is provided with a somewhat chance with a role of wise stenographer and she makes the best of it. The stenog and a youth have been left in charge of an office whose real head is out of town. The pair squabble as to who is the boss when the boss is away, their talk being very much Tenth Avenue. That is in violent contrast to the timid manner of a high-brow chap of freakish appearance who imparts the news that he has been appointed to take charge of the office. They rebel for a time at the usurpation by the stranger but decide it is about their cue to behave. The new boss does a bit of bossing on his own, putting the pair to various tasks. Then he exits to purchase an auto and settles the matter of supremacy between his office force by selecting the stenog to take charge in his absence. The turn ending there has an abrupt finish. Assisting, Miss Maxfield are Frank Rowan and Howard Hill, both doing good work though the lead of Miss Maxfield is easily the best. During the act she has one song number, it being "This Is No Job For a Girl Like Me." "Who's the Boss" isn't the best of Mrs. Kelly's work. Its types alone make it amusing.

See.

Blue Bird Trio.
Singing and Comedy.
16 Mins.; One.
23rd Street.

Regulation singing trio, with two of the men in street costume and a "wop" comical. All have pleasing voices, heard to advantage in the usual pop solos and harmonized numbers. The "wop" is a good comedian, landing plenty of laughs without making himself too conspicuous. Good standard turn for the smaller houses.

See.

Davis and Pella.
Equilibrists.
10 Mins.; Two.
Henderson's.

Two men wearing athletic costume in a routine of equilibristic feats. Both are well built chaps and gain something by their appearance. The routine averages up with the best shown by its class. A one hand lift from the floor, the feature trick, is exceptionally well performed. First rate openers for big time.

See.

Keene and Walsh (2).
Talk and Dances; Songs.
17 Mins.; One.
McVicker's, Chicago.

Johnnie Keene is a choir boy with long pants on. He is a tough kid from back of 'e yards, the center of the present riot' sect in Chicago. Johnnie is a bit of a riot himself. He has an "Ave Maria" voice, an "Ireland Must Be Heaven" grin and a swarthy delivery. Billy Walsh is the Columbus Avenue Nijinsky. He has an engaging lack of pulchritude, and a pair of heels which are unmistakably post-graduates of the curbstone school of Terpsichore. Opening in character clothes, one as a messenger boy and the other as a stage hand, they go into formal attire and put over their songs straight. The lads pack plenty of talent, each in his own peculiar style, and the act goes over with snap on this time. Special material should put the team on the big time. It should not attempt to camouflage the boys in evening clothes, but to reveal them in their real characters, which can be made interesting to a big time vaudeville audience.

See.

Dorothy and Buster.
Song and Dance.
12 Mins.; One.
American Roof.

Dorothy and Buster have personality, but lack a worthy vehicle. Dorothy affects a kid, and Buster over with snap does a "boy" and makes a very handsome lad, although his obese legs, through the sox, suggest the opposite sex. Then again his closely cropped hair deny the suggestion. And still again, in the "course of a somewhat forced encore, Dorothy tells the audience that "he" is really a "she." What the duo lacks, though, is something to talk about and something to sing about. They have at present some inane lyrics and tunes. Their dancing likewise is deficient. It's their personality and good looks that carry them up to the forced encore point, whence a junk song helps them a little.

See.

Nelson and Cronin.
Songs.
14 Mins.; One.
American Roof.

The boys, on fourth on the bill, may be credited with pulling down the hit and applause honors of the show, despite the early spot. They make a classy appearance in their alpaca Tuxedos, do not profess to be original in style, just an ordinary piano act routine, but still in all walk away with the bill. They enter with a zip and a pep that just takes the house and reel off a medley of pop tunes that impresses the audience. It sounded surprising they had retained "Chong" when an act two spots preceding featured it for an encore, but the reason soon became evident. It was specially written patter, a corker for chatter of its kind and is a credit to the patter writer. The boys should find easy going on the small big time circuits.

See.

Al. Raymond.
Monolog.
16 Mins.; One.
Henderson's.

Al. Raymond was formerly of Raymond and Caverly. The wop put a quietus on the Raymond and Caverly style of act and the team was forced to split, Raymond electing to do a single. In manner and style Raymond recalls the late Cliff Gordon, using the same tangled delivery and a similar line of talk. Starting with food, Raymond runs through a list of topical subjects including woman suffrage, marriage, high cost of living, etc. The patter is bright for the better part, the only noticeable exception being the middle section, which will have to be built up. A dialect described as "Dutch" is used. A neat cutaway coat and grey trousers gives Raymond an appearance that helps.

See.

SHOW REVIEWS

19

PALACE.

Summer business at the Palace seems to reflect Broadway's remarkable summer season. Perhaps the healthiest play from the visitors Monday night saw heading room attendance. That was true, but the real reason for this was no ball game at the Polo grounds that afternoon.

There appears to have been some doubt as to the headliner, for a four section box held Hyams and McIntire and Gus Brown on top with the Marzetti Sisters and David Schooner and Nat Nazario, Jr., directly underneath. But it might just as well have been Clifton Crawford (New Act), who held the bottom box, for he slipped in a new routine which went over so nicely and strongly that leaves no doubt that he belongs in the parade line even more than the legit. The bill was loaded with songs, probably hoped for the season, but a few more laughs would have been welcome. The "Topics of the Day" film actually drew down more real laughter than anything else in the show, yet the going was about true to Palace form in the matter of scoring, the bunch of favorites present assured that, and most delivered.

It looked as though Mr. Crawford had the bit before said to him after his 25 minutes on fourth. Along came Venita Gould opening after intermission, and she was stopping the show. Miss Gould made imitations and has been doing 'em for several years. She may not have been at the Palace before for regular showing, but recently she slipped into a Sunday bill and was so good that the current looking reviled. On the showing Miss Gould is "made." For patience and persistence she deserves credit, but the girl in there, starting of somewhat wildly she got into more failure than her imitations. Coming somewhat as a surprise her scoring grew the more imitations Gould would make, and after 21 minutes, it was four minutes later when she was permitted to stop. She had done no more than three or four times to explain that the show was a long one, that the stage manager had told him and she had finally when she said she had nothing more rehearsed with the orchestra the house was so full of laughter. Miss Gould has retained some of her earlier imitations, including Bert Williams (card game) and Johnnie Mack (card game) and "Wedding Bells." The latter is one of her best bits, both as a song and as a mimic. She started fairly with Grace La Rue, then Jack Norworth and showed something with Lecrova Little. An impression of Fay Bainter was much too low for the back row. Mary Nance, "Man With a Plan" was taken quite seriously and was good. She scored with George M. Cohan singing "When You're in Luck" and had her own voice and walk. That, too, applies to some of the songs, but she has not many have imitated the cynic's eye for Miss Gould to start a piano with it for a closing bit says a few.

It was quite clear that John Hyams and Lulu McIntire, who followed, were not going to have everything coming to her, for they waited until all was quiet before attempting to appear. Miss McIntire appeared as fresh as ever and it has been freshened here and there. She is doing a new number, "The Language of the Flowers," which drew laughs through Hyams' bustle.

Herbert Clifton entered next to closing, having several songs, and a few songs and handings. The first section of his bill is like last season's, the last two numbers bringing forth the new material. Clifton is always trying with something different for each season. A number called "Bordelero" had him white robed and run-like. The final number is probably called "Nedra," with Clifton arrayed in a dress like costume that was finally discarded to disclose an evening gown.

Smiling Nat Nazario, Jr., was allotted the closing spot, but that was entirely too late for the clever youngster. His turn was speeded to the limit, yet could hold but half the house, closing at 11:05. His closing finish held the faithful in and won the old good hand. A new songster warbled "Bubbles" from the box, making an excellent voice.

Gus Edwards with his "Demi-Song Revue" closed intermission. He got his best both the Fursess sisters (Alice and Hazel) in the turn, and both did nicely, as did Vincent O'Donnell. The Fursess girls were formerly taken in and Gus' revue at the Martingale. The turn is really in need of a finish. With the welcome home bit out and nothing to replace it the routine just ends, minus punch, and for those who had seen the show before someone was appointed. Gus may be stringing out the season and waiting for the fall for something fresh.

Miriam and Irene Marzetti and David Schooner did very well on third. There's no question about Schooner's worth, in fact his performance on the piano is a real treat of the strength. He figures in the next finish, which drew a bunch of curtains. Harry Brown and the late State tore of a fifty score on second, shouting over about all they had prepared.

Martini turned in a clever opening about all, a neat girl assistant adding to the picture of black and white costume and the white lights and black alien handings.

RIVERSIDE.

Very little wasted entertainment at the Riverside this week. Several of the eight acts run to funmaking, and all succeed less in exciting and entertainment, but with the exception of Fallon and Brown in the de-

spot and Mason and Koeler closing the first half, there were no violent outbursts.

In an Artistic Trust opened the vaudeville portion and proved one of the most beautiful posing acts seen in ages. The female male dancers are seen in a series of postures before a red velvet drop, using a marble platform for a pedestal. The immobility makes the figures created comical.

Fallen and Brown were next, and on much too early. They lacked the early spot courageously and rolled up an impressive local. Fallon is constantly improving as a comic and Brown has all the attributes of the ideal straight. He possesses appearance, personality and a pleasing singing voice. They were one of the comedy hits of the bill.

The Armat Brothers followed with their familiar offering. "The loving birds" at the finish remains the outstanding feature, and never fails. It is an artistic bit of mimicry. The misdeeds used in the grammatic violin playing might be brought up to date. "Everybody's Doing It" is an obnoxious as the local draft board.

Vinile Day was fourth and made quite a splash in blue before a drop that matched her gown. In a 15 minute act she carries an accompanist. Her repertoire adhered to the classical, two of the selections being rendered in Italian. Much to the surprise of the audience she scored with "Smiles," making it a question as to whether she was to sing or dance that made the upstairs portion holder for more. "Smiles" doesn't do it and it is questionable showmanship to raise the house for an act, but if Miss Day must dance, she should sing with about seven songs numbers.

Homer B. Mason and Marguerite Koeler in a comedy sketch were on just before intermission. It is based on the eternal triangle of the husband, the wife and the girl who remains. It is interrupted by the entrance of the husband, who is mildly shocked. He pulls the wife aside and offers to aid them. From here on the situations are very far fetched and not at all realistic. The act is a good one, but it degenerates into broad farce. That he does is a great tribute to his ability. The act was ended by a song, "I'm a Soldier." After intermission and "Topics of the Day" the house was full of laughter. The act was a long one, but it was a good one.

The Lighter Gillette and the act is framed around Winnie Lighter's personality, and the house was full of laughter. The act was a long one, but it was a good one.

Jack Alfred and Co. closed with few walk-outs. The girls grabbed attention right from the opening and held it with their fast, graceful dancing. The act was a good one, but it was a long one.

HENDERSON'S.

Slow moving show at Henderson's this week, with his few and far between. Charles King and his four dancing girls in "Dream Stars" easily the class of the bill, ran away with the applause honors, with Shari Shapiro in the closing act, which placed after a plucky talk with one of the toughest audiences of the season.

Langford and Frederick made an excellent impression at the start of their offering with classier waltzes. The conversational element drag badly however, and the team found the going very hard until they reached the dancing. A topical song of old fashioned construction exceptionally handled by Langford, and a double number at the finish pulled the act through.

Wilton Brothers on second got the most with the violin and piano selections. "Hear You Calling Me" seems a bit too heavy for the style of act and should be replaced by a pop number better suited to Miss Wilton's vocal capabilities.

Gallagher and Martin use a skill called "Swastika" to display their dancing ability. The singing and dancing helped to alone in a great measure for the lack of comedy. Gallagher is a good light comedian and with proper material should develop rapidly. Miss Martin, a corset dancer, showed to best advantage in the closing number, a brief affair.

The act was a long one, but it was a good one. The act was a long one, but it was a good one. The act was a long one, but it was a good one.

Al Randall (New Act) got the go-off with some clever language twisting, act last. The act was a long one, but it was a good one. The act was a long one, but it was a good one.

ROYAL.

A full house at the Royal witnessed one of the best entertainment of the current season. Al Darling is back from his vacation and again plays the lead. Not a man in the row when the dancing Kennedy's opened with their whirlwind dancing. They were an uproar

and got a good break, as the house was nicely seated.

Bert Howard had the contention spot and did well with his piano imitations. Frank McHenry opened second, but the routine of the early position and was off the bill. Howard was moved up from second after intermission.

Ruth Budd, assisted by her mother, held intermission. The act was a long one, but it was a good one. The act was a long one, but it was a good one.

Edna and Vance followed after intermission. The act was a long one, but it was a good one. The act was a long one, but it was a good one.

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KEITH'S PHILADELPHIA.

This week's bill had the appearance of being more like a regular season show than a special. The act was a long one, but it was a good one. The act was a long one, but it was a good one.

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there was no conflict, each working in totally different style, Fitzgerald's appearance ahead of Borden did not make any real case for the latter.

Bert in working with a nice looking girl this time and her singing goes well with his fun-making, the two getting plenty of return for their efforts.

There are few "kissed" acts in the show, but the one that is a bit better, or get more out of the work than Helen T'rix and her sister, Josephine. Their songs are quiet, quiet and delivered with a finish that cannot help but make them hit the right spot. The girls have one or two numbers which are in a nice way, but they are still using the same finishing number which could hardly be improved upon.

After Felix and Fred opened the show in good shape with a mixture of horizontal bar work and comedy, the latter being a bit dragged out and getting little, Leon Varra played himself into a good sized applaud hit with a variety of piano numbers, his own song that is just fair, but it is in well and his dancing of the lories was warmly appreciated.

Maag and Snyder, one of the best of the hand-to-hand turns seen here, had the closing spot and did remarkably well holding the house seated after all the comedy and singing and a number of the other acts. They did tricks and handle all of them in a showy manner.

KEITH'S, BOSTON.

There were only five acts in which piano playing was featured, and it was not made it seem a little better than last week's bill, although Billie Montgomery rather rubbed it in to get to closing with a piano, and upright and then his little toy piano, making a number of six places played during one evening.

A fair idea of the general halting average of the bill may be obtained from the fact that Billie Montgomery and Minnie Allen virtually made up the entire show, and the house was full of laughter. It was one of those hot nights that were sticky, and despite this the house was unaccountably packed with no especially featured drawing card to draw them in. The house was full of laughter, and the act was a long one, but it was a good one.

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BILLS NEXT WEEK (AUG. 11)

In Vaudeville Theatres

(All bills open for the week with Monday matinee, when not otherwise indicated.)
The bills below are grouped in divisions, according to the booking offices they are supplied from.
The manner in which these bills are printed does not denote the relative importance of acts nor their program positions.
* Before name indicates act is new doing new turn, or reappearing after absence from vaudeville, or appearing in act where listed for the first time.

B. F. KEITH

Palace Theatre Building, New York City
NEW YORK CITY
Keith's Palace
Jimmy Hussey Co
Nita Jo
Cicciolini
Montgomery & A
4 Marx Bros
Mack Diamond & R
Meykaks
(One to fill)
Keith's Riverside
Orville Stamm
Kraus & LeBeau
Jack Kennedy Co
Clifton Crawford
Sheehan & Regay
Craig Campbell
Amos & Winthrop
Lillian Fitzgerald
Keith's Royal
Alfred Farrell Co
McC & Mellon
Auntie Bros
Groole Flash Plate
"Man Hunt"
Burke & Valda
Venita Gould
Ryan & Healy
Keith's H. O. H.
3d half (7-10)
Joe Laurent
Chas Lipson Co
A. O. Walker
Lillian Fitzgerald
"Every Sailor"
1st half (11-13)
2 Bucks
Slaton & White
Johnson Baker & J
(Others to fill)
Billy Rhoder
"Girl in Air"
(Others to fill)
Frederick's 12th St.
3d half (7-10)
Gilbert Sisters
Jas Pat Thompson
(Others to fill)
1st half (11-13)
Delano & Pike
Clinton & Rooney
(Others to fill)
Belle Meyer
Saxon & Farrell
Marino & Malye
Frederick's 8th Ave.
3d half (7-10)
John Cully
"Business Proposal"
Gallarini & Son
Berke & Valda
1st half (11-13)
Black & White
Patsy Doyle
(Others to fill)
Greenlee & Drayton
Green & Myra
"The Cat"
"Rear Window"
(Others to fill)
Frederick's 2nd St.
3d half (7-10)
Greenlee & Drayton
William Morrison
Benvenuto Duo
Billy Hart Co
(Others to fill)
1st half (11-13)
Sue Smith
Saxon & Farrell
Burt Earl Co
(Others to fill)
"Girl in Air"
Marino & Malye
1st half (11-13)
Ella Schyler Co
(Others to fill)
Frederick's 8th St.
Turner & Grace
"M & D"
Francis & Overholt
S. Prinsworth
Hampton & Blake
Dennis Bros
1st half
Musical Chasities
"Jave Manley"
O'Connor & Dixon
Jas C Morton Co
CONY ISLAND
Bridgman
Martyn & Florence
Reed & Tucker
Ruth Budd
Geo McFarlane
"Carlos Sebastian Co
Lightners & Alex
(Two to fill)
Hendersons
Dwight S.
Bill Robinson
Adair & Adelphi
Nat Neuzer Co
Martin & Webb
Henry Lewis
Collins & Hart
(Two to fill)

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BOSTON
B. F. Keith's
Logan & Geneva
Belie Sisters
Langford & Freds
Charles Irwin
Duffy & Caldwell
Mosconi Bros
Moss & Frye
Charles King Co
(Three to fill)
Keith's Grosvenor
1st half (7-10)
"Girl in Frame"
Marino & Malye
Burt Earl Co
Billy Rhodes
Ryan & Healy
(Others to fill)
3d half (14-17)
Clinton & Rooney
B. F. Keith's
(Others to fill)
Keith's Prospect
1st half (11-13)
Musical Kites
H. J. P.
Bernard & Merritt
Sam Lambert Co
B. F. Keith's
1st half (14-17)
"Girl in Frame"
William's Surplus
J. J. Lyons Co
(Others to fill)
Callahan Bros
"Crestlight & Ming"
Zelazny
1st half (11-13)
"B. F. Keith's"
"B. F. Keith's"
Western Co
Burnes & Garry
Francis
ALBANY
Frederick's
Adeline Bill Co
CHESTER, PA.
Act. Scottelli
Weston & Elise
H. G. Gibson Co
B. McCormack Co
3 Black Dots
2d half
Red & Blundy
Walman & Berry
"Let's Get Married"
Kimberly & Page
CONEY ISLAND
(Sunday opening)
Wilbur & Lyke
Young & Wheeler
Early Light Co
Emily Smith Co
Conroy & Trevel
HILPODROME
E. Wayne Bohman
G. P. Hickman
Musical Bohman
Dorow & Lino
Hackett & Delmar
(One to fill)
COLUMBIA, N.Y.
Columbia
Charleston (split)
Bollinger & E
1st half
Adler & Dunbar
Coy Detrick
Fred Wallace Co
Sue Smith
Saratoga (split)
(Others to fill)
Charlotte W. Duo
Dancing Demons
Alleen Blanche
Fear Baggett & F
(Others to fill)

DENTIST CHICAGO

DR. M. G. GARY
Meykaks' Theatre Bldg.
Special Rates to the
Profession
Moyan & Wiser
Orth & Cody
Adeline Bill Co
CHESTER, PA.
Act. Scottelli
Weston & Elise
H. G. Gibson Co
B. McCormack Co
3 Black Dots
2d half
Red & Blundy
Walman & Berry
"Let's Get Married"
Kimberly & Page
CONEY ISLAND
(Sunday opening)
Wilbur & Lyke
Young & Wheeler
Early Light Co
Emily Smith Co
Conroy & Trevel
HILPODROME
E. Wayne Bohman
G. P. Hickman
Musical Bohman
Dorow & Lino
Hackett & Delmar
(One to fill)
COLUMBIA, N.Y.
Columbia
Charleston (split)
Bollinger & E
1st half
Adler & Dunbar
Coy Detrick
Fred Wallace Co
Sue Smith
Saratoga (split)
(Others to fill)
Charlotte W. Duo
Dancing Demons
Alleen Blanche
Fear Baggett & F
(Others to fill)

DR. J. BIER, PHYSICIAN

1493 Broadway NEW YORK CITY

3d half (14-16)
"On Your Mind"
Dolan
Burt Earl Co
(Others to fill)
JOHNSTOWN
Meykaks
(Pittsburgh split)
1st half
Pearce & Burke
Louise Carter Co
McPhane & Bachway
3 Less
(Others to fill)
KNOXVILLE, TENN.
Meykaks
(Chattanooga split)
1st half
Alice Manning
Willie Mahoney
Kiliane & O'Dare
Libby & Nelson
(One to fill)
Colonial
Dancing Demons
A & S Leiber
Althoff Bros
"New Doctor"
2d half
Monte & Parle
Helen Colson Co
Weston & Elise
Mullen & Francis
Ideal
LOUISVILLE, KY.
B. F. Keith's
Jimmy Hussey Co
Vine & Temple Co
Walker Penner Co
Anna Sullitt
(One to fill)
Helen Harrington
Cantwell & Walker
Leblaire Hayes Co
Jean Barrow
Charles Hayes & C
MOBILE, ALA.
Lyrie
(Newcomer split)
1st half
Leroy & Hart
Hippert & Maille
Florence Henry Co
Temple
MT. VERNON, PA.
Meykaks
2d half (7-10)
Marzella's Birds
Coke & Myra
Green & Jaffer
Masters & Kraft
Mary Bros Co
1st half (11-13)
Wellington's Surplus
Misses Parker
Johnston & McLean
(Others to fill)
Delano & Pike
Bernard & Merritt
Harrist & Weller
Low Dockstader
Johnston & McLean
(One to fill)
NEWARK
Meykaks
1st half (7-10)
Delano & Pike
Harrist & Weller
Bond Wilson Co
Olga Cook Co
Ben Schenck
Carlson Sebastian Co
Carl Norwog
"Girl in Air"
1st half (11-13)
Greenlee & Drayton
McClellan & Carson
Ben Bernie
"The Cat"
Toney & Norman
Low Dockstader
Wyatt's Lassies
Lycum
Jas Pat Thompson
Bert Levy
Chicken Chow Mein
(Others to fill)
NEW LONDON
The Nello
Neary & Gore
Hill & Ackerman
Cavanaugh & T
2d half
El Veris Sis
Mildred Bros
Gerard's Monks
NEW ORLEANS
(Mobile split)
1st half
Ford & Urmie
Rubin & Martini
Arthur Tinn Co
Quixley
Archie Bros
NEWPORT NEWS, VA.
Glynne
(Petersburg split)
1st half
Charlotte W. Duo
Whitledge & B
Murray Bennett
Hedley
NEWPORT, VA.
Academy
(Richmond split)
1st half
Lucy Buch
Jensse & Baird

DENTISTS

Dr. M.P. Chodos - Dr. L. Gluckman
Palace Bldg. 1493 Broadway, New York
ROOM 311-311B
Hours: 10 to 5, and by Special Appointment

J & A Garrison
Melnette & Ludham
W Sweetman Co
Romas Tr
Canton 3
Welch & Long
Tuba Moroff Co
Strand 3
TOLLEDO
B. F. Keith's
(Dayton split)
1st half
3 Bullwag Girls
MOD & Cleveland
Geo Randall Co
Bob & Robinson
(One to fill)
TORONTO
Sarnsted & Marion
Fernandes & Shady
"Indoor Sports"
Dolly Kay
Helen Colson Co
B & H Mann
Farnes
4 Danubes
Hippodrome
Stanley
Laurel Lee
Henry & Moore
Mrs Eva Fay
(Others to fill)
TRINIDAD, N. J.
Ardo
Monte & Part
Helen Colson Co
Fell Circuit
BRIDGEPORT
Cuba Crutch
F & O Walters
Yonema & Leslie
Resista
SCRANTON
Pelle
Walter & Hayes
Sidney & Bernay
Mrs G Hughes Co
Ray LaFenri
PORTLAND, ME.
B. F. Keith's
George Bennett
Kartell
Allen & Lyman
Roland Travers Co
"Girl from MI"
READING, PA.
Meykaks
Palgo & Green
Jeanette Childs
Arthur Havel Co
Harry Johnson
Ed Janie Co
1st half
Salla Bros
B & H Matthews
Wilcox & McCroix Co
Bert Pittagibbons
Corinthians
RICHMOND, VA.
Lyrie
(Norfolk split)
1st half
Daly & Berlew
Ben Smith
Columbia 6
Hawthorne & Cook
Novelty Clintons
ROANOKE, VA.
Romeo
Gordon & Gordon
Edna Bennett
Vahili & Romatne
Rudolph
Morgan & Anger
Bater 3
3 Beatles
Fox & Ware
Kennedy & Burt
Duffy & Hweeney
Rose & Moon
NEW HAVEN
Bijou
Chas Dingle Co
Ellis & Irwin
Reed & Moon
3d half
Miesue Jane
Willard & J
Mayville Phillips
Resista
Palace
3 Beatles
Freem & LaFol
Moore & Ballaire
Bond & Sweeney
D'Armour & D
CHIYO Kasuya & Co.
JAPANESE IMPORTERS
Just received 200 sets kimono, all colors - beautifully
embroidered. Also chiyogami and silk slippers at re-
markably low prices. Mail will continue.
Palace Bldg., Suite 402, 1493 Broadway, New York City

BOSTON B. F. KEITH

Vanderbilt Exchange
Boston

AMHERST, N. S.

Empress
(11-13)Burton
G & M DeGwynnGreen & Brown
Brissons

BOSTON

Boston
Flying CavilleHallen & Goss
Zella Nevada CoMoran & Mark
Ramadalis & Devo

BROCKTON

Brockton
"4 of Us"Walter Weems
Challen & Kake2d half
Wells Virginia & WSmith & Kaufman
Black & White

CAMBRIDGE

Cambridge
Gardens Central St.Stockton's Terriers
Rochby & EverdeenRand Wilson Co
Don't & AlbertAndrew & S. P.
2d halfWheeler & Potter
Cecil & BerniceMcGowan & Gordon
McGowan & WilsonBrindmore
MALIBUMalibu
Louise VernonGarfield & Smith
Bailley Comedy 4Chief Tondahoe
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Chief TondahoeDR. JULIAN SIEGEL
Official Dentist to the N. V. A.
148 Broadway (Patman Building), New YorkDena Cooper Co
(Two to fill)Palace
Kings of HarmonyWhen We Grow Up
Bijou Circus3d half
Sherman & RoseTorro & Coulter
Hugh Jack & GeoROCKFORD
Palace3 Carbons
Wyoming TrioMcGowan & Gordon
Marguerite PadulaFaber Bros
Bosch & Everdeen"5000 a Year"
Ward & VanTexas Comedy 4
NEWPORTW & H Brown
Willa Virginia & W"5000 a Year"
McGowan & GordonSwan & Swan
Swan & Swan3d half
Ethel & R. H.McGowan & Gordon
McGowan & WilsonBrindmore
MALIBUMalibu
Louise VernonGarfield & Smith
Bailley Comedy 4Chief Tondahoe
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Corse Payton Co

Nelson & Cronin
Tachow's Co3d half
Harshman BrosA B White
Dare Austin CoWrote & Fields
Sabbott & BrooksNellie Moore
Anderson & BurrHarrison & Burr
LaFollette Co3d half
FerdinandCook & Vernon
Baker & RogersJanet of France
ATLANTAGrazz
Cornelia & AdelaDick Mack
Dora Hilton Co(Two to fill)
Sherrard & OttRed Fox Trio
(Three to fill)Fashionista la Carte
SUPERIORPalace
Lafayette & AveyGracie DeWinters
Halo Tokio3d half
Nina Shuman"4 Girls & Boy"
Hail & CrumptonBurkhardt & Robb
5 Violin MissesWINGED
Mowat & McClintLaney & Pearson
3 & 4 Hurdon7 Bracke
SkydomeThe Abbott
Chas OlcottJ. J. Franklin
Kimly Boy & GFrish Howard & G
MARCUS LOEWPatman Building, New York City
NEW YORK CITYChas Rolly
"A. J. Heston"Orpheum
Francis & WilsonGladys Kelton
"Dwight & May""Downing & Bunnin"
J. Lehigh & CoDunkin Girls
"Our Boy""Clark & Crawford"
Judge & Galle3d half
Sweeney & RooneyA. Ricardo
Musical HodgeTed Healy
BenedictCora Payton Co
King & Harvey

E. HEMMINGDORF

45 JOHN STREET
Jewelers to the ProfessionLIBERTY BONDS ACCEPTED
Tel. 701Victoria
Chas & FrancisHarold Selman Co
Finer Bure & HBernieville Bros
3d halfThe Brightens
Dwyer & MayA Sullivan Co
Senator F. Murphy"Summer Girls & Boys"
Lacosta & CoChong
Vancey & RooneyHyman Adler Co
Binn & Binn

Tabor & Field

Halle & Gray

Turell
J. Leighton's RevDowning & Bunnin
Scanlon Dano & SGreeley & Co
Louise & CarmonLoney Nese
PalmerJulius J. Ward Co
Gladys KeltonGladys Kelton
"Somewhere in F"Clark & Crawford
"Beattie & Blome"Chong
Hyman Adler & CoWalter Beck & Co
Paul & PaulineA. Sullivan Co
Daniel McDonaldsHarry Mehan
Tabor & FieldMr & Mrs Hill
Tabor & FieldPaul & Pauline
3d halfJulius J. Ward Co
Gladys KeltonGladys Kelton
"Somewhere in F"Clark & Crawford
"Beattie & Blome"Chong
Hyman Adler & CoWalter Beck & Co
Paul & PaulineA. Sullivan Co
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Tabor & FieldPaul & Pauline
3d halfJulius J. Ward Co
Gladys KeltonGladys Kelton
"Somewhere in F"Clark & Crawford
"Beattie & Blome"Chong
Hyman Adler & CoWalter Beck & Co
Paul & Pauline

Ed Phillips

Aerial LaVella
Cait MoritaWalker & West
Rosa WalkerJust for Instance
3 Dixie BoysWalter
MEMPHISSan Tuel
Duffy & MontagueRose Davis
Ward & KingJack Moore
3d half(Same as Birmingham)
MONTREALLowe & Baker Sis
Francis & HackettO Handworth Co
Clarence WilburBaraban & Grohs
NEW ORLEANSOreant
(Sunday opening)
Goldie & WestMoore & Shy
BippodromeLafayette & Avey
Ford & GoodrichChas Deland Co
Lacelle(Same as Memphis)
1st halfNEW ROCHELLE
Sherman & FullerParker & DeVore
Fred Hagan CoBaker & Rogers
Francis & HackettGracie Cameron
Cook & GossFALSAIDE PARK, N. J.
HoldenDaran Bros
Newell & MooreBenny Cox
Armstrong & SmithConroy & O'Donnell
Brown Gardner & B3d half
Louise & MitchellKnox & Luman
Hibbert & NugentJune Mills Co
3d half5 Musical Misses
McVickereGavay & Mack
McC & Simpson4 Hickey Girls
Aerial TentsJimmy Cannon
Hugh Norton Co3d half
Fashions De VogueT. LOUIS
GarlickP. George
Rick GrahamDixon & Gliday
Anker Trio3d half
(Same as Kansas)City 1st half
BROADWAYAerial Belmonts
Jimmy Cannon

FEDERAL INVESTIGATION

Continuation from last week of the verbatim testimony in the proceedings of the Federal Trade Commission in the matter of the vaudeville investigation.

The report below is of the proceedings Saturday, May 24 (Continued)

The hearing was resumed pursuant to notice, before Examiner Charles E. Moore, Esq. Appointments as heretofore noted.

HENRY CHESTERFIELD Direct Examination (Continued)

Q These earlier advertisements of National Vaudeville Artists—Who paid for those?
A We paid for those.
Q How was the money raised primarily for the institution of the organization?
A We borrowed some money, which was afterwards repaid.
Q Of whom did you borrow it?
A We borrowed, if I remember rightly, some from the Vaudeville Managers' Protective Association.
Q How much, Mr. Chesterfield?
A There were two amounts. I think for \$2,000 and one for \$1,000, which was also repaid.
Q That is, the \$3,000 was repaid?
A And the \$2,000 also.
Q And that started the preliminary organization?
A Yes, sir.
Q Do you recall the date of the preliminary meeting at which the first officers were elected, Mr. Chesterfield?
A I do not offhand, now, Mr. Walsh. I do not recall it. I believe there is a record of it some place.
Q When you first incorporated the N. V. A. there were temporary officers elected, as I understand it?
A Yes, sir.
Q And how were those officers chosen?
A By the vote of those who were present, of the incorporators.
Q Yes, and that is the incorporators and five or six others?
A Yes.
Q Do you have any recollection as to how many members you had at the time that you elected the first officers permanently? Could you say as to that?
A Possibly 300.
Q That is your best judgment, about 300 members at that time?
A Yes, sir.
Q I show you page 17 of "Variety," of July 28, 1916, which contains a notice to the members of the National Vaudeville Artists, Incorporated, and ask you if that notice was placed in "Variety" by authorization of the National Vaudeville Artists (indicating)?
A Yes, sir.
Q That is, at the time this insertion was made on July 28, 1916, the officers and board of directors had been elected as indicated on the advertisement?
A Yes.
Q Do you recall the date when these officers were elected?
A Well, it was a few days prior to the issuance of that publication.
Q A few days prior to that?

A Yes, sir.
Q How was the meeting called for the purpose of electing these officers?
A There was a statement prepared and submitted to the members then on our rolls. A meeting was called, if I remember rightly, at the Billmore Hotel. We had not our officers then, and as many as were in the organization attended and those names were ratified.
Q And that is the way they were elected?
A Yes, sir.
Q You did not at that time pretend to follow the method of procedure laid down by the by-laws at that time?
A We tried to, to the best of our ability, but the majority of the members at that time were out on the road. It was necessary to have officers installed, so we simply used the members who were in town at that time and, therefore, filled the same.
Q How was the meeting called? How did these people who were there get notice of it?
A They were notified by me personally under authorization of our president pro tem, Edids Leonard, with reference to this meeting.
Q That is, you saw as many members on your list as you could?
A And if I remember rightly, it seems to me that we had a notice of some kind inserted in one of the trade papers—I just have a faint recollection of it—telling the fact of such a meeting.
Q How did you arrive at the common agreement that Willard Mack should be the president?
A We wanted a regular prominent name in vaudeville at that time the president of the organization. Mr. Willard Mack was in vaudeville then, and he was a very prominent member of the organization. We submitted the presidency to him and he accepted it.
Q Who was it that submitted the presidency to Mr. Mack?
A I was instructed by the members present to offer him the presidency, which I did.
Q Was Mr. Mack present?
A No, sir.
Q Well, when did you submit the proposition to him?
A I went to see him.
Q Here in New York?
A Yes, sir. I asked him if he would accept the presidency. He said he not alone would, but he would deem it an honor.
Q Was that before the meeting or after, Mr. Chesterfield?
Q How many were at this meeting, if you recall?
A Well, there were probably 20, maybe 25.
Q Have you in mind particularly who was there—at the present time?
A I know that all of the vice-presidents were there.
Q That is, Hugh Herbert, Bob Albright, Oscar Lorraine and George McKay?
A Yes, sir, some of the directors that were there, such as, if I remember rightly, Harry Carroll, Charles Ahearn, George McKay, B. B. Brown and Bert Brown. That is all I remember of those.
Q In this issue of May 15th, in which you give notice, or Mr. Steinhardt gives notice, that a general meeting of all the members will be called in a place in the city of New York, of which due notice will be given for the purpose of adopting by-laws and electing officers and directors. It transpired, however, Mr. Chesterfield, that the only notice you did give was notice which you gave personally to those of the members whom you could find in the city of New York?
A And I also sent a written notice to those who were out of New York.
Q And you think at that time there were about how many, 300?

A I should judge there was possibly 300 or 320.
Q You think that would be at the outside?
A Yes, sir.
Q When did the membership of the N. V. A. start to grow extensively?
A When we started to put forth a campaign explaining to the profession in general the advantages of joining the National Vaudeville Artists.
Q About when was that?
A I cannot tell you the exact date, but would say immediately after the campaign was started—immediately after the election of the officers you have just read.
Q At about what time was that, when the officers were elected?
A That was about July 20th, or thereabouts.
Q Somewhere about that time?
A Yes, sir.
Q I show you a double-page advertisement, advertising National Vaudeville Artists, Inc., "Announcement," and ask you if that was authorized by the National Vaudeville Artists (handing to witness)?
A Yes, sir.
Q Did this list (indicating) contain the names of all the members at that time?
A No, sir.
Q That is not all?
A No, sir.
Q But when there is a notice up here that there are over 1,200 and the space is limited, that is somewhat of an exaggeration, isn't it?
A Yes, sir.
Q As a matter of fact, you did not have that many at that time?
A No, sir.
Q You said this morning, Mr. Chesterfield, that you adopted an N. V. A. form of contract. I call your attention to page 16 of "Variety" for June 16th, 1916, and ask you if that publication on that page was authorized by the N. V. A. (indicating)?
A It was.
Q And that is the N. V. A. contract adopted, which you testified about this morning?
A It is.
Q Now, when was it adopted by the N. V. A.?
A At the meeting held right after the president pro tem, Edward Leonard, was in the chair and when we had a meeting of the representatives of the Vaudeville Managers and representatives of the National Vaudeville Artists.
Q What was its purpose?
A The purpose of the meeting was to draft an equitable contract that would be fair to both sides. It took us three days to get this form of contract up, after having had many other forms submitted, and particularly the contracts then in use by the different circuits throughout the United States. There are many things we had to fight for in this contract, that at first the managers were very prone to give us, but after lengthy arguments we gradually won out and they accepted this.
Mr. Goodman: You mean prone not to give you, don't you?
The Witness: They were prone not to give us.
By Mr. Walsh:
Q And that meeting was at different times during three days, you say?
A Yes, sir.
Q Who took part in that meeting?
A Principally the charter members.
Q Of your organization?
A Yes, sir.

(To be continued next week)

BEWARE NOTICE WARNING

I hereby warn all acts that the VAMPIRE BIT I am doing, and going to continue to do, is my original idea. I have been doing it in different ways for several years. The bit with my partner-in-crime, Harry Hosford, is fully protected by the VARIETY Protected Material Department and by my Attorney, Benj. H. Ehrlich, Woods Theatre Building, Chicago. If that's not enough, don't let me catch you personally. That's all.

So, Idea Stealers, Lay Off, Or Else—!!

Managers will confer a great favor to me by stopping any act using my Vampire finish.

FRANK DEVOE

"Comic" GLORIANNA SHOW

NOW GIVING VAUDEVILLE A TREAT IN THE WEST—"Lait"

YES, I AM COMING EAST. ASK RAY HODGDON; HE IS DOING THE DIRTY WORK.

NATIONAL WINTER GARDEN

Second Avenue
at Houston Street

Direction, MINSKY BROTHERS

WANTED FOR STOCK BURLESQUE, comediana, soubrettes, straight man and juvenile. Only the very best need apply. Applicants will be interviewed AUG. 12, 13, 14 and 15—Between 1 and 4 p. m.

WANTED—CHORUS GIRLS for stock burlesque, fifty-two weeks in New York City. The most attractive engagement in Greater New York. Mediums and Poles. Only apply in person. AUG. 12, 13, 14 and 15, between 1 and 3 p. m. Only the very best will be considered.

Marty Cross in Burlesque.

Marty Cross, the pugilist, has been prevailed upon to enter the theatrical sphere through the medium of a part in Sam Howe's "Sport Girls," where he will play opposite Frank Naldy.

LETTERS

When sending for mail to VARIETY, address Mail Clerk.

POSTCARDS, ADVERTISING OR CIRCULAR LETTERS WILL NOT BE ADVERTISED.
LETTERS ADVERTISED IN ONE ISSUE ONLY.

A
Abbott Pearl
Abbott Billy
Alexander John
Angie Sisters
Armand Milton
Arturo Mrs Walter
Aquila Prince

B
Bally Harry
Bally Pearl
Barnes Corinne
Barnette Lottie
Bennett Lura
Bernard Dary
Bernard & Mayor
Borwick Elwood
Brady A & M
Brennan Olga
Brittain Frank
Brooks Chas H
Brown Josephine
Burs Wm
Burt Jack
Burwick Ruth
Byrne Andrew

C
Carlo Mrs J
Carpetner Irving
Carroll Frank
Challa & Challa
Cigato The
Ciglar Gladys
Clark Mr & Mrs Billy
Clark Chas
Clark Esie
Clark J A
Clanmon Mr J Osh
Connolly T
Conway & Fields
Cook Emma
Cook Clyde
Copper Beatrice
Cornell Christopher
Cotter Ellen
Crawford Antonette
Cullen Frank
Cummins Forrest
Cuthart Rupert
Cutler Jess

D
Davenport Paul
Devlin Mr J
Dealy Mr Joe
Dean Laura
Deane Evelyn
Dean Rae
De Chateau Oliver
Dell M F
Delmore Geo
De Roe Billie
Die Date
Dillon Tom
Doley James
Domque Leon
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Donovan Fannie

Dowrey Peggy
Drake & Walter
Dunbar Geo
Dunbar Chas
Dunbar Harry
Dunn Jimmie
Dyson Harold

E
Eagle Horse Chief
Eagle Billy
Eagle Billy
Edwards Neely
Elin City Four
Elin City Five
Elin City Six
Elin City Seven
Elin City Eight
Elin City Nine
Elin City Ten

F
Farrell Chas
Fay Edie
Felds Sally
Fitz Chas
Fisher Eleanor
Fisher Albert
Flak Mrs
Fleming Eddie
Fosse Anna
Foss Dolly
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Francis Beverly
Franklin Ruth
Franklin Evelyn
Franklin Jessie
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Gaylor Florene
Geary Mrs A
Germine Florie
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Golden Horace
Golden Grace
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Gordon Michael
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Guay Bobby

H
Hagan Whitland
Hale Willie
Hall Sidney
Harrison Dan
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Ilmo Sam
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Irwin Chas T
Ives Mrs

J
Jackson Oynell
Jackson H H
James Marie
James Willie
Jants & Golden
Jennings Arthur
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Keating Clara
Kell Jack
Kelly Robert
Kelly Stephen
Keough Edwin
Kerry Fred
Kiewit Mrs
Kischke Bloss
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La Flech Flora
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La Mont Wayne
Lang August
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Larson F B
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Lavas Mr A
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Lerner Fritz
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Merrillfield Don
Merriman Sam
Miller Rose
Mileto Rita
Morgan Geo
Morgan Kathleen
Morgan Bae
Mortimer R M
Montague Marceline
Mullen
Murray Wm
Myers Irene
Myers Roseline

N
Naden Les
Neary Simon
Nelson Dittie
Neville Jack
Niles Walter
Norcorates The

Norton Bobbie
O
Othano Ralphie
Oxford Trio
P
Parks Eddy
Payton Billy
Pedrial Paul
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Piero Luigi
Pitts Kate
Platiber Kate
Pollock Jean
Pompe Cinto
Pomeroy Dolly
Powers Howard

Q
Quenson J S
Quinlan Dan
R
Randall Lona
Reade Lona
Reilly Ruth
Reyes Billy
Rehan Miss
Russell Wm
Ritchie May
Roberts Fred
Roberts J Harrison
Robinson Har
Rocke Virginia
Rockwell & Fox
Rogers Billy
Rogers Chas
Rohlin Henry
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Rooster Topsy
Rose Upson
Rose Jack
Rosen South
Rosenbaum Sam
Roth Ben
Royal Jack
Rowland Joe
Rutledge Gertrude
Ryan Ethel
Ryder Paul

S
Sahina Vera
Saddler Sterling
Saddler Sam
Sargood Eva
Saxon Adele
Saxon Pauline
Scheffer Thomas
Schubert Chas
Schott James
Schubert Grovin
Selwyn Edna
Severance C B
Shea Phil
Shirley Marion
Shirley Marion
Simmonds Babbie
Smiley Al
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Smith Mae
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Snow Nelson
Sonderosa Lora
Sparrow Marie
Stafford John M
Stein Geo
Stephan Murray
Stevens Betty
Stevens Irene
Steven Mr & Mrs
Synce Thomas
Synce Lillian
Synce Performance

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Taftan Jerome
Talbott Geo
Tetter Dorothy
Taylor Leta
Taylor Phil
Taylor P M
Thompson Frederick
Thurston Adie
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Ware Miss T

Warren Herbert

Warren Fred

Washington Lillian

Welchert Grace

West Geo

West & Edwards

West John

Whitlock Peodora

W

Wagner Chas

Walman Bruce

Wallace Milton

Walsh Frank

Walters Frank

Ward & King

Ward Geo

Ware Miss T

Warren Herbert

Warren Fred

Washington Lillian

Welchert Grace

West Geo

West & Edwards

West John

Whitlock Peodora

Globe by A. H. Woods is "The Bashed Hero,"

A farce in three acts by Harold Brighouse,

author of "Hobson's Choice." It will be

offered Aug. 12. Ernest Truax, Gilbert and

Edward Douglas, Nancy Felt, Alice Owens,

George Barnum, Alice Belmont Cliffe, Alex

Frank and Nelson Dixon are in the cast.

"Breakfast in Bed," the new farce by Wil-

liard Mack and Hillard Booth, which comes

to the Globe Aug. 12, will have Florence Moore

in the leading role. She will be supported by

Will Denning, Tommy Meade, Leon Gordon,

Harry Hanson, Jules Epallay, Ned Burton,

Anna Lorenzo and others.



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ATLANTIC CITY.

By CHARLES SCHEUER.

Members of Local 71 of the Theatrical Em-ployees' Union celebrated the return of their service men on Thursday night, July 31, on the stage of Keith's Theatre here with a special supper and entertainment served to several hundred guests. By a strange coincidence all of the men in the service were former em-ployees of the Keith house. The men in whose honor the event was held were John Dough-erty, who was gassed at the front; R. Mc-Gough, stage manager of Keith's; C. J. Brader, former stage manager at Keith's; Clarence Nutt, William Rhodes, William Glendinning and Joseph Rogers.

Jacques Hoover, a waiter is responsible for the composing of a Pot pourri of National airs known as the Liberty Overture, which was played here by Lemau's Symphony Or-chestra last week. Lemau gave the work its initial presentation at an afternoon concert. The writing was by Max. Harlan and others of this city. The overture opens with a peace-ful pastoral with a slow, graceful dance mel-ody into which the stirring themes of the enraging war are injected from the drums.

One of the new plays to be produced at the



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When "Take It from Me" was here last week there were four new players in the cast. James D'Arcy, J. G. Tracy, Zoe Barnett and Helen Raftery. According to Douglas Leavitt the show is being shortened in its running time, which was overly long in New York. Mr. Leavitt confesses that he is, himself, writing a new musical comedy for next season, it being his first deviation from the many burlesques which he has had on the boards.

Oliver Morosco is to present "Civilian Clothes" at the Apollo next week. The comedy is by Thompson Buchanan. Olive Tell, Thurston Hall, Isabel Irving, Millie Butterfield and others are in the cast.

ASBURY PARK, N. J.

GARDEN—Vaudeville and pictures.
LYRIC, SHUBERT, OCEAN—Pictures.
ARCADE—Arthur Froy and his Band.
AUDITORIUM—OCEAN GROVE—Carolina Lazari, contralto, and Charles Hackett, tenor.

AUSTRALIA.

By ERIC GORRIK.

HER MAJESTY'S—"The Silent Witness." Sydney, July 9.
CRITERION—Closed.
ROYAL—Closed.
PALACE—"Sporting Life"; July 12, Harry Lawton.
TIVOLI—"Message from Mars."
FULLER—"Camille Trio, the Fayres, Campbell & Mayo, Ruffy and Mo. Revue Co."
HOYT'S—Pictures: "On the Quiet," with John Harrymore.
CRYSTAL PALACE—Billie Burke "Peggy" (revival).

Melbourne.
HER MAJESTY'S—"Going Up" (12th wk.).
ROYAL—"A Tailor-Made Man." Mt. KINGS—"The Luce Anne" (revival); July 10.
TIVOLI—"The Officers' Mess" hit.
ELIOT—"Al Bruce Co. Royal Niles, Mr. C. and Maud Courtney, Clark & Wallace, Ladd & Arnold, Homan Eric."
AUDITORIUM—"D. W. Griffith's production, 'The Greatest Thing in Life'."

Ice skating has been resumed at the Glaciarium.

Robert Cries and wife, Beatrice Holloway, are leaving for a tour of England and America.
"Goody Two Shoes" scored a success in Brisbane.

The Dime Kebo Co. is producing "Mother Machree" in Adelaide this week.

Prince Lamplini, formerly of the Lamplini Bros., is featuring "The Boot Trunk Mystery" on the Fuller Circuit.

Allridge & Flemming and Archie and Gertie Pault have been engaged by the Rickards Circuit to appear in "Hitchy Koo."

Photo the clown has secured a route over the Fuller Circuit.

J. & N. Tark have secured for early production here "Dadion" and "Tiger Rose."

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"PAN' YAN"

By Al Bernard and J. R. Robinson

"Lonesome Blues"

By "Mule" Bradford

"Love Me All the Time"

By Hal Dyson and Wm. K. Wells

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HOUSE ARRANGER—ALFRED DALBY

OUR MR. BOWERS OPENS WITH HIS NEW SHOW
"Kiss Me Again," August 25th—We Will Publish the Music

A decided hit was made by the M. B. Firman Co., at the Theatre Royal, Melbourne, Saturday night, when "A Tailor-Made Man" was presented for the first time in Australia. The press spoke highly of the play and it seems set for a long run.

J. C. Williamson, Ltd., has secured "Lightning" for production here.

Maudie Fane, leading lady in J. C. Williamson's Musical Comedy Co., is being sued for divorce by her husband. The case will come before the Court next month.

Margaret Nyblom, Jerome Patrick, Roland Rushton and Miss Brunelle have arrived under management of J. & N. Tark, to appear in "Dadion" at the King's Theatre, Melbourne.

Allen Wikke concluded his season here with the old melodrama, "The Midnight Wedding."

J. C. Williamson, Ltd., has taken over the Frank Rigo Grand Opera Co. and will produce operas at popular prices.

W. Hamilton Webber is musical director for the Fullers.

"The Silent Witness" was an instant success at Her Majesty's, July 6. Muriel Starr, Louis Kimball and Frank Harvey do their best work in this thrilling drama.

Union Theatre, Ltd., is showing second release features at their houses on account of the film shortage.

BOSTON.

By Len Libbey.

ORPHEUM—Low vaudeville.
BOSTON—Pictures and vaudeville.
HJOU—Pictures and songs.

BOWDOIN—Pictures and vaudeville.
SCOLLAY OLYMPIA—Pictures and vaudeville.
GORDON'S OLYMPIA—Pictures and vaudeville.
GORDON'S CENTRAL SQUARE—Vaudeville.

ST. JAMES—Pictures and vaudeville.

PARK—Pictures and songs.

GLOBE—STAND, FRANKLIN PARK.

EXETER STREET, FENWAY, COLUMBIA.

CODMAN SQUARE, MODERN, BRACON—Pictures.

SHUBERT—"Dark. Reopening, Aug. 23, with 'Somebody's Sweetheart'."

HAJBERT—"Damaged Goods," films, doing big business.

PLYMOUTH—Second week of "Havans," another one of the musical revivals which has proven popular.

WILBUR—Third week of "Oh, My Dear," and the house last week was capacity, a very strange condition considering the season even for such a good attraction as this one.

TRIMONT TEMPLE—"Daddy Long Legs," film, second week, following long run at the Tremont.

TRIMONT—First week of "See-Saw," a new musical show.

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Artistes of the theatrical, concert and vaudeville stage, as well as all music dealers throughout the United States and Canada are hereby warned of another instance of infringement on a song title—that of the ballad sensation, "BROKEN BLOSSOMS," written and composed by ROBERT EDGAR LONG in collaboration with LOUIS F. GOTTSCHALK, and dedicated to D. W. GRIFFITH.

For the protection and guidance of all members of the profession, we take this occasion to warn you that the only song entitled "BROKEN BLOSSOMS" containing the melody from Mr. Griffith's production of the same name is the ballad by Mr. Long and Mr. Gottschalk, published by T. B. Harms and Francis, Day & Hunter, and featuring on the front cover a photograph of D. W. Griffith and a scene from "Broken Blossoms," showing Miss Lillian Gish and Mr. Richard Barthelmess.

The melody of the authentic "BROKEN BLOSSOMS" ballad is part of the musical score of Mr. Griffith's production, and no other song of this title is in any way connected with Mr. Griffith.

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NORUMBEGA PARK—"Hit the Trail Holiday," by the stock company.

It appears that by the end of the current month the legitimate houses will all be open again with first-class attractions, all of them of a musical character. "Somebody's Sweetheart" will come into the Shubert. "Breakfast in Bed," with Florence Moore featured, is due for the Plymouth. A new musical comedy, "Buddies," will come into the Park Square.

A change of policy is due for the Park Theatre in the immediate future. Now the house is using photoplays, but it is planned to show films of a larger order, such as run at the legitimate theatres here during the summer months. There is no house here now that is used for this purpose during the season, and the plan to change the policy of the house seems to be a good one.

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BUFFALO.

By SIDNEY BURTON.
The Pennsylvania Railroad announces a new after-theatre train from Buffalo to East Aurora for this coming fall and winter. The new special will leave Buffalo at 11:50, thus affording commuting theatregoers ample time to see the final curtain. The action by the railroad company is the result of a recent petition by commuters here.

"Yankee Doodle in Berlin" and the "Ben-net Bathing Girl" will open the Shubert-Tock with a two week's engagement beginning Aug. 18.

Julius McVicker, formerly well known in theatrical circles both here and in New York, was in town last week. Friday night he witnessed the Bonstelle Co.'s performance of "Happiesse." Mr. McVicker was Miss Bonstelle's leading man for several seasons before he retired from the stage.

The Gaiety will open on Aug. 2. Manager Isaac, of the New Academy, which opens with Billy Watson the latter part of the month, is planning to advertise heavily. If the Garden opens as announced, Buffalo will have three burlesque houses.

The plans for the Star are as yet uncer-

PALACE, NEW YORK, THIS WEEK (Aug. 4)

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LONDON, ENG., AUGUST 5, 1919.

Opening MAJESTIC, Chicago, Next Week (Aug. 11)

PATRICOLA

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Acts to Eastern
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tain. Last year it did only a fair business with popular prize attractions. No definite policy for the 1919-1920 season has yet been announced.

Having failed to procure the necessary permission to hold meetings on the streets in Buffalo on Sundays, the Church Federation has broken itself to Ogdont Beach Sundays where it is indulging in the pastime of passing the bench visitors for being at the resort and not in church.

BUTTE, MONT.

By DAVE TREPP.
A. A. Bruce, assistant manager of the Rial-

to, left last week for San Francisco, to join Ralph Kauter, in a similar capacity at the San Francisco Rialto. Mr. Bruce was with the local house since its opening about two years ago.

The open booking plan is attacked by George Bourke of the Universal exchange, who says it will increase overhead for the exhibitors. "Stick to the circuit plan" is his advice. He admits it might prove a success in larger cities.

Otis Skinner played before an audience that

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"I'LL SAY SHE DOES" RELEASED THROUGH THE COURTESY
OF AL JOLSON-A SURE FIRE HIT!

"YOU'RE STILL AN OLD SWEETHEART OF MINE"
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completely filled the Broadway. He did good business throughout Montana.

It is expected that the new theatre now being rushed to completion in Roseman, will be ready for occupancy the middle of September. Merle Davis, head of the Amosin Amusement Co., booking Pantages through Montana, left this week for Roseman to look over the house, with the view of playing Pan acts there one night a week. The house will seat 1,000. Otto Schmidt of Roseman will be manager.

William Cutie, Montana showman, left last week for Salt Lake to superintend the erection of a new theatre in the Utah metropolis.

DENVER

By E. C. DAY.
TADON BRAND (Thomas Vick Roy, mgr.)—Supreme Musical Comedy Stock company in "The Isle of Spices."

AMERICA (A. G. Talbot, mgr.)—Anita Stewart in "Human Desire."

RIALTO (H. S. Ellison, mgr.)—W. S. Hart in "Wagon Tracks."

RIVOLI (A. F. Mahagan, mgr.)—First half, "Great News to Mother," special feature; second half, "Blanche Sweet in 'The Hushed Room'."

PRINCESS (H. S. Ellison, mgr.)—First half, "Ebel Clayton in 'Taking a Chance'"; second half, "Lila Lee in 'Rose of the River'."

STANDARD (A. F. Mahagan, mgr.)—First half, "George Baily in 'The Man in the Moonlight'"; second half, "Taylor Holmes in 'Taxi'."

IRIS (A. F. Mahagan, mgr.)—First half, "Bessie Barrisole in 'The Woman Michael Married'"; second half, "Louis Bessillon in 'High Focks'."

The local Orpheum reopens Aug. 12. The staff remains the same as last season.

Edwin House, professional singer, has come to Denver to take charge of a community singing campaign inaugurated by the War Camp Community Service.

The hospital list in local theatrical circles was greatly reduced this week when three of the sick returned to their duties. They are

Eight Months with the Boys "Over There"

Bessie Leonard

"The Doughboy Girl"

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Homer S. Ellison, manager of the Rialto and Princess theatres; William Sub, head booker for Pathé, and Herb Krause, assistant manager of Famous Players-Lasky Exchange.

The Lyric at Loveland closed last week and workmen began raising the old building to make room for a modern theatre on the site. The Majestic has been opened to furnish amusement for the picture fans while the Lyric is being rebuilt.

Ellison's Movielets is the latest addition to Denver's list of theatrical publications. It is a weekly home organ gotten out in the interest of the Rialto and Princess theatres of which Homer S. Ellison is the manager.

The Russell Brothers Shows are in Denver this week giving an outdoor carnival under the auspices of the American Legion.

According to word reaching exchanges, picture houses in Cheyenne, Wyo., have unanimously agreed to raise their admissions to 25 cents. With the new rate in effect, no war tax will be added.

Preparatory to re-opening into this month,

the management of the Denham is making interior renovations. The house had been thoroughly cleaned, chairs repaired and the walls touched up with fresh paint.

C. Runyan, proprietor of the Star at Holly, Colo., surprised his patrons last week by staging a vaudeville show all by himself after the regular moving picture program had been run off. He gave a musical novelty by playing tunes on a water dipper, bicycle pump and a collection of Swiss water glasses.

The Fox Film Corporation sent out notices this week to all exhibitors in this territory announcing the inauguration of a pay-in-advance policy which became effective Aug. 1.

Mort Cohn, former booker for Paramount and brother of Milt Cohn, Denver manager for Famous Players-Lasky, returned to Denver this week after eleven months in France as a member of the A. E. F. He was a member of the Signal Corps over there.

Kenneth Richards, former treasurer at the Orpheum, and George Staples, House Billson, Jr., have opened a roof garden at the Adams Hotel.

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OF THE

Vaudeville Investigation

BY THE

Federal Trade

Commission

Price, \$1

To be assured of a copy, forward one dollar with name and address the volume is to be mailed to. No subscriptions will be received after book is published, and the quantity printed will be limited to the subscriptions received in advance.

The publication will be made following the findings of the Commission. Other matter, including a history of present day vaudeville from its variety time will be included, with sketches of many prominent vaudevillians.

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"Double

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DETROIT, MICH.

By JACOB SMITH.
Garrick opened Monday night with "Take It from Me."

Richard Lawrence, manager of the Garrick, predicts this will be the biggest season legitimate attraction have ever had. Reports that the number of season reservations greatest in history of house.

"His Majesty, the American" opens Aug. 31 for two weeks at the Majestic, then a week in the Regent and a week in the Orpheum.

Frank Panko has resigned as stage manager of the Temple and has left for New York City. He was at the Temple for 12 years.

Al Green, orchestra leader at the Temple for 25 years, has resigned to take effect Aug. 9.

He leaves for New York to enter production field.

At photography houses: "The Grain of Dust" at Madison; "On Boy" at Adams; "Putting it Over" at Broadway-Strand and "Secret Service" at Majestic.

Gaiety, Columbia burlesque, reopens Sunday, Aug. 16.

Sam Levey and associates of Detroit have leased a house in Buffalo for pictures.

INDIANAPOLIS.

Nelson G. Trowbridge, manager of the Shubert-Majestic, brought good news for Hurst patrons back from New York last week when he announced the Shubert bookings for next season.

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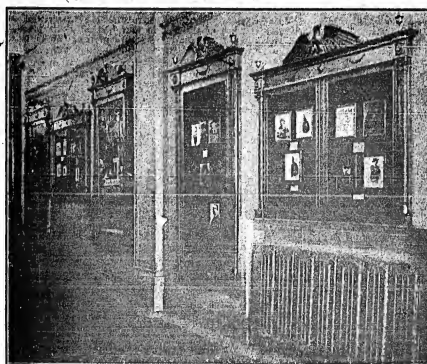
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Get Back Your Grip
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English's announces that "Flo Flo" will play a return engagement early in September.

All local theatres are opening the season several weeks earlier than for a number of years.

The Stuart Walker Co., the entire summer season at the Mural, probably will remain there until Aug. 31, three weeks longer than the contract calls for. The company will go back to New York at the close of its engagement here.

It was learned this week through Gregory Kelly, who has been with the Stuart Walker Co. for the past month, that the original cast of "Hovaten" will start on the road again this winter, opening at the Garrick, Detroit, Aug. 31. After the Detroit engagement the company will likely go to the coast for the remainder of the winter.

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CENTRAL 1801

Stuart Walker is contemplating the production of "The Gibson Upright," the new Booth Tarkington and Harry Leon Wilson, which was given its premiere here two weeks ago in New York this winter. Walker, it is said, intends to have the play rewritten so as to lengthen it to four instead of its present three acts and to remove certain things local critics found wrong with it.

Manager Romaine Eggleston, of Keith's, and Mr. Eggleston have returned from a short visit to New York.

The Park, which had great success with a run principally filled with old-time melodrama problem plays last winter, will be opened soon as a burlesque house. This will give Indianapolis two burlesque theatres for the first time in three years, the Majestic being the other house.

Edgar Stevenson Perry, treasurer of the Princess, New York, formerly was treasurer of Keith's and later of the Majestic here.

The Venus Theatre Co., operating a picture house at Gary, Ind., has incorporated with capital of \$15,000. Directors are Nick Bilson, Andrew J. Obrecht and Walter Wewrukiewicz.

A. Z. Zarins, secretary of the Photo-Play Exhibitors' Association of Indiana, has

been confined to his home with illness bordering on pneumonia for the past week.

Manager S. Barrett McCormick of the Circle brought "Daddy Long Legs," starring Mary Pickford back for a return engagement this week.

The Spurr (bank) operating the Indiana, Lyric and Royal Grand Marion, Ind., under the firm name Mutual Theatre Co., lost its fight to open their shows Sunday in the Grant county superior court. Judge Murray denied the petition for an injunction to restrain Mayor Elihu H. Miller, Chief of Police Ben Phillips and other officials of Marion from interfering with the operation of their properties on Sunday, sought by the company. The Indiana theatre was closed several weeks ago and one of the Spurr arrested when an attempt was made to open the Indiana several weeks ago. The defendant was found guilty in superior court and appealed to circuit court where the case is now pending.

Theatre managers of Indiana are much interested in the consolidation of the sixth and seventh internal revenue districts, comprising the entire state, effective Aug. 1 under the direction of a new collector, William L. Elder, Indianapolis business man. Heretofore all theatres in the sixth district, comprising the northern half and part of the southern half of the state have made their theatre

tax returns to the Indianapolis office. The managers in the seventh district, comprising the remainder of the southern half of the state made their returns to the headquarters in Terre Haute. Under the consolidation plan all returns must be sent to the Indianapolis office, unless the government decides that they may be sent to nine or ten branch offices which may be established in the larger cities of the state. The managers favor the latter plan because of its greater convenience.

MURAT.—Nothing But the Truth (Stuart Walker Company).
B. F. KEITH'S.—Summer vaudeville.
KALTO, GAYETY.—Vaudeville.
CIRCLE.—Pictures.

LONG BRANCH, N. J.

GRAND, CROSS.—Pictures.

OKLAHOMA CITY, OKLA.

The Oklahoma State Commission has denied permit to the Pan-American Film Co. to sell stock in Oklahoma, assigning as a reason for refusal, "No tangible asset" and "risk too hazardous." Henry Starr, recently paroled by Governor Robertson from a six-year prison sentence for bank robbery, is interested in the company, and, according to report, was to have been the principal actor.

The S. A. Lynch Enterprises Co., Inc., exclusive distributors of Paramount and Arteroff pictures for 11 states, is opening a branch office at 12 W. Third street. Joseph M. Sledge is the local manager.

Wm. Noble.

PORTLAND, ME.

The Greeley was leased by the owners to W. J. Gallagher of the Brower Amusement Co., Boston, the lessees to take over the house on Sept. 1. It is announced that the theatre will be renamed the Gaiety. Mr. Gallagher's organization now controls a chain of theatres in New England and the Province and it is understood that it is the intention of the new lessees to present a high type of musical comedies as the attraction.

The New Portland has reduced its vaudeville bill starting last Monday from four to



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WITH THE FEET"
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Direction, SAM BAERWITZ

three acts in order to repeat the serial picture at the second evening performance which has been omitted in the past, but the demand has been so great by the patrons for showing the same at that performance, Manager Hutchinson decided to give it a try out.

PORTLAND, ORE.
By JOSEPH GRANT KELLY, Jr.
PANTAGES—Vaudeville.
HIPPODROME, STRAND—Vaudeville and pictures.
AUDITORIUM—Dark.
FRIDAY—3, four days, Guy Bates Post in "The Marquander"; 7, three days, Ruth Chatterton in "The Merry Month of May."

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ALCAZAR—S. Alcazar Musical Comedy Co. in "The Tenderfoot," with Oscar Fignman and Mabel Wilber in the leads.
CAKE—Armstrong Follies.
LIBERTY, COLUMBIA, SUNSET STAR, PEOPLE, MAJESTIC, GLOBE, CIRCUS, BURNSIDE, GRAND, REX—Motion pictures.

Mitchell Lewis is in Portland to produce a picture for Select.

The Lyric Theatre has closed but will shortly reopen.

PROVIDENCE.

By KARL K. KLARK.
E. F. ALBEE—Jana Cow's "Lilac Time" in the production offered by the Albee Stock this week, it being the first time this attraction has been seen in Providence.
FAYS—Vaudeville and films.

EMERY—As a special attraction this week the Emery, Mlle. Carita's pupils (local), are presenting a new revue. The young people appearing in the principal parts in this week's revue are Mary Reynolds, Mildred

Milrkey and Margaret Kelly. The revue will run through both bills for the week, with a change Thursday.

Sol Brauning, manager of the Modern, one of the city's largest picture houses, is enjoying a two weeks' vacation.

The wife and daughter of William H.

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Ruined by disfiguring
Wrinkles, ugly Crow-
feet or unsightly Flabby
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Turner, member of the H. F. Albee Stock, arrived from France last week. Mrs. Turner has been doing war work in France while Mr. Turner has been completing her education.

Edward F. Albee has been in Providence frequently this summer paying particular attention to the old Keith Theatre which is soon to be opened as the Victory. The house is still undergoing remodeling, and during the past few weeks a complete new vestibule system has been installed.

Governor R. Livingston Beekman, of Rhode Island, last week gave his approval of the campaign for the Actors' National Memorial Day. Governor Beekman has accepted an invitation to serve on the committee of 25 Governors, and made this known in a long letter praising the actors of the country and their efforts during the war.

ROYAL, NEW YORK, THIS WEEK (Aug. 4)

BRIGHTON, NEXT WEEK (Aug. 11)

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TIMES BUILDING
NEW YORK CITY

August 6, 1919.

AN OPEN LETTER TO JACK LAIT

(FROM SENATOR FRANCIS MURPHY)

I desire to employ this means of thanking you for an ADVERSE criticism. Perhaps a critic's unfavorable comment has never before resulted in a note of THANKS. But I am SINCERE in stating that you have earned my GRATITUDE.

In your review of my act when I played the Rialto (Chicago), you told me my method of work was WRONG—in fact you ROASTED me and my work. But you did MORE—you told me HOW TO IMPROVE my style.

Instead of getting ANGRY, I got INTERESTED. I figured that Variety did not engage you as a critic unless you were especially qualified. So I said to myself, "I'll give Lait's ideas a tryout." And I did. I followed the lines you laid out as closely as I could.

When you again reviewed my turn at McVicker's (Chicago), two weeks later, my act had been CHANGED to meet your ideas, with the result that you were kind enough to comment most FAVORABLY and declare me ready for BIG TIME.

I have long been of the opinion that theatrical criticism, especially in TRADE PAPERS, should be CONSTRUCTIVE rather than merely fault-finding and "fancy" writing. We performers CANNOT ALWAYS SEE OURSELVES as others see us, or as we would have others see us. Yet so few artists are WILLING TO ACCEPT criticism in good faith, intended for their own profit.

If this acknowledgment shall cause some of my brother and sister performers to WEIGH and CONSIDER honest criticism instead of RESENTING and SCORNING it, then I shall feel that, whereas, you have helped me, I, too, have been happily able to help others.

Sincerely,



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between Mr. W. R. New and myself having been dissolved, I am carrying on the
business formerly known as GORRINGE'S, 17, Green St., London, W. C. 2, as before.
The handling of passengers—especially theatrical—business forwarding, care of mail,
and various money exchange transactions will be carried on as efficiently as before.
Yours faithfully, FRANK GORRINGE.

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and more ARRANGING which
includes, what? Bills, what?
Tickets, Services, Accuracy guaranteed.
L. L. Veebergh, Mgr.
300 Broadway, New York City

The musicians in the theatres of the city
have just been granted an increase in wages
of about \$5 a week for the coming season.
The new scale increases the minimum from
\$27 to \$30 a week. The advance became
effective last week. Demands for increased
wages have also been made by the stage em-
ployees of the city, and these are now under
consideration.

RED BANK, N. J.
STRAND, CONOVER.—Pictures.
EMPIRE.—Pictures.

ROCHESTER.
By L. B. SKIFFINGTON.
"TEMPLE"—Vaughan Glaser in "Very Good
Eddie." Next week, "The Silent Witness."
"VICTORIA"—Bert Lytell in "Blackie's Re-
demption." First half: Peggy Hyland in
"Cheating Herself," second half, Charlie
Chaplin in "Sunshine," all week.
"BROADWAY"—Pictures.
FAMILY.—Fred Webster and company in
musical comedy repertoire.

In an action brought for separation by Mrs.
Bessie Greenwood Merriam against LaFronce
Merriam, Justice Leing has denied Mrs. Mer-
riam's plea for the support of her child,
Betty Merriam. They were married about
twelve years ago in New Jersey and have
traveled through the country with musical
companies.

Marion Young and Ruby Wentworth, for-
merly with the "Colonial Maids," have joined
Fred Webster's outfit at the Family.

Rumors are in the air here that a big new
theatre is to be promoted. It is understood
that the site of a present downtown hotel is
favored. A local theatre man is understood
to be the prime mover in the scheme, which at
the present stage is the field for more capital.

Erwin J. W. Huber, publisher of The Pic-
tureplay News, entertained Western New
York exchange managers and New York at a
buffet dinner at the Eggleston on Tues-
day night. Over a hundred were present.

SALT LAKE CITY.
The first bill of the new season was pre-

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The New Sensational Novelty Song Hit

OH! HOW SHE CAN DANCE

By EMMA CARUS and J. WALTER LEOPOLD

Oh! How She Can Dance

Words by
ENMA CARUS

Edited by
WALTER LEOPOLD

Introduction

Piano

Voices

Billy Gray, was to a cab - e - st. Where they had a show off night. He saw a
Billy ran - ing to the cab - e - st. Where he had this mad-on' fair. He said the

real jazz dance-er there. And he loved her at first sight. He rushed to see a marriage man how
man who owned the place. If this dance-man was still there. He smiled at Bill - and rolled his eyes. And

'I've got some time go. The dark sat by the mad-mo'n man. Bill an' sweetie took leave, but
told a load. 'Eah, Be, she just dropped in this place last night. With the lo. "I don't know, but

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Chorus

Oh, how she can dance. Oh, how she can dance.

dance. Oh-ty more she can more and twi- She go a w-gle that you

and it is side. When you see her shake and quiv-er You will want to do it with her

Look! just like the swa-ner run-er

Oh, how she can dance. Oh-ty more will put you in a

trance. Ah-ho for ash-o-ash music that tick-a-wild music from the South to trace—

The fiddle dances the fiddle and they will in the air. Oh, if only

Oh, how she can dance. dance.

Oh how she can

CHAS. K. HARRIS

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seated at the Orpheum Aug. 6. Manager Edward P. Levy again in charge.

L. E. Kennedy, formerly manager of the Fox Exchange at Los Angeles, has been appointed Salt Lake manager for Vitagraph. He succeeds F. A. Warner, who has joined the sales force of the Famous Players-Lasky corporation.

W. H. Swanson is now exclusive owner of

The Western Vaudeville Managers' Association

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I LOST MY HEART IN DIXIE- LAND

**GREAT DOUBLE
VERSION**

for

MALE and FEMALE

Get This Quick!

Moderato

Voice

I'm al-ways los-ing some-thing ev-ry place I go
back to Dix-ie and look for my heart

Just why I don't know And it wor-ries me so
You and I must part I'm all rea-dy to start

Last year I lost a dia-mond ring that used to shine And the
Send all my mail to Dix-ie that's where I am bound I may

oth-er day while trav-'ling be-low the Mas-on Dix-on line.
stay down there for-ev-er be-cause my heart may neer be found.

Chorus

I lost my heart in Dix-ie-land where the cot-ton grows

And the Swan ee- flows I ling-ered long e-nough to see

That a home in Dix-ie would ap-pear to me There's some-thing real

A-bout the peo-ple there They make you feel so wel-come ev-ry where

I went out walk-ing with a Ten-nes-see kid She kissed me and the min-ute she did

I lost my heart in Dix-ie-land. I lost my

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ENTITLED

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the First National Exhibitors' circuit franchise for Utah, Colorado, Wyoming and New Mexico. Mr. Swanson recently bought out the interests of H. T. Nolan, of Denver, in the franchise.

MABEL WHITMAN and DIXIE BOYS

BOOKED 25 WEEKS

WESTERN VAUDEVILLE
Direction, HARRY SPINGOLD

Work on the new Pantages is being rushed to the limit. It is hoped by Manager Frank Newman the new house of vaudeville will be ready for occupancy before the first of the year.

Of the eight Western fire chiefs chosen by Thomas H. Ince to appear in special fire prevention films, Chief William H. Byrator, of this city, has been favored. The films will be taken at the Culver City studio. Chief Byrator left for the coast.

The Swanson theatre company has declared a five per cent. dividend on its common stock.

SEATTLE.

METROPOLITAN.—Guy Bates Post in "The Masqueraders"; underlined, Ruth Chatterton, "The Good Bad Woman," Henry Miller and

Blanche Bates.
PANTAGES.—Vaudeville.
PALACE HIPP.—Vaudeville.
OAK.—Dark.
ORFÈUM.—Mid-Summer Folly Co., with Lew White and Bert Hunt in comedy leads, in "Midcoast."

LYRIC.—Owen's Burlesque company.
WILKES.—Dark.
MOORE COLISEUM, CLEMMER, LIP-
BETTY MISSION, REX, STRAND, CLASS A,
LITTLE CIRCUIT, IMPERIAL, 1918, DEAN,

RIALTO, WASHINGTON, MAJESTIC, MAD-
ISON SOCIETY, FISHER, GOOD LUCK,
HIGH CLASS, STAR, OLYMPIA, FREMONT,
EMPEROR, PRINCESS, UNION, BUSCH,
STAR, PALACE, QUEEN ANNE, TS COLE-
LEON PLAYHOUSE, COWAN PARK, BOS-
TON, JACKSON.—Pictures only.

The Cornish school of music, dancing and stage work here has formed a connection with the David Mannes school in Gotham, the affiliation being under consideration for some time. Mr. and Mrs. Mannes are spending the summer in this city.

Architect B. W. Houton, of this city, has returned from Wenatchee where the \$150,000 theatre building is being rushed to completion by contractor Dow. The Wenatchees, present B. & H. house, and the Gem, vaudeville and pictures, are owned by Walter Kattner, former manager of the Majestic in the Ballard section of Seattle.

Harold R. Herrman, 56, musician, died here July 26. He was a native of Norway, and has been in this country but a year. He is survived by the widow, Mrs. Edward Kellie, wife of the head of the Kellie-Burns Vaudeville Agency, this city.

Andrew Cornelius, 54, blind musician, was fined \$20, in police court on a charge of playing a musical instrument on the street without a license, after having asked for a restraining order against Chief of Police



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Warren who was interviewing with the only means of earning a livelihood. An appeal will be taken and the case made a test one. Cornelius is an old-time vaudeville performer.

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NOTICE!
AGENTS!

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"Think of Me, Little Daddy" - - - By Bert Whitman
"I'm Going Back to My Used to Be" - By Jimmie Cox

"Oh, Saroo, Saroo" - By Burns and Sheppard
"Time Was When" - - - By Blyer and Patrick

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Eugene Levy has added some 50 Parisian models to his musical comedy show this week. Last week he had a like number of "chicime Dancers" augmenting the regular show.

Mitchell Grossman has succeeded to the position of house manager of the Orpheum, following the resignation of Jay Haas, who went to San Francisco to accept the management of the Alhambra in that city.

Brylan Hayes, one of the youngsters with the Douglas "Rising Generation" act, toppling Pantheas Bill last week, in a song and dance number showed remarkable talent for one of her age and training.

William J. Bryan chautauqued fluently and with vim to a very large audience in the Tacoma stadium, Saturday, upon issues of the day (and tomorrow) and swept the gamut of public questions from base to treble. From the standpoint of Mr. Average Man hearing the Commoner speak might easily suspect a tendency to hurl a certain Lincoln, Nebraska's hat in the presidential ring.

Commercially, at least, music is proving to be a boom substitute in the Northwestern cities. In this city the passing of John Harbergorn three years ago has proven an immense impetus to music, including all classes. Showing more music pupils, in larger sale of musical instruments and more employment to professional musicians at higher wages. The substitute of music for drink came gradually and reflected itself in the cabarets.

Wilkes reopens now season Aug. 21, and the Ok is scheduled to open a week earlier with the Monte Carter Musical Comedy or-

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ganization. Mr. Carter and his family are spending the summer vacation in California.

The Douglas "Rising Generation" act will play the Pantheas time until the first of September, when Mr. and Mrs. Douglas will return to this city to resume work at their school of dancing in the I. O. O. F. building.

Roy L. Shaban, a returned soldier, has filed suit for divorce against his wife, now appearing in a local theatre. His object is stage life for his spouse.

The Greater Alamo Shows completed their second consecutive week here Saturday night.

The first week the shows were quartered at Flits and Lenora, and for the second week they were shifted to the south end of town, at Ninth and Jackson. This is the longest engagement recorded here for this sort of attraction.

The government features Slim "Open Your Eyes" proved such a drawing card that it was held over at the Moore for several days additional to the original bookings. Orpheum vaudeville opened the new season at that house Aug. 24.

Three Community concerts were held in Seattle parks Sunday under direction of the

Music and Art Bureau of the Chamber of Commerce and Commercial Club.

The Seattle Board of Theatre Censors have asked Mayor Hanson for authority to censor the advertising in the lobby for legitimate vaudeville and motion picture houses, claiming that lobby ads are misleading, deceptive and false and that the public should be protected in so far that they may enjoy exactly what they pay their money for.

T. J. Kennedy has retired as naval bandmaster after 23 years service on a regular pension of \$104 per month. His last public appearance was in the Tacoma stadium recently, as director of a concert, in the interest of naval recruiting. Mr. Kennedy will begin a vaudeville engagement in September with a Chinese band, which he has instructed at odd times.

Word was received from Monte Carter, now in California on vacation, that he will soon start Seattleward, making the trip by motor. His brother, Joe, left here for San Francisco in an auto early last week.

Fay Fincher has completed her week engagement at the Chatterbox Theater and returned to her studio work in California.

Rev. J. E. Crowther, pastor of the First M. E. Church of this city, recently delivered a sermon on "The Theatre of Today." Rev. Crowther is the author of the Biblical pageant, "The Wayfarer" which was produced at the Columbia Coliseum at the Methodist Centennial a few weeks ago. No theatre manager or patron could have found any serious objection to his discourse.

A new theatrical circuit has been organized in Southern Idaho, known as the Mosaic Amusement Company. Herman J. Brown, manager of the Island Amusement Company, Boise, and for years affiliated with Eugene Levy in this city and Spokane, will be the New York representative of the new organization. B. W. Sackett and Robert A. Davis, Jr., of Nampa, are at the head of the company. In the circuit are the following theatres: Majestic and Strand, Boise; Majestic and Orpheum, Nampa; Payette and houses in Caldwell, Meridian, Weiser and other towns near Boise.

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The Haguenbeck-Wallace circus advance man is in this city giving out the word for his appearance here for a week. This will be the second circus this year, the Al G. Barnes show having played here the last of May.

The Tavora Cabaret is featuring Jean Trojansky and a jazz band of seven. This is the highest prize turn seen here in cabaret since Washington state climbed aboard the wave wagon, Jan. 1, 1916.

Claude Madden, Frederick Zimmerman and other Northwest artists will be on the program of the concert to be given at the Zimmerman studios. "Under the Five," Aug. 16, for the benefit of the Mother Ryther Children's home.

Walter Anthony, the new dramatic editor of the Post-Intelligencer, came to Seattle from San Francisco, with the name of being one of the best theatrical critics west of Chicago.

SYRACUSE, N. Y.

BY CHESTER B. BARN.

EMPIRE—Sixteenth and final week of the

Kaiserhooker: Playgoers' fourth local season. "The Big Idea" current. As presented by the Kaiserhookers, this play is the "intimate" type. It has been changed to meet local conditions, and the cast use their own names throughout the action of the piece. Next week, first ball, Al G. Fields Minstrels.

BASTARD—Roopens, Aug. 18 with the Hot, Hot, Roopens Girls.
TEMPLE—Vanderbilt.
CRESCENT—Roopens, Aug. 11 with vaudeville.

STANDARD—"The Woman Michael Married," first part. Sort of modern version of the Mary-Holmes novel, "Wedded and Parted," that used to make old maid and school girls cry a sensation or two ago. Novelty of Saturday has here instead of a villain and Beale Barricade's excellent work got it across.

ECKEL—Charley Chaplin's "Sunrise" all the week, with "The One Woman" as the co-feature for the first part. Despite the admission of the Eckel's house organ that "Sunrise" is far from being Chaplin's best, the film is pecking 'em in, and the fans seem to like it. With the same policy as the "One Woman" is one of the most unpleasant films to ever hit a local house. It's from Thomas Dixon's play, which stirred church folks from their slumber.

SLAYOT—Alice Brady's "Marie, L'ad," first part.

Harold Slater, of the Kaiserhooker Players, will be in Cohen & Harris' "The Acquittal" next season. Ralph Murray, of the Knicks, will be in "The Dark Roadside." Minna Campbell, leading woman, goes with "On the Hiring Line."

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BROADWAY

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ALBERT GUMBINER, Manager

\$12 WEEKLY AND UP

Once more William S. Hart is going to retire. This time William Grossman, Hart's lawyer, is responsible for the statement. Here for the Knight of Justice, Hart will give back to the ranch in just one year. During the 505 days intervening Hart will make nine pictures, said Grossman.

Frederic Chaplin, scenario editor for Pathé, is spending the week in Ithaca, conferring with Theodore W. Wharton. Chaplin says that Pathé has now sight completed serials ready for release. Regarding the enrollment of Pearl White under the William Fox banner, the editor declared it was but temporarily, and that Miss White after a rest would return to star in Pathé serials. Chaplin's own latest story, "The Lost City," is now being planned for production at Los Angeles, while one of his new plays, "His Married Sweetheart," will be produced on the legit. stage this fall.

Chaplin indicated that future Pathé serials would be limited to 10 episodes.

Charges by the Rev. H. G. Burley, of the Wall Street M. E. Church, that "immoral shows and lewd women are giving right of way to our city officials" are stirring up Auburn.

Theodore Wharton has signed May Hopkins, Bettina Marchand and William Cavanaugh for "The Crooked Dagger."

Edward Woody, for 22 years an attaché of the Wieting Opera House here, died at the Croswell-Hopkins Hospital Aug. 2. Mr. Woody was 65 years old, and his passing will be mourned by thousands of professionals who learned to know him. "Low" Decker made Ed. a national character when he copied his costume for his monolog. Mrs. E. Z. Wieting-Johnson, the owner of the Wieting, always said that Woody belonged to the theatre, and although it may not have been written in the lease it was understood that the colored man went with the house. For a long period during his last illness Mrs. Wieting-Johnson looked after his expenses. It is said.

Speculation as to the future of the Croswell-Hopkins Hospital, controlled by William H. Cahill, ended this week when it was announced that the house would remove on Aug. 11 with the same policy as in the past—six acts of vaudeville and pictures, with two changes weekly, and three performances daily.

Manager Edgar C. Well of the Strand left Saturday for a vacation, to be spent in Canada.

The Army, Binghamton, will reopen next Monday. The Mistletoe Stock Co. will give a week's repertoire.

The Tingle Opera Co. is giving "H. M. S. Pinafaro" at Rorick's Glen Theatre, Elmira, this week.

Hidden under the stage name of Gene Cleverland, home town folks this week discovered

Georgeine Hall Dingo, born and raised in Fayetteville, in the "Gutter of 1919," now holding forth in New York.

Mrs. Marie Sullivan Barry, former opera and concert singer, died here on Saturday. Mrs. Barry was the wife of Harry Barry of this city, a non-professional. She was 59.

Surviving besides her husband are three sisters, Mrs. Frank Hamilton, Waterville, Mrs. Frank Woodard, of Cambridge, Mass., and Mrs. William Martin of this city.

"Field and Stream," which is filming a set of pictures dealing with outdoor life and sports, will take one of the series in the Thousand Islands, in the vicinity of Alexandria Bay, about the middle of the month.

Robert E. Davis, editor of Munsey's, and A. F. Ledwick, of New Orleans, who has a national reputation as a bait caster, will be "stars" in the picture.

Metropolitan theatrical interests may erect a new picture house at Potsdam. Representatives have been in that place, the seat of Clarkson County, during the past week, looking over sites and taking leases.

Said to have confessed to the theft of films from the Strand and Happy Hour theatres at Ithaca, Harry Beckbe, 17, is lodged in the Tompkins County jail. County authorities doubt the youth's sanity and may have him examined by a committee.

Theodore Wharton has signed up Helen Ferguson, Janet Adair and George Goldsmith to support Jack Norworth in the serial, "The Crooked Dagger," work upon which will start at the new Wharton studio in Ithaca on Aug. 18.

William Hunter, who at one time toured with Clemens' revival of "The Mikado," has joined the Tingle Opera Co. at Elmira. Mr. Hunter has been employed at the Wieting-Morrow plant here.

Joseph Samuels assumed the duties of orchestra leader at the Maltese Theatre, Elmira, on Monday, succeeding John Noble, who removed to Ithaca. Mr. Samuels has been in the Maltese orchestra for ten years. He is a violinist.

George W. Johnson will erect a new picture theatre in Endicott, he announced this week. The house will probably be located in Hill Avenue at the foot of Washington street.

Theatre will have a seating capacity of 1,000. Architects are now completing the plans.

Joseph Latham, popular Elmira actor, and formerly a member of the stock company at the Mount Here, is now a member of the Tingle Opera Co. at Rorick's.

Ground was broken late last week for the addition to the Lyric Theatre, Elmira. The house will be ready for re-opening on Nov. 1. Manager Benjamin H. Dittich advised. Last-minute attractions will be booked.

Immediate alterations will be made to the Amuse Theatre at Elmira. Manager Harrison L. Walker announced. The house, which heretofore has offered pictures, will be so changed as to permit the presentation of vaudeville or legit. attractions. Under the new plan, the new policy will be "Tankee Doodle in Berlin." The reopening will take place some time next month.

Mrs. Francis Draining Vincent, a leader in Syracuse amateur theatricals, who has repeatedly turned down professional stage en-

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Est. HENRY C. MINNER, Inc.

Hôtels may come and go,
Ours will live as long as we get the dough.
The rooms are cool, airy and neat.
Establish in Zap Room makes all complete;
Let not this opportunity knock too much.
Just drop us a card and get in touch
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Introducing
World's Most
Crazy
All Hilarious
Solids

AGENTS LIKE
GREEN TUESDAYS
NOT
BLUE MONDAYS
"MONEY ORDERS" ARE
ALSO KNOWN AS
Agents' Liberty Bonds
CAROLA TRIO
Most Times Direction, MARK LEVY

DAVE HARRIS
A Brand New Single
headed for the top of the
ladder and going strong
Writer of "Room 202"
Direction:
IRVING COOPER

agements, has filed a suit for divorce against Leo D. Vincent. The Vincents were married in 1911 and have been separated some time. Mr. Vincent has filed a denial of the charges.

VANCOUVER, B. C.
By H. P. NEWBERRY.
EMPERESS—28 Empress Clock in a revival of "Little Lord Fauntleroy" with Little Rhythe Royal appearing to splendid advantage in the title role. Myrtle Elliott, as "Dearest," and Ray Collins, as the old Earl, also did their usual good work. A, "Twin Beds."
ORPHEUM—Beatrice Michels in "The Unwritten Law"; first time in Canada for this film.
FANTASIES—"The Rising Generation," "Hello, People, Hello," and Ball and West are the featured acts on bill of Pantheon Circuit vaudeville.
COLUMBIA—Vaudeville.
REX—Jack Pickford in "Bill Apperson's Boy."
DOMINION—Fannie Ward in "Common Clay."
GLOBE—Dorothy Gish in "I'll Get Him Yet" and Charlie Chaplin in "Sunshine" (return engagement), also Pearl White in "The Lightning Raider" (film serial).
COLONIAL—Anna Case in "The Hidden Truth."


FRED DUPREZ
Starring in "Mr. Manhattan" in England.
New York Repert.
SAM. BAEVITZ
1401 Broadway
London Repert.
MURRAY & DAW
5 Little St. W.C. 3



MARIE CLARKE and KARL LA VERE'S FRIEND MAGGIE SEZ:
There's a heap of truth in that proverb about all work and no play, so I thought I'd come home for a short spell. Will be glad to hear from my friends. My Telephone Number is 2-8-1 Green, Cucumber Junction.
"You know how it is with me, 'Tommie."
Direction, FRANK EVANS



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THE FAYNES
Fuller Circuit, Australia

LILLIAN DE VERE
The Girl with a Voice
Direction, EARL & YATTE

MAPLE LEAF—Mrs. Charlie Chaplin (Mildred Harris) in "The Doctor and the Woman," return engagement of this film at this theatre.
BROADWAY—First half, Quennie Thomas in "The Chance of a Lifetime."
ARENA—A, all week G. W. V. A. celebration.
Maud McGehee, who appeared with the Empress Players in "Daddy Long Legs," has left for the East.
Michel Cherniavsky and Mary Rogers were married here Aug. 1. Miss Rogers is a non-professional and daughter of the late B. T. Rogers, former millionaire sugar manufacturer of this city. Mr. Cherniavsky is one of the Cherniavsky brothers who have appeared in concert.
Foley & Burke Shows are in this city for a full week, having opened Aug. 4.
Following "Twin Beds," the Empress will offer "Broadway and Buttermilk" and Aug. 25, "Myrtle Elliott will be featured in "The Man Who Came Back," played at the Avenue a short time ago by a road company. "Twin

HOME
for a real vacation with our two kiddies
JIM and MARIAN
HARKINS
Dir, NORMAN JEFFERIES

(Q) How Many Acts do they play at the
STEINWAY THEATRE
(A) I don't know—I never had the patience to sit thru the Show
COOK and OATMAN
Loew Circuit Direction, MARK LEVY

Ben Hassan
Presents Himself and the Ben Hassan Troupe
IN A COMIC
WHIRLWIND SENSATION
W. V. M. A. Time
Direction—HELEN MURPHY

BRADLEE
MARTIN
AND
JESSIE
COURTNEY
PLAYING LOEW TIME
European engagements to follow.
MANAGEMENT
Irving **COOPER** Joe


Beds" has been here twice as a road attraction.
Work will no doubt begin in September for the picture theatre which the Allens of Toronto will build. From present indications this will be the only house to be built here for the coming season. A meeting was recently held to discuss the erection of an auditorium to seat several thousand. This building will have in addition to the large auditorium a smaller one and also an art gallery. Shows will probably be one dollar each and will be held by the Allens.
The plans for the new theatre are scheduled for November, when the plans will be further gone into, and this means that the auditorium will not be ready for next season at any rate. A few days ago it was reported that a syndicate would erect a new legitimate theatre to cost 1,200, but there is said to have been no foundation for the report. It is not likely that a new house for legitimate attractions will be built just at present, although some of the local managers are endeavoring to improve matters.

WASHINGTON.
By HARDIN MEAKIN.
KEITH—Vaudeville.
NATIONAL—Opened their regular season on Monday night with "A Regular Fellow," presented by Charles Emerson Cook with Ernest Gladwin heading the cast. The company including in addition to Everett Terfield, who is very well known in this city, James Bradbury, Edwin Holt, Roy Gordon, Albert Abbott, Dudley Claxton, Albert Burbee, George Oker, Marlan Sears, Margaret Greene, Charles Granville and Kittle O'Connor.
SHUBERT-GARRICK—The Garrick Players are in "The Only Girl." The management of

OSWALD
Care of
Rawson and Clare
Auburndale, L. I.



ARLEY'S
WILLY PENNARD
COMEDY
DAYS: BORN HAPPY.



LITTLE JERRY am I; you all know me; I am vaudeville's "Mile of Mirth." Three foot tall, I am clumsy and neat; Though the size of a kid, have a voice you can't beat. Lots of ways there are to reach fame—Entertaining is my middle name. Justly featured wherever I play, Everywhere from the Coast to Broadway. Recognized artist, no stranger to fame. Really, why ask? You all know my name! I was truly a "Mile of Mirth," LITTLE JERRY.

Mile. Lingarde
EUROPEAN POSEUSE
PLASTIQUE NOVELTY
Direction PETE MACK

BRENDEL and BERT
IN THEIR OWN ACT
"Waiting for Her"

Pauline Saxon
SI PERKINS' KID



this house is to be congratulated on their presentations as well as the casts.
SHUBERT-DELAZO—Goes over to time again this week with a presentation of "The Birth of a Race."
POLY—Hold over the film, "The Beginning and Mysteries of Life," for Sunday night and then turned the lights out for another week.
COSMOS—Moss, Adolphus and Co. in "The Poetry of Mother," Catherine Clemons and Co. in "Don't Lose Your Nerve"; Darns and Freeman in "A Tailor-Made Man"; Van and Vernon, Equilo Brothers, Jost Charles Girard, a one-armed hero of the war appearing in a musical act.
LOEW'S PALACE—Pictures.
LOEW'S COLUMBIA—Pictures.
MOORE'S RIALTO—Pictures.
GRANDALL'S METROPOLITAN—Pictures.
Harry Jacobson, manager of the Gaiety (burlesque), returned from a three weeks' vacation on Monday evening.
"Fighting Tom" Gannon, who has been termed "the red-haired artistic doughboy," returned to take up his baton and direct the orchestra of the Loew's Palace Theatre on Sunday.

MOVING PICTURES

NEWS OF THE FILM WORLD

J. Barney Sherry has been placed under Marie Dore starred, will be distributed over contract by Universal, as has Anna May Walcott, a sister of the illustrious Henry B.

Rupert Julian, T. Hayes Hunter and Wallace Worley have been added to Goldwyn's list of directors.

Famous Players-Lasky Corp. will hold the second annual National Paramount-Artcraft week starting Aug. 25.

F. P.-L. will open two new branches of offices at Oklahoma City and Charlotte, N. C., Aug. 9.

Amelia Sumner will be finished work in "Witness for the Defense," a Famous Players-Lasky feature in which Elaine Ferguson is starred.

Under the working title, "A Man's Money," Charles Ray has just started work on a new Paramount feature.

Dan Collins, a Western newspaperman, has been appointed publicity representative with the Universal Exchange at Portland, O.

Eugene O'Brien has started work on "Desert Hearts," his second Selznick starring vehicle. Ralph Ince is the director.

George Fitzmaurice will direct Mae Murray in the Paramount feature, "On With the Dance," work on which starts this week.

Joseph P. Reddy, formerly with Robertson-Ole press dept., has resigned to join the publicity dept. of Pathe.

"All of a Sudden Peggy" will be secured for pictures by F. P.-L. Marguerite Clark will appear in it.

Wallace MacDonald has been signed as leading man to Marguerite Clark for a Famous Players feature entitled "A Girl Named Mary."

Hugh Huntley arrived last week from London to take the leading role in "The Climbers."

Theodore Marsden, formerly associated with Vitaphone, has returned to that organization. He has been engaged to direct Marie Williams.

"12:10," the picture made in England with

here by World Film.

World Films has signed contracts whereby it will secure the distribution of photoplays made by the Lawrence Weber Picture Corp.

Mrs. Sydney Drew, John Cumberland and a company are at Lake George staging scenes for a new Paramount-Drew comedy, entitled "A Sisterly Scheme," for the V. B. & L. Film Corp.

The Gaumont Co. are making a six-reel special at the Hal Benedict Studio, and Joseph Leyring is directing. Eugene Strong, Edmund Broese and Ruby De Remer are to be co-featured.

B. A. Rolfe has acquired a series of stories by Peter W. Chambers which he will convert into pictures for the new firm of A. H. Fischer Pictures, Inc.

Famous Players-Lasky's film version of "The Miracle Man" will follow "Tankie Doodle in Berlin" at the Broadway, opening for a run Aug. 31.

The Department of Public Welfare of the State of Illinois has had some official pictures of its state institutions taken by the industrial department of World Pictures.

Gerda Holmes will sail for Copenhagen, Denmark, shortly, to begin work for the Nordisk Film Corporation, of that city. Miss Holmes is a native of Denmark.

Alice Joyce is at work on "The Winchester Woman," under the direction of Wesley Eugene. The story appeared in one of the local magazines recently.

The World has acquired the screen rights to E. H. Schwartz's play, "Dad's Girl," which is being adapted for the screen by J. Clarkson Miller.

George Bunny, a brother of the famous late John Bunny, will make his debut in pictures with the release of J. Stuart Blackton's "Dawn."

Ann Little, erstwhile Douglas Fairbanks leading lady, is to be starred in the National's

forthcoming eighteen-reel serial, "Lightnings Bryce."

"Desert Gold," the Sam Gray picture produced by Benjamin B. Hampton and Blunnie F. Warner, will not be released by Goldwyn until September.

Louis Sherwin, formerly dramatic critic on the New York Globe, has written his first picture for Goldwyn. It is called "Rendezvous of Love." Pauline Frederick will star in it.

Lady Francis Hope (May Yoh), now in Los Angeles, has been engaged to appear in a picture production in which she will be starred.

William S. Hart has completed his next release, "John Petticoat," and is now planning for the productions to be made under his new contract with F. P.-L.

The screen rights to "Pale" have been secured by Universal, and James J. Corbett will be starred in the picture edition of Edmund Ray's novel.

Albert Parker has been secured by Harry Garson to direct Clara Kimball Young in her forthcoming feature, "Eyes of Youth." William Courtright will play the role of Paolo Saive.

Work has started on the \$1,000,000 Lew Cody studio at Glendale, Cal., under the direction of A. C. Sorvig, technical chief of the Lew Cody productions. The new buildings will occupy 15,000 square feet.

"The Society Girls," with Elaine Ferguson in the leading role, will be released Aug. 17. The feature is an adaptation from Henry Arthur Jones' play "We Can't Be As Bad As All That."

The Imperial Picture Manufacturing Co. has been recently formed at Vancouver, B. C. Robert Alton, a member of the Empire Stock in that city has been appointed general manager.

Arthur Edwin Krows, formerly affiliated with the Winthrop Ames Little Theatre staff, and author of several volumes on the theatre, has been signed by George Randolph Chester, head of the Vitaphone script department, to do some special scenario work for Vitaphone.

Dorothy Haver, one of the Mack Sennett Bathing Girls, has returned to "Tankie Doodle in Berlin," now that it is continuing its Broadway run. Miss Haver left the organiza-

EASTMAN SUCCEEDING STRONG.

Rochester, N. Y., Aug. 6. While no official announcement has been forthcoming, it is understood that George Eastman will succeed the late Henry Alvah Strong as president of the Eastman Kodak Co., of New York. Mr. Eastman is president of the Eastman Kodak Co., of New Jersey, and vice-president of the New York company. Mr. Strong, who died last week, was also vice-president of the New Jersey company.

Mr. Eastman is scheduled to start on a Western trip later in the month and it is believed that action will be deferred until his return, the directors being called together at that time. Mr. Strong furnished the original capital which enabled him and Mr. Eastman to form a partnership and found the present great industry.

For a long time Mr. Strong had a controlling interest but some years ago losses on Western investments compelled him to sell some of his stock and Mr. Eastman then secured control. During the long years of their association in business the two were warm personal friends.

When the company was ordered to Chicago.

Under the auspices of the government the first displays of the film "Our Children," photographed by the Children's Bureau during the recent ended children's year, will be made in the towns on the route of the bureau's child welfare special.

Fred MacGillivray, who has been directing the activities of "Tankie Doodle in Berlin" and the Bathing Girls for Sol Lesser, has resigned to accept a place on the expedition staff of the Famous Players-Lasky organization.

"The Patrons of Pictures" is the title of an organization formed in Los Angeles. The purpose of the society is to work for better pictures. Abolition of the "star" method of producing pictures is among the objects sought by the organization.

A GIRL WITH
40,000 ADVISERS

If as many as five persons were advising you on your career, you would be a rarity. Multiply that by 8,000 and you get the number already counseling

MARY MILES MINTER

Since she has become a Realart star the total has increased daily. If you add to these 40,000 the number who worship, but do not write, you find the millions of devoted adherents who will clamor at the doors of theatres which show her first Realart picture—

ANNE OF GREEN GABLES

A wholesome story of beautiful girlhood founded upon the world-famous "Anne" novels by L. M. Montgomery. Directed by John S. Robertson.

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MOVING PICTURES

47

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For open time in legit theatres, as special attractions in vaudeville theatres, your pictures may receive a call if advertised in "Variety." At any rate, it means publicity for you among theatrical managers who do not read picture trade papers but depend upon "Variety" for their trade news.

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NEW BUSINESS THAT MAY BE SECURED IN NO OTHER WAY.

SELZNICK PICTURES

Who is the most popular
woman in America?

ELSIE JANIS

She returns to her vast
army of admirers in a big
picture sensation:

"EVERYBODY'S SWEETHEART"

By Frances Marion and Edmund Goulding

Direction, JAMES YOUNG

Distributed by SELECT PICTURES CORPORATION

MOVING PICTURES

A VERY GOOD YOUNG MAN.

Levy Sylvester.....Bryant Washburn
Ruth Douglas.....Julia Faye
Tom Hurley.....Wade Koster
Mrs. Douglas.....Sylvia Ashton
Mrs. Mandelsharper.....Jane Wolf
Cecily Mandelsharper.....Noah Berry
Viva Bachuch.....Anna G. Nilsson
Adrian Lova.....Edward Burns
Mrs. Lova.....Mayme Kelso
Johnny Blake.....Charles West

Here is Bryant Washburn, that irrepressible cut-up, scattering mild and pleasant laughs all over the place. In this story he is too good to be true, so good that even his best girl won't marry him. "Go out and be naughty," she says to him, and Bryant starts with results that kept the crowd at Levy's Circle last week hilarious for an hour. The first thing he does is to pick up a giddy young woman whom he has never seen before and take her to a gay hotel to dinner. There he becomes involved in all sorts of escapades.

First a fight, then caught in an elevator—he has all sorts of incriminating matter handed to him to keep—but does he get away? He does not. Instead, to protect her young society man whom she has just blackmailed, but still loves, Viva Bachuch says she has found her bonds and that no search is necessary. She and Bryant then depart by taxi, leaving the police. From there B. Washburn phones the police. They raid the place, but let him go. Somehow, he can't get in bed and so his best girl decides to take him anyway.

Donald Crisp directed this mild and diverting picture, and Martin Brown wrote it. Walter Woods made the scenario. C. E. Schoenbaum's camera work is up to the Paramount standard.

THE PRAISE AGENT.

Jack Bartling.....Arthur Ashley
Neil Rubanks.....Dorothy Green
Senator Rubanks.....Jack Drummer
Mrs. Rubanks.....Lillian Le Verne
Stanley Adams.....J. W. Johnston
Marjorie Lorraine.....Lola Frink
Miss Pettigrew.....Mrs. Priestly Morrison

This is an ordinary World feature in which starred. According to the press sheet, Barrie Mitchell, the author, drew his inspiration from an advertisement extolling the virtues of a new soap, and by the end of the fifth reel one is sure to get up with this commodity. The scenario is by Clara Beranger. Frank Crane was the director.

No attempt has been made to mold the feature into the form of a regular photoplay. It is merely a story of an extraordinary young press agent, Jack Bartling (Arthur Ashley), in a series of amusing incidents. The story plot meanders along, gathering up love scenes, bits of comedy and fairly interesting characterizations, and finally emerges into customary "kitch."

Senator Rubanks is the owner of "Rubanks Floating Lily Soap." Jack Bartling, in order to win the hand of the Senator's daughter, tells her mother, who is a militant suffragette, of a plan whereby she can force the Senator to recognize them. It is to save up all the coupons of "Rubanks Floating Lily Soap," which are worth ten cents each, and then they they have amassed a large number of coupons, to give the Senator the option of paying ten cents apiece on them, or else his vote for suffrage.

The plan works admirably, and when the Senator is confronted with \$2000 worth of coupons he decides to vote for suffrage, and at the same time gives his consent to the marriage of his daughter with the young press agent, who has brought him to his senses.

The story moves forward at a fair pace to a climax which settles everything to the satisfaction of all concerned. The picture contains attractive interior sets and has been well photographed.

THE PETAL ON THE CURRENT.

Bella.....Mary MacLaren
Her Mother.....Gertrude Claire
Cora.....Fritzie Ridgway
The Man.....Robert Anderson
Gertie Cobb.....Beatrice Burnham
Jimmy Flint.....Victor Fotel
Ed Kenealy.....David Butler

This Universal feature, with Mary MacLaren in the leading role, is an adaptation to the screen of a story by Fannie Hurst and to say that the screen version does not live up to the story by Miss Hurst isn't knocking the picture by any manner of means. Miss Hurst is an unusual person, a genius in her strange, inimitable way, but this does not mean that whatever else he may be, that he is not, but he has done a fairly creditable piece of work, considering that a Fannie Hurst story translated into ordinary fiction becomes a very ordinary thing, indeed. In other words the value is in the manner of the telling. This has not been caught in the insert, and the photography is only fair.

Miss MacLaren herself only remains. She is the most puzzling of the young women who pose for pictures. Where this particular star gets the following she has, by what road she came to stellar honors, remains a mystery, never makes the slightest effort to get you to hold you, she is just herself, just Mary MacLaren, but there is something to that fact, some indefinably gripping quality that sticks her a fair way into the memory.

In this picture she is the little shop girl who is invited to a party by some test friends, takes a drink, staggers out into the street, gets arrested and sent to jail for ten days. Her mother is killed by the disgraced and, homeless, helpless, a jail bird, Mary takes a

walk in the park. There a man who proves her friend picks her up and she becomes a brand saved from the burning. The very sincerity of this amateur actress, but film celebrity puts all this across. Some of the detail is good, but the lighting effects are poor.

THE GIRL WOMAN.

Belauna.....Gladys Leslie
Sanford.....Maurice Costello
Judge Lee.....Priestly Morrison
Bob.....William R. Lawrence
Hobbs.....Joe Burke
Wiggle.....Frank Norcross
Laura Hobbs.....Julia Faye
Fremont.....Walter Horton

This is an attractively presented story, more than the tense and sensational mystery it sets out to be. Gladys Leslie is responsible for this preponderance of charm over sensation. She is better cast in this Vitaphone feature presented by Albert B. Smith than she has been recently.

As the adopted daughter of the household, on her eighteenth birthday she decides to put on her golden hair and become a woman. That night her father escapes from prison and comes to the home of Judge Lee, who is Belauna's foster-father. Her own father, Sanford, who has been sentenced to jail seventeen years before, by this same judge, for murder. Caught by Belauna in the house, she reveals his innocence. She believes him, hides him,

and sets about proving the claim. The rest of the action is built on Belauna's efforts to save her father from the pursuers and to establish his innocence. She succeeds both ways.

The story is by A. Van Buran Powell, the scenario by Edward J. Montague, and Tom Mills directed. The photography was up to the mark set by the collaborators.

THEY'RE OFF.

Here one sees "Smiling Bill" Parsons in a Capitol comedy, released through Goldwys. The only fault is that it is confined to two reels.

The start is first a race track enthusiast, winning the feature race with a horse named "Prohibition." Then he takes a fling at Coney Island and finally appears as a judge, and has the pleasure of sentencing a pair of crooks who had worked the old "Badger" game once too often, when they tried it on the judge himself.

The original titles are always good for a laugh and they are presented in a new and original way. In some instances, the main title is repeated at the bottom of the screen, whereas the sub-titles, shown at the bottom of the screen, tell what he is thinking about. All these sub-titles are written in everyday slang, and prevent the audience from accepting the obviously artificial dramatic theme seriously.

INCORPORATIONS.

H. B. Theatres, Inc., Brooklyn, \$10,000; H. B. Bodenstein, I. J. Rose, 1417 E. 8th street, Brooklyn.

Independent Productions, Inc., Manhattan, pictures, \$1,000,000; W. Buck, W. F. Gruning, R. W. Priest, Times Building, New York.

Automatic Film Development Corp., Manhattan, \$10,000; W. J. Clark, L. Richmond, P. Bernstein, 521 W. 75th street, New York.

Coveest Exhibitors Corp., Manhattan, pictures, 1,000 common stock, no par value, active capital, \$1,000; H. Chana, A. Capellan, V. F. Welch, 120 Broadway, New York.

Pan-Continental Film Distributors, Inc., Manhattan, pictures, \$500,000; T. L. Thompson, A. H. May, E. M. Cuppling, 245 Central avenue, Brooklyn.

A. Banzon Co., Manhattan, pictures, \$10,000; L. Roth, A. Blomstone, L. Kaufman, 104 W. 10th street, New York.

Hallmark Pictures Corp., Manhattan, pictures, 10,000 shares of common stock, no par value; active capital, \$50,000; M. Olney, R. A. MacLean, E. S. Baker, 81 Wall street, New York.

Screaming Film Corp., Manhattan, \$6,400; H. Schwab, D. D. Belais, 600 West End Ave., Manhattan.

Huge Capitalizations Do Not Mean Better Pictures—But Do Mean Higher Rentals

In the motion picture trade journals dated May 24, 1919, but issued two weeks earlier than that date, W. W. Hodkinson said to the industry at large:

As the number of pictures that the exhibitor supports no longer can be made to carry the weak ones, economic conditions will force a rearrangement of the plans of those who have been making film to support their producing and distributing machinery. This will mean consolidations, realignments and affiliations, particularly on the part of the smaller Producer-Distributor concerns if they are to com-

pete successfully with a larger concern.

Of greater importance to YOU, the exhibitor, will be the fact that all of these concerns will, by the issuing of stocks or securities, place values on the basis of what they think they ought to have.

And, as usual, they will call upon you to bear the burden of carrying them.

These huge capitalizations, that are made necessary to keep going the machinery of concerns that are unscientifically growing beyond the control of their masters, do not add one single dollar to the value or the improved quality and power of the pictures they supply you.

But they do add to the burdens that YOU, the Exhibitor, are commanded to carry. YOU, the Exhibitor, are definitely put under the load of carrying these huge, fictitious valuations that are based upon little that is tangible.

Other serious developments are in immediate prospect.

Again we ask: Have you read W. W. Hodkinson's booklet, "The Next 12 Months in the Motion Picture Business"? It is packed with a message of great importance to every exhibitor in the business. Write for it now.

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REVIVED BY POPULAR DEMAND

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D.W. GRIFFITH'S HEARTS OF THE WORLD

NEW VERSION

A VIVID REASON FOR THE LEAGUE OF NATIONS
VISUALIZING THE NECESSITY FOR THE CESSATION
OF ARMED STRIFE

THE HORROR AND FUTILITY OF WAR
REASONS FOR AVOIDING ALL WARS IN FUTURE
A PLAY OF HAPPINESS AND THRILLS

Released Through

HEARTS OF THE WORLD COMPANY

Suite 720, Longacre Bldg., 1476 Broadway, New York

ALBERT L. GREY, General Manager

MOVING PICTURES

51

CONGRESSIONAL FILM INQUIRY.

Classed as a staple commodity of public consumption, films are listed among the profiteering items that Congress will probe during the supplementary session called by the President to try and get the common people a better run for their money than the something like 20 for 80 that all sorts of things today cost wage-earners of the hoi polloi, bourgeoisie and intermediate human native strata.

The film investigation, it is announced, will dig deeper than ever before, and will delve specially into the several new big combinations of film producers and theatre grabbers whose methods threaten to eventuate in saddling upon the retail consumer, the audiences, the enormous increases in cost that the newly formed alliances propose to gyp from the moving picture exhibitor the coming season, which added cost must, in self-defence, be tacked onto the box office charge if the exhib. is to survive in the fight that the big film swordfish have created by their new plans, especially by the open market lure that threatens to eventuate into something like a country wide insurrection of the exhib. and the public.

The search for evidences of coercion by the big companies, it is said, will be sincere and thorough. The government's investigators have tabulated for Congress much of the surface and more of the inside minutiae of film-dam from all angles than any inquiry has ever brought to light before, and certain members of both the lower and upper houses propose to see that the new crop of manipulators of prices for films, wholesale and retail, get a national third degree of more effective results than the New York State inquisition skirmish imposed several seasons ago.

It is known that the big new combinations are digging under the foundations of picture theatres that have been in the past the golden eggs for the very manufacturers that are now telling their owners in manners and words designed to slide under the law against trusts and oppression that if they don't join with this or that corporation of producers, opposition theses of large and ultra modern models will be set down in their towns and a fight waged that must ultimately drive the existent exhibitor out of existence.

This threat has already scared innumerable picture theatre-owners to an extent that promises something like a stampede of certain exhibitors who feel that they are now facing in the films the same absorbing, destructive maws that within the past decade gobbled up the independent cigar and tobacco dealers, with the slogan of "Come in or shut up shop!"

Interesting as a study in computations are the figures that the government probes have brought to light as illuminants of the present status of the film game as a whole, designed for Congressional reference. Estimated conservatively at 17,000 picture houses of all sorts throughout the country, today the amount of money taken from the country's general public each day is set down as \$3,400,000, handed in at the box office windows. Multiplied by the number of days in the year, the gross of the retail consumers' expenditures for the film commodity annually is said to have surprised the national inquirers to a degree that made the impending investigation imperative, moved as many Congressional members were by clamorous pleas by their constituents to save them at least from this new extortion if the peoples' representatives couldn't dig under and destroy the cost of canned beefs and the other commodities into which the official investigation promises to dig.

EASTMAN LOSES SUIT.

Rochester, N. Y., Aug. 6. The action brought by the Eastman Kodak Co. to restrain the Powers Film Products, Inc. from employing people who have previously worked for the Eastman Co., has been decided against the latter. Supreme Court Justice Adolph J. Rodenbeck holds that the Powers Co. is entitled to use every lawful means to solicit employees of the Eastman company, but that such

employees must not reveal trade secrets.

The court said that it would be an unfair check upon employees if they were not allowed to better themselves when opportunity arose. He finds that the Powers Co. has done nothing illegal in employing Harry A. Warren, who was formerly employed by the Eastman Co. Warren received \$26 from the Eastman Co. as a firm coater. The Powers Co. offered him more money. The Eastman Co. then sued on the

ground that Warren had signed a contract with them not to work for any other manufacturer of photographic products.

Such a contract does not hold, according to the court, as Warren was employed from week to week and was free to quit when he pleased.

The suit was considered a test case.

The Strand, Brooklyn, will open Aug. 30. John Loveridge, now managing the Bushwick, will be the managing director.

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MOVING PICTURES

CRITICIZING THE FILMS

Authors Revolt Against Film Microbes, Manufacturers Bawl Out Exhibitors, Hard Working Film Cutters Kick Against Directors, Et Al. and Other Elements of Screenom Make Hollers.

The subjoined contributions to *VARIETY'S* Film Information are voluntary submissions and are printed for what they may be worth. Criticisms or complaints of any angle of films will be printed in this department from week to week when made by workers in any branch of the industry upon basis deemed worth while.

Editor *VARIETY*:

This is from a manufacturer supplying his fair share of exhibitors of the country with standard films. I know I am speaking for the bulk of my fellows in the industry who are identified with the producing end of films in the kick I would like to register.

It is against the almost universal practice of exhibitors' manhandling films, not only the story told by the reels when let to them, but also in destructive abuse itself.

Where can anything like consistency be secured for our craft or art, or whatever you choose to designate it, if every Tom, Dick and Harry of the exhibiting game can cut in at will at any part of the feature and cut out what he likes or elects to dialicize or consider unnecessary so that he may shorten his program?

Every manufacturer knows that much of the injury done pictures in the twisted effects of story the audience gets because of these cuts. The percentage of exhibitors who take the same care of a film that they hire that they would take if the film actually belonged to them is painfully meagre when compared with the infinite number of exhibs. whose reels are turned back with the sprocket holes busted, the reels rain or oil stained, and the material itself so badly damaged with cracks or other injuries that often the reels have simply to be thrown away in toto, as the cost of bringing the spools to their original state would be ruinous. And while recording this complaint, I would appreciate it if you would send out a cry from the manufacturers for more consideration in the time of the return of lease reels. Everybody knows that not one exhibitor in four is faithful to his agreement to return reels promptly. Delays of a day are common, of two not unusual and of three and four days frequent enough. This habit of many exhibitors while in itself considered a small item, is in its grand total a thing of great loss annually to the manufacturer, who because of the necessity of sealing out the work days of each set of prints he has, must, in a measure, depend for prompt returns to insure profits.

T. X. Y.

August 2.

Editor *VARIETY*:

Go after the Penn. Board of Censors, in Philie. That's the bareest joke of the film. Sixty feet of screen space in their one room on Cherry street with six projecting machines whirling at once and all six pictures riding six separate shafts of light to the screen wall, with the centers split up in six bodies, each trying to focus attention on the subject assigned to them, but necessarily distracted five other ways by what is going on in the five other pictures being slammed at other parts of the long wall. And that's the action Penn. gives the men who turn their pictures in there, and have to pay a bone per reel for the privilege and suffer all sorts of maltreatment from the necessarily provincial types of critics that the Board can afford to employ.

It is to this jury six times split up that the art inspirations of the world's best creative story tellers must be sub-

mitted before the pictures may be shown. It is to these six separate bodies of reviewers that the genius of Drama must submit in the final consideration that order the reduction of the action of this particular situation or the entire elimination of that particular scene, which reductions or eliminations may mean in cold truth that the only psychological excuse you had for your story is gone—wiped out by some one who doesn't understand its relation to the whole, but knows only that we "mustn't have no falling carpets laid" and all his menials ready to puppet to his support, he glides in and on and tells the camera where the camera shall shoot Rupe first in this position—tableau! Where he shall crank him next—tableau! And, again, where the photographer must instantly get busy again—tableau!

What is the matter with the heads of firms that the pictures into which money is sunk can be turned into personal picture albums for stars? Is it difficult for anyone to understand that if a star or featured member of the cast is shot at close-up too often there won't be any footage left for the author's story?

Bay Ridge, L. I.

Jay Holty.

August 1.

Editor *VARIETY*:

What are you going to do if every time you go after a job in the pictures everybody makes love to you—that is, if you are a girl, I mean. It's terrible at some of the places, and it don't matter how homely you are so long as you are a skirt and there's some fool boobs connected with the casting or directors' departments.

I was in the Universal last week and a fresh guy that I figured must be the works began to play up pretty soon as he got it what I was after, and he was going to see that I was placed right away with the new serial that Fox is producing, saying that the U couldn't use me in the East, and then I discovered that the guy was only a piece of furniture in the place and couldn't even get a good job for himself.

It's the same all over, no matter where you go, there's always some fool man who wants to talk nonsense to you when you're trying to figure out a way to beat the winter to it with a warm-coat. It's a shame that men in the picture business wouldn't have more consideration for the people in the upper ranks who are trying to get along. But they don't. If a girl, no matter how good, wants to learn a lot about the bad side of life, she wants to take these trips to the casting offices. Between what they see and hear and suffer they'll get cured of lots of the nice thoughts that they started out in life with.

Fawing men are the worst, the kind that don't know your business before they have their hands on your arms and get fresh. I know you can't stop all this, but I thought if you'd print this letter maybe some of the heads of the firms would kind of look into things and see that this end of the business is run like other things that good girls work at.

The studios aren't so bad except when some brute is in power who is a relative of the boss. And that kind

OBSCENE PICTURE ARRESTS.

San Francisco, Aug. 6. Harry A. Thomas, proprietor of the Globe, Oakland, was arrested last week on charges of showing obscene pictures. Earl Attlessey, agent for the film, and Wallace Assay, the operator, were also arrested.

The picture was put on after the regular performance. The doors of the theatre were locked when the police came. Inside the theatre, however, were about 300 patrons, many of them boys under age.

Thomas was released on \$300 bail and the others at \$200.

always wants to take you out to dinner, and a lot of other nonsense, but they wouldn't think of spending the same amount of money on trying to get you a job where you can feel right and clean when you get your wages as though you had honestly earned it instead of the feeling that somehow or other it was your sex and not your work that got it for you.

Milliken Du Bois.
322 West End Avenue.

August 3.

Editor *VARIETY*:

For the love of Mike get after the guys who make bad films worse. I've been selling scenarios to different manufacturers for years and I've never yet seen one of the things I've written come through with anything like consistency. There's always sure to be a bunch of film microbes somewhere around the studios who are either managers or time-keepers who cuts in and get out their hacksaws, and what I wrote I didn't and what I dreamed is something else after the great reviews get through.

The laff in the thing is that of all the men I've met who of this I've never met one who knew anything about the drama or writing or any of the things that enter into the art of visioning a dramatic theme for interpretation in the films.

With these great self-appointed dramatists everything goes, once they get their hands on your script. I understand picture making, footage, titles, lengths necessary for ready salability, but even when I keep strictly within the compass, these birds saw in anyway, and what they don't alter they destroy.

Is an excitable carpenter or blacksmith a better dreamer of things to engage the average or erudite mind than a being who has demonstrated by produced stage successes his own dramatic instinct? The parallel isn't unfair. One of the biggest of the producing companies has a relative of the main screw in charge of his Los Angeles studios, and I've seen Rex Beach, Willard Mack and other playwrights of their class throw up their hands and fee from their contracts in despair when they encountered the uncouth vision of this particular celluloid parasite in the editing he proposed to give their creations.

The collective experiences of authors with this type of locus, compiled sincerely and written soberly, would make a giraffe laff a kink in his tail and drive the prohibs to 90 per cent, pine tar and alcohol.

Why in the name of Helen don't the bosses of the game get on their jobs and see what's going on? They're always kicking about poor stories, but they pay no attention to the author's explanations, regarding all writers, as a rule, as freaks, eccentrics, bugs and other pleasant things to be metaphorically coccinated with distilled hot lead and to keep their phantasies in tanks full of the ideas that like or Jake or Chrysostom "kin grab hold of and turn into a corkin' good special!"

Wm. Shakespears III.
(I know if I sign my own name I'll never sell another script in certain places hit by this holler.)

U. B. O-LOEW FILM SPLIT.

The U. B. O. clash with the Loew pictures time that everyone has been prophesying must come cut into the amity of the two factions of amusement purveyors this week, with the U. B. O. through its booking powers sent forth the fiat that henceforth no picture that had played Loew time was hereafter to be exhibited in any of the U. B. O. houses.

The order came as a surprise to picture men who have been getting a double play from the separate factions, the U. B. O. in the past making no objection to the presentation of pictures that had played the smaller houses of Loew.

The new U. B. O. temptation to the picture men to shoot at the U. B. O. screens first offers 120 days as against the 70 days that Loew offers, the U. B. O.'s junctions making up the 120, including Wm. Fox and the Keith and Proctor houses.

METRO'S DRURY LANE'S THRILLER
Metro has purchased five Drury Lane melodramas for pictureization purposes. The pieces acquired are: "The Best of Luck," "The Marriage of Mayfair," "Hearts are Trumps," "The Great Millionaire" and "The Hope."

PLAY AND PICTURE.

Cleveland, Aug. 6.

"The Children in the House" will be produced simultaneously as a picture and a spoken play here Aug. 10. The Colonial (Shubert) will house the play and the G. O. H. (K. & E.) the picture.

Providence Houses Raise Prices.

Providence, R. I., Aug. 6.

According to reports emanating from a reliable source, the picture houses of this city will advance all prices five cents, making a top price in the greatest part of the houses 30 cents (without war tax). The advance is to come at the opening of the season, Labor Day.

It is understood that the action will come as the result of increased wages which the houses will probably pay to their various workers who are organized, three unions now having placed demands before the theatre men.

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MOVING PICTURES

53

A CENT LESS AT FOUNTAINS A CENT MORE AT THEATRES

Odd Angle to Luxury Tax Brings About Unique Situation. On a 30-Cent Soda Check Purchaser Pays 3 Cents Tax. At Picture Theatres He Must Pay 4 Cents. Managers Consequently Blamed.

An odd phase of minor differences in the matter of luxury taxes and missions taxes has recently cropped up to annoy managers of houses of small price scales. Persons buying checks for soft drinks are paying ten per cent. on the total amount of the purchase, as, for instance, two such drinks at 15 cents each cost a total of 30 cents plus 3 cents tax. The same persons buying two tickets at 15 cents each for a theatre are required to pay 4 cents tax. In a number of instances patrons have refused to pay the extra cent and as a result the house management has been forced to add the cent. There is a ruling that the admission tax must apply to each individual ticket, and no similar ruling having been made for any of the luxury taxes, the peculiar angle attains to 20 cents calls for 2 cents and similarly this applies to each 10 cents or fraction thereof.

Washington, Aug. 6. Designed as an amendment to section 800 of the revenue act, a bill was introduced in the House of Representatives last week, the aim of the measure being to eliminate admission taxes to amusement parks where the maximum admission rate is 25 cents. The bill would increase admission taxes to theatres and other forms of amusements to 15 per cent. or 50 per cent more than the current tax. It is not believed that the bill will be sent out from committee. The move, however, had brought comment from theatre managers who have a movement afoot to eliminate all admission taxes.

EASTMAN GIVES \$3,600,000.

Rochester, N. Y., Aug. 6. During the convention yesterday of film men, guests of George Eastman while in Rochester, it was announced Mr. Eastman had donated \$3,600,000 for a School of Music, the donation being directly made for the benefit of the University of Rochester.

Of the total \$2,200,000 is to be the permanent fund for the school. Mr. Eastman purchased a plot on the main street for \$400,000 and \$600,000 will be used to erect the school. The building will include a picture theatre seating 3,000. The theatre is to operate without profit.

FEDERAL TRADE ON REISSUES.

Of interest to picture people is the recent order of the Federal Trade Commission, directing Joseph Simmonds and the W. H. Productions Co., of which he is the head, to cease forthwith issuing old films with new titles. He may do this in future only if he informs public and exhibitors the pictures so put out are old films reissued. The matter was presented before John R. Dowland, Examiner for the Commission. The government was represented by Gaylord R. Hawkins, trial counsel, and Simmonds by Walter N. Seligson. An agreement was entered into to save further litigation. The action came about in the interest of William S. Hart, the picture star, and his director, Thomas H. Ince, principal stockholders in the William S. Hart Productions Co., Inc., organized in Delaware in 1917. All Hart's

productions since 1917 have been made by this company.

In September, 1917, without consulting Hart or Ince, Simmonds admits he organized a company which he called the W. H. Productions Co. Having done this, Simmonds acquired the rights to 21 Hart feature pictures made previously to the date mentioned. These old pictures he renamed and retitled, and proceeded to exploit and sell these old pictures as if they were new productions. Something he didn't do was to label them as having been made by "The Artcraft Star". That this constituted unfair competition is the conclusion of the Federal Trade Commission. Victor Murdock, acting chairman, signed the finding of the Commission.

CAPITOL OPENING INDEF.

Notwithstanding the several reports placing the date and attraction for the opening of the new Capitol Theatre, it still remains a fact that Messrs. Kendall, who controls the theatre, and Ed. Bowes, its manager, have done neither.

The Capitol has booked several features, for self protection, but up to date has settled upon no one of these for its initial presentation. The official opening is almost as indefinite. It may occur either side of October within a few days or even longer.

Another item yet to be determined is the exact policy of the picture playing. While accounts seem to agree upon a two weeks' run for a feature at the Capitol, in reverse manner to the policy of its competitors, who play pictures one week only, the official may conclude to allow a feature to remain there as long as it appears to draw, whether it is for a week or shorter, or two weeks or longer.

The office section of the Capitol building has been greedily grasped by those looking for office space. Located at Broadway and 51st street, a section the theatre men claimed was "uptown" from Times Square, though only on the fringe of it, the Capitol has leased offices at around \$4 a square foot, a phenomenal rental figure for any section of New York.

ATWELL AT THE CAPITAL.

Ben Atwell is to direct the publicity destinies of the new Capitol theatres, to open about Sept. 1. The arrangements for taking over the berth were completed late last week, and he will begin his duties almost immediately.

Regent Theatres Opening This Month.

Battle Creek, Mich., Aug. 6. Ground was broken for the new Regent, at Flint last week. The house will be devoted to pictures and will have a seating capacity of 1,750. The new Regent at Lima will open Aug. 25, with the Regent, Kalamazoo, Aug. 31. The chain of Regent theatres is owned by W. S. Butterfield.

Gertrude Vanderbilt in Films.

Gertrude Vanderbilt is to tackle the feature film field under the guidance of B. F. Fineman. Fineman was out this week casting about for a release for the Vanderbilt pictures.

TABBING AUTHOR-DIRECTOR PLAN.

The larger film producing companies are keeping a close tab on the development of the author-director plan which several of the companies are now trying out. The plan is to have the author of the story co-operate with the director of the picture and to be on the ground when the production is shot.

The first actual demonstration of the innovation is being made by Goldwyn, who sent Rupert Hughes to the coast to be present during the making of one of his stories.

The discussion in film circles regarding it is whether or not it will pay the author to gamble his time on the "shooting lot" against a percentage return on the pictures, where he might be utilizing the same time to grind out other stories.

ANOTHER CHAPLIN-IN NAME.

Universal, according to report from a reliable source, has another Chaplin under cover, who will make his debut in picturedom in a forthcoming comedy series, written by two Universal men recently returned from service in France, where they obtained their "local color" first hand. So secret has this "find" been kept, that even the "reliable source" aforementioned is unacquainted with the given name of the bearer of the illustrious Chaplin cognomen. He is some sort of half-brother to Charlie, and the U. is said not to be banking heavily on their protégé's histrionic ability. The only claim to fame on his part lies in belonging to Charles and Sidney's family. If he should prove worth while, that end of it, no doubt, will be heavily exploited. If his coming proves a flop, no one will be heavily disappointed.

In the meantime, Tom Brett is working on the continuity of this series, work on which will begin immediately following the completion of the Universal's new Eastern studio, now under construction near Fort Lee.

Although it was originally planned to be a twin reel comedy series, the first release will be of that length with but single reels to follow.

"ROUND UP" BOUGHT.

Famous Players-Lasky has purchased the screen rights to "The Round Up," the play in which Macklyn Arbuckle appeared some years ago. Klaw & Erlanger held the rights for the stage and screen.

Harry Fox's Funny Films.

While Harry Fox is awaiting the opening of the rewritten version of "Brewster's Millions," in which he will star, that young comedian is going to make a series of two-reel film comedies.

Mr. Fox will likely issue the two reels under the brand of his own company, which already has been financed for the purpose.

Bill Russell Going West.

William Russell and Emmett Flynn, his director, and company are to start for the coast in about three weeks after having worked for eight weeks in the east.

They will go to the William Fox West Coast studios.

PAT POWERS BUYING LAND.

Rochester, N. Y., Aug. 6. Patrick A. Powers stopped off long enough in Rochester the other day to complete the purchase of the land and buildings now occupied by the Powers Film Products, Inc., of which he is president, for \$350,000.

The buildings and the land, several acres in extent, were formerly the property of the Fireproof Film Co., which went into bankruptcy several years ago. Walter R. Medart bought the property at a foreclosure sale and later leased it to the Powers company. For the past year and a half the company has been located here.

The main building is 600-by-250 feet and Mr. Powers announced that plans are now being drawn for another building of the same size.

It is understood that the capacity of the plant will be doubled. For some months past there has been an evidence of rushing business about the place, a night shift laboring to keep up with the orders.

Stock in the company offered at \$10 per share several months ago has gradually risen to \$25 and was withdrawn at that price July 31.

ALLENS' SITE IN BOSTON.

Boston, Aug. 6. Allen Bros., who control a large string of picture houses throughout Canada, with headquarters at Toronto, are reported to have purchased a site for a 1,500-seat theatre here through a local law firm.

The exact location has not been given out, but it is understood to be in the vicinity of Gordon's Olympia.

Building operations are scheduled to start Sept. 1.

NO MORE OFFICIAL ENDORSEMENT

The Public Health Service has decided it will not endorse any further picture productions, which, heretofore, were sought by the producers for commercial reasons only. As a result, too many private interests have been seeking this official approval by the Government Service.

TWO AUTHORS CONTRACTED.

Roi Cooper Megrue and Nioa Wilcox Putnam have been placed under contract by Famous Players-Lasky to write a story each for the screen. This is the first time Mr. Megrue has written especially for pictures and the same is true of Miss Putnam, who is one of the Saturday Evening Post writers.

Jack Cunningham

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**Violently Denounced by Big Film Men—Hess, Selznick,
Blackton, Friend, Murphy and Brunet Speak—Bills
in 24 States Last Year—Officers Elected—
Report on Film Thefts Heard—
Those Who Attended**

Censorship was the chief topic of the afternoon session. It was projected into the meeting by the annual report of Gabriel L. Hess, of Golden, Colo., president of the National Association of Motion Picture Producers, and by the report of the committee of the association. He reported that bills for censorship of films, introduced in 24 states in the last year, had been defeated in every instance, and that this was taken as a strong indication that the public was against censorship. Mr. Hess then offered a set of resolutions recommending that the National Association of Motion Picture Producers in New York City last week, with the recommendation that they be submitted to the National Association for endorsement. The resolutions were as follows: "Whereas it was apparent that the real objection of the picture men to censorship is that

The annual report of Frederick H

[illegible]

Burton King of the new company is the director, with Gallagher the financial end of the company.

VARIETY



MARION DAVIES

- - IN - -

"THE DARK STAR"

By ROBERT W. CHAMBERS

A COSMOPOLITAN PRODUCTION

DIRECTED BY ALLAN DWAN

Released by FAMOUS PLAYERS LASKY CORP. as a Paramount-Artercraft Special

RIVOLI THEATRE, THIS WEEK

Well, I am back on the job in Chicago and I want to take this means of thanking my many friends for the good wishes for my success extended me during my stay in the East.

Co-operation is an absolute necessity in order to attain success as an agent, and judging from the many acts which I have signed up with, the courtesy shown me by the managers, agents, actors, producers, music publishers, etc., I feel positive of an early success.

ERNIE YOUNG

(OF CHICAGO)

A NEW Agent for NEW Acts

Suite 1211-1212-1213

MASONIC TEMPLE BLDG.

Chicago, Ill.

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B. F. Keith Vaudeville Exchange
Orpheum Circuit, Western
Vaudeville Managers' Assn.
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VARIETY

VOL. LV, No. 12

NEW YORK CITY, FRIDAY, AUGUST 15, 1919

PRICE 15 CENTS

Pictures

ARTCRAFT PICTURES

Drama

Variety

VIVIAN MARTIN

Paramount-Artcraft star, whose first Selective Booking picture, "The Third Kiss," will be released Sept. 14th.

VARIETY

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OUTCOME OF ACTORS' STRIKE STILL IN DOUBT THIS WEEK

**Twelve Theatres Closed. Ten Shut From the Beginning.
Both Sides Are Confident. Managers Say They
Weathered "Flu". Equity Also Has Money.
Stage Hands and Musicians May Settle
Issue.**

The strike ordered by the Actors' Equity Association against the theatres and attractions operated in New York by members of the Producing Managers' Association continued without abatement from Thursday night last, up to and inclusive of Wednesday evening this week. At that time there were no signs it would speedily end, with each side expressing confidence and a determination to go to a finish.

The fact remained, however, that the A. E. A. had kept 10 theatres completely closed during the seven days of the strike, the count going to twelve houses dark on Wednesday. Several shows, after being closed, succeeding in reopening, one being "A Royal Vagabond," which opened Friday with George M. Cohan in the cast.

"The Challenge," at the Selwyn closed but for one night (Thursday) reopening Friday with several of its players who were A. E. A. members resigning from that organization. They were headed by Holbrook Blinn, the star of the show. The "Follies" and "39 East" closed Wednesday. "Listen Lester" reopened at the Knickerbocker, Monday.

Much of the detail of the occurrences will be found in the reproduced numbers in this issue of VARIETY's bulletins, published daily during the strike. The question prevailing on Broadway since Monday has been what chance of success the actors or the managers had in winning the strike or breaking it. No one appeared to have a decided opinion. That the A. E. A. had kept the houses dark and greatly increased its membership during the active days of the trouble augured well for the actors' side, in the estimation of those who were without prejudice. That the managers intended to reopen their plays and theatres through engaging players not

members of the A. E. A. seemed a point at issue that the public might largely have a say about. It was a grave matter of doubt to many whether the New York public, accustomed to seeing the best casts obtainable appearing in dramatic plays or comedies, would accept a substitute group hastily gathered. This is believed to have had something to do with the delayed reopening of "A Voice in the Dark" at the Republic. Although the second

STAGE HANDS MAY GO OUT.

An officer of the I. A. T. S. E. said yesterday to a VARIETY representative that the stage hands might order a strike last night, today or at any moment.

Nothing had been settled, he said, excepting that if the stage hands walked out, struck in sympathy with the actors, the musicians would go with them.

He also said that the strike would be nation-wide through a change of feeling with the stage hands following the commencement of the \$500,000 suits for damages, and mention of the Danbury Hatters' case in connection. This has also incensed the American Federation of Labor, according to the official, who added that the Federation would stand behind the stage hands in any action they might decide to take.

"SCAB" THE FEAR WORD.

The word heard mostly in the strike affair and the one that appears to hold the most terror for the legitimate players is "scab."

VARIETY DAILY BULLETIN

During the theatrical strike in New York, VARIETY issues a daily bulletin. The bulletin is confined to the daily news of the strike. In this issue of VARIETY are reproduced the daily bulletins of Aug. 9-11-12-13, placed in the order of their dates. These bulletins are reproduced to give the professional outside New York the data on the strike as it progressed. The bulletins in this issue are on pages 25 to 38.

company, following the walk out, finished its rehearsals last Saturday, A. H. Woods did not order the Republic reopened with that show up to Wednesday.

While the managers made some publicity effort to enlist the sympathy of the public with advertisements and press matter, the general public did not seem to be concerned, other than as curiosity observers. They came in some numbers to Times square at night to watch proceedings, but the consensus of thought amongst those questioned was that they did not care who they professed to be for the admission charged. The A. E. A. tried for educational propaganda with the public through signs and banners, also with autos going through the principal streets, mainly carrying banners reading the managers did not want the actors to organize.

The big point remaining between the A. E. A. and the managers' association was pay for extra performances. This (Continued on page 21.)

INSIDE STUFF.

The innermost "inside stuff" in connection with the strike of the A. E. A. connects George M. Cohan, Flo Ziegfeld, Jr., and A. L. Erlanger.

When Ziegfeld withheld definite announcement, as to his position with the Producing Managers' Association, Erlanger appeared to be fully cognizant of that. Charles Dillingham delayed for a few days in announcing his stand, and Erlanger was aware of this, according to report. Erlanger, Dillingham and Ziegfeld have announced a triple producing combination of their own.

The trend of passing events in the Erlanger office is said to have reached Cohan. He sent no uncertain word to Erlanger that if there were any side stepping anywhere, he, Cohan & Harris and everyone else they could induce would go over to the Shuberts. (Cohan & Harris are associated in bookings with K. & E.)

Erlanger returned word that he would like to see Mr. Cohan. Mr. Cohan answered if Erlanger wanted to see him he knew where he could find him, with the result Erlanger visited Cohan in his dressing room ("Royal Vagabond") at the Cohan & Harris Theatre. Erlanger told "Georgie" that "Georgie" was mistaken in his belief, whereupon Mr. Cohan is reported to have replied, among other things, that if he were mistaken, there could be no harm done, and if he were not mistaken, for Erlanger not to forget what he had said.

"39 EAST" CLOSING.

Wednesday matinee "39 East" at the Maxine Elliott closed through the company walking out.

It is understood the A. E. A. ordered the principals out, upon learning that instead of the people playing on the co-operative plan they were being paid regular salaries.

The show was in the exempt list of the A. E. A.

GENERAL ADMISSION INCREASE.

Montreal, Aug. 13. An increase of from five to ten per cent. on all theatre tickets goes into effect here Aug. 17. The local managers say they have to do it to keep the houses open.

The musicians and stage hands are to receive an increase shortly. Selling standing room has also been forbidden by the city authorities.

TULLY REFUSES BIG ORDER.

Richard Watson Tully has just turned down an offer of \$100,000 for the film rights to "A Bird of Paradise," saying that the play earns as much as that for him every year.

RARE DECORATION.

Washington, D. C., Aug. 13. To be decorated with one of the rarest of French decorations was the honor accorded Captain Everett Butterfield, appearing at the National last week in "A Regular Fellow." Captain Butterfield was twice wounded in France and in being presented with the L'Etoile Noire Benin he received one of the most unusual honors to be bestowed by that country.

The presentation was originally a Bourbon one and was not given to the Allies by the French until the past few weeks, there being only seven so far presented to American officers.

WAGE INCREASE NOT ALL.

Toronto, Aug. 13. Musicians at the Regent who struck for a wage increase to \$6 per day and "certain conveniences" have been granted all the demands asked. They asked to be supplied with toilet perquisites such as soap, towels, whisk-broom, hair brushes and lounging chairs in their rest room.

CABLES

THIRTY LONDON ORGANIZATIONS DEVOTED TO "ELEVATING" DRAMA

Only One of These, the Everyman Theatre, Is Living Up to Its Professed Aims and Is Producing. This Institution Follows the Lines of the Provincetown Players of New York.

London, July 31. Of thirty organizations in London whose professed aim is to "elevate" the drama, only one to date has had the temerity to practice what it preaches and actually undertake productions. This organization, called the Everyman Theatre, has been following more or less along the lines of the Provincetown Players in New York for the past six months—renting halls for the production of one-act plays. The success that has attended its efforts has now resulted in an announcement that in the near future, work will be begun on the construction of a theatre for the exclusive use of the organization.

The Everyman Theatre will occupy a site opposite the entrance of the Golders Green tube station, a neighborhood fairly comparable to the Bronx. At first a preliminary building seating about 300 will be erected and occupied by the stock company that is to be formed until sufficient funds are raised for the erection of the permanent theatre which will seat between six and seven hundred. On the completion of the permanent theatre the smaller building will be used as a scene storehouse, paint room, rehearsal hall and other similar purposes. The guiding spirit in the organization is a young chap whose forte is the designing and painting of scenery and use of lights in a fashion as daring as it is unconventional. He is Norman Macdermot and is director of the movement which has behind it such men as Lord Dunsany, Lord Grey, George Bernard Shaw, John Galsworthy and others equally notable. In his office in Great Russell street, Macdermot outlined the scope of the movement to a VARIETY representative.

"To begin with," he said, "we are in the category of your own Little Theatre movement only in so far as our aim to do worth while things is akin to that movement. We do not subscribe at all to the fallacy that there is something inherently good in little theatres—when by the use of that adjective is meant a house that can not possibly be run without financial loss. The Everyman Theatre will have no galleries or balconies, to be sure, but it will seat a big enough audience at popular prices to enable us to exist without any form of subsidy.

"We have studied the Little Theatre movement in America with great interest and believe we have uncovered the weak as well as the sound spots in that venture. As in all new things too much stress was placed on non-essentials, such as the ridiculous notion that there was innate virtue in having a playhouse that seated never more than 300 persons. Of course it is a fact that the average commercial theatre in which the only desideratum is to crowd the greatest possible number of seats within the allotted space is not in any sense a fit place in which to present the spoken drama. But it is not at all necessary to go to the other extreme and attempt to become a permanent institution under impossible handicaps.

"We shall present plays derived from every source imaginable—three act plays as well as series of one act plays. We shall do musical plays as well as dramas. Comedy will always have an

important place in the bill. However great the success of any one play, its run will never exceed a fortnight—our idea being that actors can not hope to do their best when they play continuously in any one role.

"Proven successes will be produced again and again, however, so that in the long run, the playwright will find his royalties coming very close to being as great as if his piece had been done for a solid year or more in a West End theatre. Good plays are revived, in the commercial theatre in London for years and years. There is no reason to believe that we shall not be doing a really worth while play thirty years after its original production—if our experiment is a success and we live that long.

"A great deal of the American dramatic literature is of no possible use to us, but here and there there is a play we can and shall present to our audiences. But the origin or age of a play will cut no figure with us at all. Variety will be the keynote of our offerings for the very reason that we believe the best proof of an actor's ability is a quality which the commercial theatre never allows him to exercise—versatility. We shall have no 'types' in our stock company. Every actor will be a leading man or a character man or a comedian sooner or later, just as each actress will have an opportunity to play equally divergent roles.

"We shall of course be unable to compete with the commercial theatre in the matter of salaries, but we have reason to believe that we shall enlist the services of capable West End actors who are sick and tired of commercialism in the theatre in so far as it affects them, and who will welcome an opportunity to join an organization in which they can be sure of 52 weeks' work and salary in every year—not to mention a pension scheme in which they will share and, probably, in the case of the more important players, an interest in the profits.

"The aim of the Everyman Theatre movement is to try to force the commercial manager to improve the fare he serves up to his patrons by proving to him that it is not necessary to cater 'down' to an imaginary sordid public taste. We are out to prove that money can be made—if we don't make money we can't exist—under conditions that the commercial manager scoffs at today. We are convinced that, first of all, the standard of plays can be infinitely raised and with the full approval of the theatre-going public. With this much proved, we propose to go on and force upon the beleaguered viewpoint of the commercial manager that their idea of productions is all wrong. We hope to drive this point home by making productions at infinitely less cost than in the commercial theatre and yet with infinitely finer results in so far as such productions harmonize with and properly clothe the play. Finally we shall show the commercial manager that it is his fault, and his fault only, that he finds ever recurring difficulties in casting new plays. We shall show him that by proving that any good actor can play any role with equal facility—and that in fact, after a year of many roles, any actor will prove himself infinitely better."

LADDIE CLIFF PRODUCING.

London, Aug. 13. Laddie Cliff, at present playing in "His Little Widows" at the Garrick, which was moved from Wyndham's recently, has been engaged by Grossmith & Laurillard to produce the dances and numbers for their forthcoming production, "Baby Bunting," at the Shaftesbury. He has also arranged with E. Lewis Waller, Ltd., to produce the dances and numbers for the provincial tour of Charles Cochran's Pavilion success, "As You Were."

Waller, Ltd., has accepted a three-act farce written by Cliff, entitled "Live and Let Live," in which Marie Blanche will be featured, to be presented next Easter. Another firm has accepted a musical play, book by Cliff, to be presented in November.

POOR REVUE AT OLYMPIA.

Paris, Aug. 13. Another vaudeville mixture entitled "Revue d'Ete-Tango" occupies the stage of the Olympia, being a series of variety acts given by topical references. The artists are Chester Kingsford, Fisher and Lea, Malgache dancers, Paul Gesky, Odette Darthys, Carmen Vildez, Four Morandini, Emile Laurent, a new troupe of Clovelly girls, etc. Lina Erci is said to be responsible for the choreographic features, but it is a bold assertion. Business remains excellent, due much to the admirable situation of the hall.

"CAESAR'S WIFE" FOR BURKE.

London, Aug. 13. W. Somerest Maughm has gone to America on his way to China, planning to stay a short time in New York to engage a cast for the London production of "Our Betters" at St. Martin's in October.

Charles Dillingham has bought the English rights to Maughm's London success, "Caesar's Wife," and will produce it in New York in September with Billie Burke in the stellar role.

DRURY LANE CAST.

London, Aug. 13. The cast for the new Drury Lane melodrama now includes Stanley Logan, Gerald Lawrence, Ruby Miller, and Sybil Thorndike.

Fiske Play in England.

London, Aug. 13. Dion Boucicault has the English rights to "Miss Nelly of Orleans," in which Mrs. Fiske appeared in New York, and will open it at Manchester in October.



FRANK VAN HOVEN

I beg to announce that, in compliance with numerous requests, I will resume the series of commiserate accompanied by photographs of myself. The series will begin with the next issue of VARIETY. And, believe me, old dears, I have a jolly lot to tell you—would have told you much sooner but I've been frightfully busy—oh, really I have, fearfully so.

HAYMAN COMING HOME.

London, Aug. 13. Al Hayman sailed for home on the Baltic yesterday. His stay here was not very productive of results. He has secured Sir Arthur Wing Pinero's new comedy, "which" Dion Boucicault and Irene Vanbrugh will produce here and a new play by Sir J. M. Barrie. For Otis Skinner, Hayman bought an adaptation from the Italian called "Carnival," which Matheson Lang produced in the English provinces, and which comes to the New Theatre here but not before next February.

Hayman planned for the Frohman Co. a resumption of English producing, but he returns home after practically abandoning the idea.

"CHICHI" REVIVED.

Paris, Aug. 5. To replace "Beulemans a Marseille," which began to flop at the Theatre de Paris, after its removal from the Arts to make way for "Verdun," Leon Volterra rushed on this week a revival of the farce "Chichi," by H. Gerson and Pierre Veber, with Mme. Cassive and Hasi.

It will not ameliorate the summer situation at the Ex-Rejane house.

SOME LONDON RECEIPTS.

London, Aug. 13. Some of the shows have just had a big week. "The Maid of the Mountains" took in \$11,000; "Trimmed in Scarlet," \$500; "His Little Widows" and "Tilly of Bloomsbury" over \$10,000 each; "A Temporary Gentleman" over \$8,000; "Monieur Beaucaire," \$13,000; "Kissing Time," \$15,000; "The Cinderella Man," \$8,000, and "Three Wise Fools," \$7,000.

NEW BOUFFES AT AMBIGU.

Paris, Aug. 4. A 3-act operetta, "La Marée du Regiment," by Joachim Renet and Andre Houze, music by Ed. Godeau, was produced at the Ambigu, by an independent summer manager. It met with a certain success. The cast includes Mmes. Dalmes, Fernande Albany, J. Crisafulli, MM. Maurice Poggi, Kouverie and Stenac Jouvenet.

CUT SALARY DIDN'T STAND.

London, Aug. 13. Gulliver wanted to cut the salaries of the Alexander's Kids during the second week because the youngest had been refused a permit to appear. Their father refused to take the cut and put the matter in the hands of his lawyer, whereupon Gulliver recanted.

TULLY AND BUTT CO-PRODUCING.

London, Aug. 13. Richard Walton Tully has commenced rehearsals of "The Bird of Paradise," which he will produce with Sir Alfred Butt in September. The cast includes Lyn Harding, Fisher White, James Carewe and Dorothy Dix.

OPPOSE ALIEN ENEMY WORKS.

London, Aug. 13. Owing to the opposition led by Charles B. Cochran, to the production here of works by alien enemies, Butt and Boosey will not offer "Sybil" in London for the present.

ORCHESTRA BEFORE ROYALTY.

London, Aug. 13. Will Marion Cook and 14 members of his syncretized colored orchestra appeared at Buckingham Palace before the King and Queen and foreign royalty Aug. 9.

SAILINGS THIS WEEK.

Sailing from San Francisco for Australia: Ventura, Aug. 12; Louis London and wife; George Marlow, Harry Musgrave and Leon Phillips.

VAUDEVILLE

CIRCUS PUTS UP WHITE TENTS ON CITY LOT WORTH MILLIONS

Canvas Stretched at Chicago in Grant Park. Barnum and Bailey-Ringling Brothers' Show Opens to Capacity. Got Privilege by Giving Ten Per Cent. to Soldiers' and Sailors' Memorial Fund. Guarantee \$10,000.

Chicago, Aug. 13. The Barnum & Bailey-Ringling Bros. Circus opened to capacity under canvas in Grant Park. This is the \$100,000,000 public recreation ground on the cherished lake front, and a paid circus showing on municipal property was viewed with raised brows.

It turns out that in order to land this location the enterprise gives up 10 per cent. to the Soldiers' and Sailors' Memorial Fund, with a guarantee of \$10,000.

Even at that some heavy fixing had to be engineered.

DIDN'T KNOW A STRIKE WAS ON.

William A. Williams, who was with Winthrop Ames last season and spent part of the summer with the Robins stock in Toronto, arrived in town Tuesday morning without knowing there was an actors' strike on. He had been in the Canadian woods for three weeks without seeing a paper. Riding through 45th street he began recognizing friends and wondering what the crowd was up to. Reaching the office of the Coburns, to whom he is under contract, he found out. He also learned that Coburn is no longer with the Equity and was informed that if he did not keep to his contract Coburn would sue him.

LONGEST OVERSEAS SERVICE.

Syracuse, N. Y., Aug. 13. With the distinction of having the longest overseas record of any "Y" entertainer, Beulah Chase Dodge, of this city, is home after 19 months of singing to the boys of the A. E. F. Miss Dodge was in Paris when the German long range gun started its activities, and was a short distance away from the place where the first shot fell. She saw the battles of Chalons and Epernay.

MELROSE QUILTS PANTAGES TIME.

San Francisco, Aug. 13. Bert Melrose walked out of the Pantages here yesterday afternoon after having refused to work in "clown face," which his contract called for. His wife, Betty Brooks, also on the bill as a single, walked out with him. Bob Albright substituted.

ACTOR FOR ALDERMAN.

Joseph De Grace, professionally known as Joe Webb (Martin and Webb), is a candidate for the aldermanic representative in the 49th District in New York.

DONNELLY COMMERCIAL.

Leo Donnelly, who appeared as a monologist recently after his return from France as a "Y" entertainer, has retired from the stage. He is promoting several patent devices. One may be attached to an electric fan in winter time, it giving out heat when the fan operates.

The device was invented by Allen Canton, who is a partner with Donnelly.

Felix Bernhardt, Defendant in Divorce.

Felix Bernhardt, of Bernhardt and Duffy, is named as defendant in a divorce action instituted by his wife, Geraldine C. Bernhardt, wherein the

plaintiff charges desertion. Her action was begun in Ohio.

H. S. Hechheimer represents the defense. Bernhardt has answered the charges with a general denial.

"PATSY" SMITH JOINS "JO" PAIGE

The agency business of Jo Paige Smith's will hereafter have the assistance of his wife, "Patsy" Smith. Mrs. Smith commenced this week to give the agency her attention.

The new arrangement ends the connection of Jo Paige with Gene Hughes. The two Smiths will open an office of their own.

It is a return to the agency business for Mrs. Smith. Nee Ida Carle she was quite well known, internationally, some years ago, prior to her marriage. Since then she has kept in touch with vaudeville. It is likely "Patsy" will be the floor member of the firm in the Keith office.

Jo Paige Smith is the oldest vaudeville agent in New York. Recently he suffered an illness that curbed his floor work in the big agency. It was through this that the plan suggested itself to the Smiths that Mrs. Smith return to the booking office.

For a couple of years or more "Patsy" Smith has been writing a fashion column weekly in *Variety*, under her name. With her agency connection she will leave the paper.

HOUSES OPENING.

The following openings on the Orpheum Circuit have been announced for next week, Aug. 18. Vancouver, Lincoln (last four days of each week), Omaha, Des Moines, Minneapolis, St. Paul and Duluth. The balance of the houses, including Kansas City, Stockton, Sacramento and Fresno and Oakland will open August 24, Sept. 2 and 14, respectively.

Other openings on Jules Delmar's books include: Montgomery, Nashville and Charlotte, all scheduled for Sept. 1. Amphion, Brooklyn, N. Y., Lincoln, Union Hill, N. J., Aug. 25.

LOEW PLAYING FRANÇAIS.

Montreal, Aug. 13. The Theatre Francaise was bought today by J. P. Burchell, president of Loew's Canadian Theatres. Loew's vaudeville will be put in the house and that policy adhered to. Work will start at once on enlarging the house. It is planned to spend over \$100,000 on improvements. It is expected the theatre will be ready to reopen Dec. 1.

New House Playing Pop.

Levy Bros. are constructing a new theatre at Borough Park, Brooklyn, similar in design to their Bedford, at Bedford avenue and Bergen street, which has a seating capacity of 2,500. For the first year the policy of the new theatre will be to call the Borough Park, will be vaudeville and pictures. The stage will be built large enough to house road productions and stock, if it is decided later to change the policy.

"The Love Cheat" for Loew Time.

The Loew Circuit has booked the June Caprice-Creighton Hale feature film, "The Love Cheat" for its houses.

SYRACUSE MANAGER SELECTED.

Philadelphia, Aug. 13.

W. Dayton Wegefarth, manager of Nixon's grand Opera House, one of the best of the pop time vaudeville theatres in this city, is to be the manager of the new B. F. Keith house in Syracuse. The news of the promotion of the popular young manager leaked out this week and created mingled surprise, joy and regret. Mr. Wegefarth is one of the best liked men connected with theatricals in this city. He is a member of the Union League and several other organizations here. He was born in Buffalo.

According to rumors, Joseph C. Dougherty is to succeed Mr. Wegefarth as manager of the Grand. Dougherty is equally well known in vaudeville and popular here. He has been connected with the B. F. Keith organization since a boy. After managing the old Bijou, the original home of Keith vaudeville on Eighth street, he became assistant to Harry T. Jordan at the Chestnut Street house and only recently severed his connection with that house to enter the booking business as a partner of Dave Sablosky. The D. & S. firm has been successful in the agency business, but Dougherty's long connection with vaudeville as a house-manager and his love for the work prompted him to accept the position offered him as manager of the Grand. He is expected to take charge early in September, when Mr. Wegefarth goes to the new Syracuse house.

It is also reported that before leaving here he is to wed a Philadelphia girl and take his wife to Syracuse. Mr. Wegefarth has a widespread reputation as a writer and poet and has published three books and much verse.

TWO DAILY AT 81ST STREET.

The 81st Street Theatre, under the Keith management, will reopen Labor Day at a twice daily vaudeville theatre, placing it in the big time class.

LOEW AND BUFFALO.

Buffalo, Aug. 13.

As announced exclusively in *Variety* several weeks ago, Marcus Loew is planning to build a theatre in Buffalo. A few days ago Loew came quietly into town and while his activities were kept secret, theatrical men gathered that Buffalo is to have a new playhouse. It is thought the Buffalo venture will be a branch of Marcus Loew, Ltd., of Canada.

Loew told a Buffalo motion picture man in Rochester early last week that definite announcement of the plan would be forthcoming in about eight weeks.

GLEE CLUB ROUTE.

Frank Evans has secured a vaudeville route for the U. S. Navy Glee Club, recruited from the Hampton Roads Naval Training Station, opening this week at the Brighton.

The Glee Club consists of 35 men, all overseas soloists, selected by Jerry Swinford, Navy song leader, to entertain the sailors at the various naval training stations. They play the Palace next week.

Flo Lewis Secures Divorce.

Flo Lewis, acting through H. S. Hechheimer, was granted a final divorce decree from Jay Gould last week. She was given custody of their two children.

Miss Lewis and her ex-husband will appear together in Herman Timberg's "Chicken Chow Mein" musical kick.

Vaudeville at Globe, Atlantic City.

As a result of the present strike, vaudeville has been temporarily placed at the Globe, Atlantic City. N. J. The house is being booked by Johnny Collins.

DIVORCES IN CHICAGO.

Chicago, Aug. 13.

Irene Williams, late of "You'll Like It," entered suit this week for divorce from Louis G. Blume, hotel and cabaret man of New York, from whom she has been separated since February, 1917. She alleges "extreme and repeated cruelty."

Evelyn La Rue, formerly of the "Polka," wants a divorce from John Joseph Coogan, dancer. She charges John deserted the day after they were married, despite a wooing of two years.

Grace De Winters, who has a ventriloquist act in vaudeville, wants a divorce from James Francis Cornican, actor, because he is cruel to her, and despite the prohibition stuff, frequently gets intoxicated, she says. She accuses James of spending \$15,000 of her money on himself and friends.

Cleo May charges John C. Day, known in vaudeville as Jack Dally, with deserting her in 1922.

Margaret Batchelor (Batchelor and Batchelor) wants her husband, Alfred Batchelor, to become a bachelor because he is cruel and at times intoxicated, she says.

Genella Porter Van Fossen has filed suit for divorce from Walter LeRoy Van Fossen, on desertion charges.

JEWELRY THIEF TAKEN IN.

Ernest Fortier was arrested last week charged with the theft of \$1,000 worth of jewelry belonging to Mrs. George Austin Moore (Cordelia Hager), the jewels having been stolen in September of last year.

At the time Mrs. Moore was living in a Forty-seventh street hotel. The day after the theft a man living in the adjoining room checked out of the hotel.

Acting on a description of the man detectives of the Forty-seventh street police station picked up Fortier. He is reported by the police to have confessed, saying that he crept into the room and hid under the bed, taking the jewelry when Mrs. Moore was asleep.

"CHU CHIN'S" RECORD RECEIPTS.

London, Aug. 13.

"Chu Chin Chow" made a new record this week, taking in \$19,000. The touring company opened at Blackpool to \$14,000.

SUCCESSES HOLD UP.

The terrific heat prevailing here has not affected successes, but has halloed other shows pretty hard.

NEW PLAY A FAILURE.

London, Aug. 13.

"Green Pastures and Piccadilly," written and financed by John Walton, a wealthy Manchester manufacturer, was produced at the Ambassadors Aug. 11. It is a crude and artificial drama and despite the warm reception given at the premiere by a friendly audience, it will probably be a failure.

EVETT'S COMIC OPERA.

London, Aug. 13.

Robert Evett has commissioned Edward Knoblock to write the book and lyrics for a new costume comic opera with music by Fraser Simpson.

MUCH AUTHORED PLAY.

London, Aug. 13.

"Branpie," Andre Charlot's new revue, due this week at the Prince of Wales, has nine authors and composers.

DeCourville's Intimate Revue.

London, Aug. 13.

Albert deCourville is fixing up the Little Theatre in the Adelphi district, a small house seating about 300, making ready an intimate revue, written by Edward Knoblock.

He is paying \$250 a week rent and will inaugurate several innovations, among them a plate glass mirror curtain.

VAUDEVILLE

MEMBERS OF MUSICIANS UNION NOW MUST ALL BE AMERICANS

Joseph W. Weber, Head of Federation of Musicians, Makes This Announcement. Foreigners Will Have to Take Out Papers or Be Expelled. New York Local Has 7,000 Members. Of These 2,000 Are Not Citizens.

Joseph W. Weber, head of the Federation of Musicians, announced last week that all members of the union would be required to become citizens of the U. S. or be expelled. The warning was repeated to the members of the New York local by Samuel Finkelstein, its president.

There was a rush of first paper applicants just before America entered the war, but two years must elapse before final papers are obtainable. There were a great number of musicians who secured first papers formerly, but allowed their chances for full citizenship to lapse through neglecting to apply for final papers until after seven years.

There are 7,000 members enrolled in the New York local. Of that number it is estimated over 2,000 are not citizens. Chicago has about a similar one-third percentage of non-citizens or first paper men. There are 80,000 musicians in the federation.

It is said that outside of New York and Chicago the local unions hold a lesser percentage of non-union members.

A. E. F. ELKS MEET IN PARIS.

Paris, July 11.
Over 150 Elks, from all branches of the A. E. F. gathered last week at a banquet in Paris. During the meal the Knights of Columbus minstrel played popular music; the "Marseillaise" was sung at the end by Joseph A. Toupin, of Newark, N. J. (of N. Y. Lodge No. 1). Albert L. Kavanagh, past grand deputy, was in the chair and read letters of excuse for non-attendance from Gen. Pershing, Robt. Lansing, Herbert Hoover, etc. A cable of greeting was despatched to the Grand Lodge, then in session at Atlantic City.

The following (connected with Overseas Theatre League) entertained during the evening: Ruth Benton, Buddy Walton, Arthur and Leah Bell, Willard (the man who grows), Irving Bloom, Danny Higgins, the now famous female impersonator. At 11 o'clock lights were extinguished a few minutes while the Elks offered a prayer for absent brethren.

It is suggested the Elk order be established in Paris and will be arranged for many of the brotherhood probably remaining in the city. Among those present were: C. E. Willard, Lodge 44; John A. Owens, 150; Wm. J. Mulligan, 19; John Powers, W. J. Noire, 629; Philip S. Pope, 1183; Fred J. Riler, 572; J. J. Gegan, 1023; C. A. Padgett, 911; J. J. Kerwin, 10; Edward C. Hearn, commissioner of overseas K. of C. Col. E. G. Peyton, Leopold Beck, Dr. B. M. Glasgow, Weinstock, head of Jewish Board Entertainment Committee.

Al Treloar on Stage, After 15 Years.

Los Angeles, Aug. 13.
Al Treloar, Los Angeles Athletic Club physical instructor, was welcomed back to the stage this week after 15 years' absence.

He is appearing at the Orpheum in an act called "Keep Fit."

Hall Caine Writes Sketch for Son.

London, Aug. 13.
Hall Caine has written a new sketch for his son, Derwent. It is specially

designed for the American market and will open there in the Autumn.

MORALITY PLAYLET.

"Magic Glasses" a morality playlet by Frances Nordstrom, is now in process of production by the A. & A. Producing Co. The act will carry five people.

Early next month the same firm will open "The One Cent Sale" which will have a complement of 18 persons. The turn is a condensed version of Lew Fields' "The Jolly Bachelor" with a score by Robert Hood Bowers.

Magnates Donate "Lounge."

The new lounge and cafe of the Friars Club has been opened on the second floor. Members contributed, besides donations of \$1,000 each from E. F. Albee and George M. Cohan and \$300 from Martin Beck.

The whole floor can be "struck" to utilize the auditorium of the clubhouse for banquets or theatrical performances, as originally designed.

Next Drury Lane, "The Great Day."

London, Aug. 13.
"The Great Day" is to be the title of the next Drury Lane melodrama. Arthur Collins and George Sims are the authors.

Frances Starr Has "One."

London, Aug. 13.
David Belasco has accepted Edward Knoblock's new play, "One," for Frances Starr's next New York production.

Seven Killed in Park Fire.

Montreal, Aug. 13.
Seven people were killed in the Dominion Park fire.

OUT OF THE SERVICE.

Low Preston, A. E. F., 77th Div., discharged from the service.
Sergt. Howard Fay, A. E. F., discharged Aug. 5. He had been with the Army of Occupation for seven months.



IDA VAN TINE
France, Belgium, Holland, Luxembourg and Germany finished. (Sounds lovely, doesn't it?)

FORUM.

Philadelphia, Aug. 5.

Editor VARIETY:

I noticed the complaint of Wilbur C. Sweetman against Brooks and George, to restrain them from billing themselves as the originators of playing two and three B-flat clarinets.

I wish to state that I am the originator of playing two B-flat clarinets; also the playing of double saxophones; also one-string violin and pompiant flute duet. I originated these novelties in 1899.

I also originated in 1907 the playing of four coconuts at one time.
I have been doing my bit for Uncle Sam during the past eighteen months and only desire the credit due me.

Richard Mosario.

Editor VARIETY:

New York City, Aug. 6.
For the benefit of a number of persons who are taking an unkind and untruthful interest in my nativity, I would like to state, through your columns, a few facts connected therewith.

It seems that there is a number of acts, who, knowing that I speak Spanish, refer to me as "that Mexican harp-ite." Others, knowing that my father's name was of French extraction, declare that I am French, a few think that I am pure "Wop" and I myself, heard one refer to me as "that Kike-Indian." If I were really of all the nationalities that I am said to be, I would be more mixed than I am.

It is quite true that my father was French-Irish, but it is also true that my mother, who still living, is more Indian than French.

Until I was about eight years old, I had not seen more than six all white children. Those early years were spent in Oregon, ranging from the vicinity of Castle Rock, on the Columbia, to the vicinity of Portland.

I do speak Spanish, also Chinook, and for the benefit of those who have a smattering of the latter, I will say that "Kia-how-ya" and "Not 'kia-wah-ya'" means "how do you do." "Kia-wah-na" means clear water, the name of the Columbia River. So much for my name, which seems to have given some concern. Out West, in my school days, one did not advertise one's Indian blood, for father hardly relished the appellation "squaw-man," but in these days and especially in the East, one seldom hears that word.

Just why Indian acts in vaudeville should carry on a species of tribal feud, such as used to exist between the different Indian nations, is hard to say. Our Government is supposed to have educated us out of primitive things.

Perhaps it is only professional jealousy after all—a disease that is not confined to INDIANS!

Kathleen Kio-wah-na.

IN AND OUT.

Donald Roberts replaced Boyce Combes at Majestic, Chicago, Sunday.
Ed and William Ross replaced Foster and Hines at McVicker's, Chicago, Monday.

Kranz and LaSalle did not show for their Riverside engagement this week, owing to throat trouble. LaZar and Dale substituted.

BIRTHS.

Mr. and Mrs. Theodore A. Doucet, at their home in Brooklyn, Aug. 9, son.
Mr. and Mrs. D. W. Lynn (Doc. Lynn and Viola Allen), at their home, Mantie, Conn., Aug. 7, daughter.

Mr. and Mrs. Nick Arnold, at their home at Huntington, L. I., Aug. 12, daughter.

Mr. and Mrs. Nathan Kannitz, at their home, 730 Riverside drive, daughter. The mother was formerly Ray Hess (Hess Sisters).

NEW ACTS.

"Is Beauty Skin Deep," by Thomas Grey (Pat Casey).

Townsend, Wilber and Co. in a new sketch.

Billy Glason in a new act called "A Funny Proposition" (Lew Golder).

Billy Fields and Forrest Sloan (Field and Forrest), two men.

Ed. Mulcahey and Roy Kavanagh, piano and singing. (Sam Kenny).

Chas. Gillen and Elizabeth Mayne, piano and singing.

Chas. Dingle and Co. (2 people) sketch "A Bit of Blarney."

Wilkins' Comedy Circus. (W. L. Lykens).

Lewis and Stanley (two men) singing and dancing.

Josephine Harmon and Francis Dyer, singing act. (James McKowen).

"The Last Day at School" girl act (8 people).

Frank Stafford, John Eckelme and Miss Stone in—"Rip Van Winkle's Dream."

Harry Miller (Miller and Ward) and Olive Hill (Ninetycent Hill), with Richard Conn at the piano.

Jenny St. George (formerly St. George and Callahan) wife of George Webster, local agent, has a new act, Pauline A. Dunn, daughter of Waldron Dunn, manager of the Haverstraw Opera House, Haverstraw, N. Y., single.

Sullivan & Buckley have staged a new production for vaudeville entitled "At the Girls' Club." The act carries a cast of 20.

"Chick" Lloyd will revive the former Kent, Lloyd and Davies vehicle, "Ain't We Natty?" and present it in this country. It is by the late Junie McCree and has played for two years in England and France. Max Hart will direct it.

MARRIAGES.

M. Piras, owner of the Folies Begere, Brest, France, to Mlle. Charly.

Betty Carey to Richard Allen Carey (non-professional), July 12, in New York.

Fred Ahlert, of Waterson, Berlin & Snyder's staff, last week in New York to Miss Siegel, formerly Ted Snyder's private secretary.

Stella Bernard (youngest sister of Barney Bernard) to Ira Bernstein (non-professional), at her home in New York, Aug. 10.

Inez Plummer and Paul Dickey are reported to have married last week. They were the principals in a vaudeville playlet ("The Lincoln Highway").

ILL AND INJURED.

Hackett and Delmar are laying off due to slight injury of Delmar's leg, sustained while playing Keith's, Toledo, last week. The couple have returned to this city.

Jennie Jacobs returned to her home, 205 West 54th street, Monday after a week at Mrs. J. M. Sanitarium. Dr. J. W. Amey, of 216 West 72d street, operated upon Miss Jacobs in the hospital, and so successfully the doctor permitted her to leave for home within five days.

PRODUCTION ENGAGEMENTS.

Clay Crouch (Le Maire and Crouch) will replace William Kent in Shubert's "Gaeties."

Washington Billposters Organizing.

Washington, Aug. 13.
The bill posters of Washington have organized a union which is receiving the hearty support of the local theatre owners and business men.

This is the first time a movement of this nature has been attempted here and the directors feel confident of success. The meeting at the Lyceum Theatre was largely attended and by-laws are now being drawn up.

VAUDEVILLE

ENGLAND AND AMERICAN ACTS

By JOSHUA LOWE

London, Aug. 1. The publication of my article on the vaudeville booking situation in England in *VAUDEVILLE* June 11, has created quite some discussion here and I have been the recipient of a quantity of letters and visitors, artists, agents and representatives of music-hall circuits, all anxious to discuss the subject from their respective viewpoints.

Since writing the article I have been continuing my investigations and feel it necessary to supplement my previous statements by others that may be somewhat contradictory. In so doing I am actuated by the same motive that inspired the original remarks, viz.: to set before the American artists the exact conditions here.

I find that at present in the theatres is a matter of fact, but this refers to the legitimate houses. The prosperity of the music halls has not been diminished—in fact they are doing as big business as they have done for the past two years. This information is authentic and comes from most reliable sources.

I also learn that in the matter of my remarks anent the strikes prevailing here, the consensus of opinion and records show that in the past whenever a strike is raging the variety theatres are invariably the gainers. This is especially the case at present owing to the drink restrictions, the closing of saloons and restaurants at an early hour, plus the fact that railway travel to seaside resorts at this time is very restricted, due to shortage of coal. In former years there was a reduction in the price of travelling for holiday seekers, while at present they have to come under the 50 per cent. increase in railway rates with the elimination of excursion tickets. This tends to send people to nearby places of entertainment, the music halls being the gainers through having the lighter form of amusement at cheaper prices than the legitimate theatres.

Regarding the landing restrictions here, it has been brought to me that before the Armistice the English Board of Trade, like all other Government departments, was very much understaffed. As a consequence, although artists had Board of Trade permits and numbers arranged for them in a proper way, there was considerable delay in putting these things through as quickly as should have been done. This is now being greatly facilitated through pressure brought to bear by people connected with variety and legitimate managements, and permits are now issued by the Board of Trade in time to facilitate free entry without unnecessary difficulties.

While it is true that the railroads have, for the last three years, added 50 per cent. on the price of railway tickets, I learn that the 25 per cent. allowance obtained by members of the Railway Artists Association is still in force. Therefore, artists, whether they be native or friendly alien, can still obtain this concession by joining the Association as heretofore, for a very nominal fee.

Regarding living accommodations in the provinces, this is also very much easier than it was, due to the rapid demobilization following the Armistice and Peace, and it is no longer necessary for long hours of waiters, officers and soldiers quartered upon them.

It is quite true that the current summer has been the lightest for immediate bookings for the past 20 years, but I am now assured that good standard acts at from \$200 to \$350 can secure consecutive bookings beginning say January, 1920. Prior to this time, despite assurances given to the contrary, I would advise artists to secure

from whoever is endeavoring to persuade them to come over here, a guarantee of not less than 15 weeks. My reason for this is the fact, as stated in the previous article, the expense of a journey to and from the United States warrants this length of time as an offset to yield anything like an adequate compensation for the amount of time and labor.

Among the objects to my previous article is Moss Empires, the largest circuit in this country in the number of weeks it can give an act. I had an interview with the Booking Committee of that circuit today and their argument against my statements is as follows:

"American acts, in seeking work over here should take into consideration the fact that in establishing themselves in England they are increasing their territory by almost 100 per cent. Once they score here they can play half their time in this country and arrange their American tours to fit in with same. Unlike some of the other circuits here we are prepared to gamble with them to a certain extent. We book them for a few weeks without personally seeing them, relying mainly on the reviews published in *VAUDEVILLE*, taking an option on their further immediate time, which is held for them until they show here. If a turn fails to 'make good' it is hardly fair to load us up with same for an entire tour. For this reason we, think, if good business policy for American artists to make a salary concession to enable them to secure a footing in England and if they are successful they are certain of immediate bookings and offers of annual tours at an increased wage. We can cite numerous instances where this has been done. Your American artists did not receive their top salaries in their own country when they started out, but built themselves up to their present positions. They should not demand anything different here." (I find upon investigation that where a circuit here holds an option for further immediate time upon a turn that it invariably "pencils in" the number of weeks held on option and holds same until the act opens, so that, if the option not exercised, it is because the act is not deemed suitable.)

I lightly touched upon the two words "Income Tax" in the previous article as I had in mind the necessity of further investigating this obviously serious item for American artists, and to learn if the weight of the tax is compatible with the many statements made on that score.

To that end, I paid a visit to the most reliable tabulator of theatrical incomes in London—a man who was Second Assessor of Income Tax in this country, and who is the author of many books on that all-important subject. After a rather exhaustive interview with him I find that when one's income tax papers are properly prepared by an expert familiar with all the legitimate allowances that the law sanctions, there is a disposition on the part of the Income Tax Department to be very liberal in their allowances to theatrical people.

This gentleman showed me tax papers from a number of artists, prominent and otherwise, in which it was demonstrated, even throughout the war period (when everything was necessarily more strict) that the average percentage of theatrical earnings paid for income tax is very little more than in pre-war days. The percentage is a trifle higher but the allowances are just as liberal as before and compiled on a more legitimate business basis.

To carry out this contention a schedule has been prepared by this gentleman which will show artists intending to come to England exactly the

amount they will have to pay out of their salaries and this sort of a schedule should be placed before artists when negotiating with them to come over here to play.

The coming year will see a large number of American visitors to England and they will welcome their native artists whenever they see them billed here. Managers know this and are desirous of securing talent from the United States.

A number of English agents will shortly be in New York in quest of material for England. My best advice to the American artists is that when negotiating with them the artists should demand to be shown a copy of the income tax schedule and secure their agents' guarantee that it is bona fide, together with the printed form of expense slips showing expense and other allowances. Any reputable income tax accountant in London is prepared to keep the books of an artist for a nominal sum per year. Below is a list of some of said allowances:

Week ending.....
Salary.....

EXPENSES FOR WEEK.

1. Salaries and wages paid out of your salary to.....
Members of your Company.....
Regular Employees (Man, etc.).....
Local Employees (Dressers, etc.).....
2. Hotel or Lodging Bills.....
3. Railway.....
4. Carriage of Baggage and.....
Scenery.....
5. Railway Charges.....
Carriage Locally.....
6. Call to Theatre, etc.....
7. Cost of New Songs, Gags, Music, etc.....
8. Cost of New Scenery (or touching up old Scenery).....
9. Cost of Newspaper Advertising.....
10. Cost of Printing and Photo-graphs.....
11. Postages and Telegrams.....
12. Other Expenses (if any).....
Give {.....
Theatre & Town {.....
(ending.....)

The above schedule is merely to enable one to keep his accounts in order, but there are numerous additional allowances, such as rebates for insurance, agents' commissions, natural abatements on the first £250 of earnings, allowances for family, children and other dependents, etc.

The income tax is payable yearly, but you get your first income tax paper six months after arrival and in no case is income tax ever deducted from your weekly salary. When receiving income tax papers you file same after deducting everything you are allowed for abatements.

BURLESQUE ENGAGEMENTS.

Harry W. Conn and Joe Whiting, Dave Marion's show.

Marie Sabbott and George Brooks, Jean Bedini's "Peek-a-Boo," when that show takes the road. Miss Sabbott will take the soubrette role, created by Emmy Barbier. Lalla Selbini rejoined the show at the Central, Monday.

Eva Lewis, soubrette, "French Babies." Bonnie Dale will do Florence Mills' part, opposite Abe Reynolds in the latter's Revue, this season.

Micky Markwoods replaces Tom Nawn, in Blutch Cooper's "Victory Belle."

Babe Healy, "Some Show." Hallie Deane and Elsie Bostelle, "Girls De Looks."

The Stone & Pillard Show line-up, besides the stars, includes Jean Mohr, Mill Evans, Mabel Howard, Mick McCabe, Jack Pillard, Rose Duffin, Martin J. Wickett, manager, and Nes Lavene, advance agent.

Teddy Williams and Betty Ravera, "Girls A La Carte."
Lillian Martin, "Bostonians."

SPORTS.

Another victory was chalked up for the Lights baseball team Sunday, subsequent to taking a fast colored aggregation into camp by a score of 18 to 3. The exact title for the visitors did not appear to be known, nevertheless they claim that it was not their regular club, so Manager Manward rebuked them for next Sunday, Aug. 17. Pete Mack returned from Chicago, and is back in the Lights line up.

Sunday, Aug. 17, the N. V. A. baseball team will cross bats with the New York Manhattan, at Isiah Field, 20th street and Broadway, New York.

A baseball team of the 33rd U. S. Army Division will play the Lights at Freeport tomorrow (Saturday) afternoon.

Harry Shea blossomed out as the Putnam building hero Saturday when a "three horse" parley "came home." The horses were Assumed, Golden Brown and Bullseye at Empire. Combined they netted around 30 to one. The sports bitten by the over-tipped Kalatan on the previous Saturday did an Indian dance while the bookies "field" with the golden stream they had to "kick back." Shea is reported to have won \$1,200 on the parley.

The N. V. A.'s will tackle the Universal Film Co. nine tomorrow Aug. 16, at Fort Lee, N. J.

A sterling silver cup, measuring 18 inches high, was received this week by the N. V. A. baseball team from E. F. Albee (U. B. O.). The donation came as a result of the baseball game at the Friars' Annual outing, in which the N. V. A. won by a score of 11 to 5.

For the first time this season, the Loew-Variety baseball team went down to defeat at the hands of the Universal Film Company nine, Saturday afternoon, at Ft. Lee, N. J., by a score of 6-4.

The double office combination had secured such a reputation around the a-trical baseball circles that a representative for the opponents made a thorough canvass of semi-pro circles in New Jersey all last week, subsequently placing what is termed in baseball language, a "Sweet Ball Team" on the field.

Score by innings:
Loew-Variety.....0 0 0 0 1 1 1 1 = 4
Universal.....1 0 0 0 0 2 3 x = 6

NATIONAL ANNOUNCES 20 WEEKS.

The new National Burlesque Association will open its first regular season Sept. 8, with a claimed 20-week circuit located east of St. Louis. The list of producers divulged by the National officials are T. W. Dinking, Tom Coyne, Louis Reala, Richard Zeisler, Michela Pennetti, Bert La Mont, Dan Guggenheim, Louis Lesser, Wm. Graham, Ed Edmonds, James A. James, Joe Ory, Lou Sidman, Henry Goldenberg, Charles Clark, Joe Rose, Simon Drieson, James Lake, Oscar Dane, Harold Hevia, Harry Hart, George A. Clark.

Charles E. Barton gave out a list of cities but stated the names of the theatres secured would not be disclosed until later.

In the cities announced all but Schenck-Troy and Hammerstein at Ft. Wayne will have either American or Columbia wheel opposition.

BURLESQUE COLONY.

Chicago, Aug. 13. Bob Schoenacker (Hick, Kelly & Damsel) and Charles Lacey are establishing a burlesque colony at Okauchee, Wis. About a score of burlesque people have bungalows there.

They recently gave a benefit for the fire department there, collecting enough money for a new engine.

CABARET

VAUDEVILLE

Harry Rose is featured in Emil de Recat's "Nestle the Stars" at the Edelweiss Gardens, Chicago, and deserves to be.

Harry lends lustre and life to this lustrous and lively revue. The revue is worthy of his best efforts, yet there are larger and better things in store for Mr. Rose, as there are for Mr. De Recat, who has a most uncanny faculty for getting talent.

For many months Harry has been "bumming around" in vaudeville. That is the proper term—bumming around. Listlessly he has permitted himself to work week after week without worrying much about next year, as long as next week was booked.

Harry is of the opinion that \$50 a week more in the hand is worth \$300 a week more in the future. Once he was understudy for Al Jolson. But somebody offered him 12 weeks on the Butterfield time and he quit cold, giving Opportunity a hateful kick in the shins.

Rose is the kind of an actor who will not work in blackface because people will then say he is imitating Eddie Cantor.

A splendid performer, a singer of jazz who blends with the best, a genial lad who should get along, Harry hasn't been getting along. He's just been getting by.

This, of course, is not enough. If these few lines will put that thought into Mr. Rose's head, they will not have been written in vain.

Rose is backed up in the revue by Ferguson and Sunderland, eccentric dancers; Dennis Sisters, harmony singers; Lillian Pleasant, soprano; Francis Moore, danseuse; and sixteen very pretty chorus girls.

In some measure what applies to Rose applies also to Miss Pleasant. Her voice is beautiful. Her deportment is charming. Her appearance is most attractive. She has the ability to sing both classic and light numbers with equal merit.

Everybody stops picking on the flet mignon when the Dennis Sisters come on. Their voices blend in restful, soothing symphony. The girls were born to sing lullabies. There are three of the sisters, and as long as they stay together, three is bound to be a lucky number for them.

Miss Moore is a youngster. Nobody remembers having seen her in those parts before. She shows evidences of great promise, along lines of Marylyn Miller.

The dance work of Ferguson and Sunderland is of the standard variety. The chorus is well trained and comely.

Of course the high spot of this—as in all De Recat revues—is the costuming. One number rivals the best that appeared in the flamboyant "Chu Chin Chow," which marked the high spot in riotous apparel.

E. E. Sheets is the musical director of a splendid orchestra which contributes much to make this one of the best outdoor entertainments in Chicago.

A cabaret revue that delights the eye, the ear and the sensibilities calls itself "The Spice of Life" and makes merry an evening at the Winter Garden, Chicago. B. D. Berg is the producer. Berg once produced a \$2 show.

"The Spice of Life" is more nearly a truly \$2 show than he ever before had devised. You can't see this one for \$2—unless you can stomach a night's amusement on a cheese sandwich and a mild beverage. The Winter Garden charges latter-day first-class prices. But it gives the goods in its show.

"The Spice of Life" naturally appealed to a reporter for *VARIETY*, and

the program is printed on green enameled paper, too.

Three parts make up the revue. From the first ensemble, when the chic dollies romp forth, one feels that this is a classy affair. The girls just can't help looking out of place—they look Ziegfeld. Their costumes are bizarre and varied and the designer deserves the croix de lingerie for daring. Much is shown and there is plenty worth showing about those chicks. They are vivacious as paprika, they are trained like Uncle Sam's regulars, and they work in one harmonious unit without any girl losing individuality. There being but eight of them, one is not confused by a maze of women, but can watch each and yet take in all in the framed picture.

Isabelle Jason, with a vaudeville and cabaret record that makes her a distinction notable in a Chicago cafe, steps to the pace of her standing. In her Frisco imitation she convulses the house, and in her dummy dance she attains truly artistic suggestiveness, strangely clean while insinuatingly naughty. Isabella is a star at her work. Fred Sosman, an expert entertainer of old, cavorts and sings to a few numbers. Fred was one of the earliest of the nervous songsters, never still in any limb at any moment. At the finale he throws in a strong bit of character work, to boot. The Angell Sisters do several hot steps and look cute, babyish and in striking contrast, one a melting blonde and the other a flashy brunette.

The prime donna comes as surprise to those who have known pretty little Josephine Taylor. She used to be a dancing soubrette. She has developed into a precocious diva by application and study. Her voice may without hysteria be described as a sweet sensation. The girl has a limitless future short of grand opera upon the American stage. Charles Bennett, tenor, supports her pleasantly.

Faul Rahn is the standard juvenile of this cabaret. Why some New York producer hasn't gobbled him up is hard to say, except perhaps that none has seen him. They tell me Broadway that good-looking, clean-cut juveniles who can act are like dodo birds. This dodo is a bird, and has a big voice and no mean dancing ability besides.

Johnny Yule in difficult eccentricities contributes dance specialties nobly. Last Saturday night Art West, a famous comic hereabouts, was called from the audience and knocked the house silly with his impromptu and his giant pipes. Walter Herrick and Joseph Burrows have done spanking production lyrics and the "book" of the finale, a burlesque on prohibition, would make an acceptable big time vaudeville act. The whole effort was a delight.

The business was turnaway, and that's going some these nights of ginger ale.

London, July 31.

There are comparatively few dancing places in London, and none of them can compare with our elaborate restaurants. One of the most "pretentious" is Rector's in Tottenham Court, in a basement underneath a cinema. It opens about 11 P. M. and continues till 2 A. M. One must be a "member" and the admission charge is five dollars with half that amount for a ladies' ticket. For this, in addition to the dancing privilege one is furnished with sandwiches, soft drinks and ices. The dance floor is small, plentifully sprinkled with posts, not a breath of fresh air penetrates and a number of electric fans at work merely move the feid atmosphere about. A large proportion of the assemblage is made up of loose women and tight military

and naval officers of all the allied nations. Oddly enough the percentage of women to men is about three to one. This is probably the only spot in London where the women are in the minority. Most of the females who go to Regent street, at the "top" of Regent street. There they have afternoon and evening sessions. For a dollar and a quarter, augmented by a charge of 12 cents for hat checking (ladies' tickets, same price) you are permitted to dance and are served with tea in the afternoons. They have a corking jazz band of five pieces, which is furnished by "Billy Farrell," a colored man who plays the drums and sings while you are stepping. Farrell came over here 25 years ago and introduced the cake walk to London, remaining here ever since, barring the stages of a mammoth cake walk at Madison Square Garden about 20 years ago. The remainder of the band are white men. Farrell occasionally works in the music halls as a single performer and is very popular.

There are a number of high class eating and dancing "clubs" conducted by Jack May, which are rather exclusive, such as Murray's, but, on the whole, there is nothing here to compare with our Healey's, Reisenweber's, Churchill's, etc.

Arthur Buckner, recently released from Ward's Island, subsequent to convincing the authorities he is sane, is wanted by the Federal Authorities to face charges preferred against him, prior to his admittance to the insane ward. The charges against him about four months ago, that of defrauding the mail and accepting money under false pretenses, remained unsettled through his alleged mental condition.

The authorities at the Island, unaware he was under arrest, set him free when the decision was reached last week, that he was sane.

Through Attorneys Henry J. and Frederick E. Goldsmith, Marie Devere, a sword swallower, last employed at Huber's Music Hall, Coney Island, started legal action, last week, for the recovery of \$400, alleged due her on a written contract, which, the allegations charge, was breached by the Huber people. Miss Devere charges the management attempted to cut her salary, because of poor business, her refusal to accept the reduction resulting in her discharge, despite the written agreement.

A revue consisting of 14 people will open at the Hotel De France, New York, tomorrow night (Aug. 16), under the direction of Joe Mann. This is the first place in New York to resume cabaret entertainment since the recent eliminations caused through prohibition.

Alice Little, formerly known in the cabarets, was married Tuesday to Arthur "Baldy" Froelich, known among the sporting fraternity. After the ceremony at St. Ann's Church on East 12th street, a reception was held at Anderson's Assembly Rooms at 145th and Third avenue.

Grant and Wing, the dancers, have been engaged for six weeks at the Palace Hotel, San Francisco, for a gross salary of \$1,500 and transportation. The engagement was made through Lea Herrick in New York.

"Harvest Moon Maids" is the title of the fourth revue at White City, Chicago. Newcomers in the company are Miss Moy, Earl Leslie, James Eggert and Frankie Klassen.

George Holland and Rose Dockrill

and their five horses are on at the Marigold Gardens now with the first equestrian act ever used in a Chicago cabaret.

Teddy Weston and Hal Lane are staging an entertainment and ball at the Seaborn Hotel, Coney Island, Aug. 30.

Veronica Marquies has opened at the Palais Royale, also appearing at the 44th Street Theatre in "Oh What a Girl."

While doing her act at the Ben Hur, City Island, Flo Press fell and broke her knee on the slippery floor, last week.

The Mardi Gras week of the season at Riverview Park, Chicago, begins Aug. 23.

Charles Cornell has staged a new revue at The Regent, Newark.

BURLESQUE IN PHILLY.

Philadelphia, Aug. 13. Philadelphia will have plenty of burlesque this season, the Bijou, formerly the Keith vaudeville house, joining the list and giving this city five burlesque houses. The Casino and People's will play the Columbia shows, while the Bijou and Trocadero will play the American shows. The Gayety in the second class last season and playing stock all summer will continue as a stock burlesque house.

The Casino will open Saturday with Sam Howe's "Butterflies of Broadway." "The Wonder Show" will be the first attraction at the Peoples. The Trocadero will have Bob Deady's "Girls, Girls, Girls" as its opener. This is a new show in the wheel and Jimmy Kenney, who has been treasurer at the Trocadero for many years will manage the show. Frank Metzger is to manage the Bijou and the opening show will be Harry Hastings' "Razzle Dazzle."

AT CENTRAL FOR TWO WEEKS.

The stay of Jean Bedini's "Peek-a-Boo" at the Central is limited to two weeks. It opened on Broadway Monday night to \$800, considered very big in view of the show going in virtually without preliminary advertising.

The booking for the Shuberts' house was made by Sam Shubert, while Bedini was out of town. At a legit managers' meeting the other day it was suggested the Bedini show, then due to leave the Columbia, could fill a vacant house on Broadway. The Central was selected. With its producer not a member of the Managers' Association, the house was not bothered. "Peek-a-Boo" left its two weeks will move to St. Louis, taking up its regular route on the Columbia burlesque wheel.

It is the first burlesque show ever playing for \$2 in a \$2 theatre.

DEATHS.

Mrs. J. Clamage, wife of the brother of Arthur Clamage (Irons & Clamage), died in Chicago this week.

"Pacemakers" Rehearsing in Chicago.

Chicago, Aug. 13. Herk, Kelly & Damsel's "Pacemakers" are rehearsing here for their opening at Richmond, Va., Aug. 24.

Bob Shoemaker is manager of the show. His wife, Florence Tanner, for a prima donna. Joe Carlyle will be ahead.

The cast includes Rose Allen, Harry Seymour, George Bartlett, Dot Dawson, Bert Yale, Walter Van.

Edw. S. Keller and Elwood Bostwick will stage "The Bonanza," a three-act farce by Robert Oliver. Rehearsals will start Sept. 1. Keller & Bostwick plan to follow "The Bonanza" up with "Opportunity" an allegorical drama.

VAUDEVILLE

WHO'S WHO—AND WHY

By JOHNNIE O'CONNOR

GEORGE S. TRIMBLE.

Here is an egg who weighs 275 on the hoof and who right now is working 49 hours a day on the strike and coming up with the morning dew wearing a smile that you could borrow money on. Whether he went into training for this squabble or not, he's a "pip" for endurance and had he slipped the late Mr. Willard some of his fatigue-proof flesh Mr. Dempsey might be back riding freight cars by this time.

George was born in Brooklyn, which isn't so strange, but the fact that he boasts of it is funny. 45 years ago he shocked the city of baby carriages, tearing into this world weighing less than four pounds, wringing wet. At the age of 10 George became a cuckoo, singing in the choir of St. Thomas' church in New York. As soon as they found out what was wrong with the harmony George went democratic on religion.

Then he, like all other eggs who ever got anywhere, sold papers at the Brooklyn bridge. But the flesh was crowding George and he couldn't hustle fast enough so he tossed the newspaper racket and became a printer's devil. When he touched the age of 18 George landed the old freiside and took the air for the stage. George wasn't as an actor his first job on the rostrum was under the management of Augustin Daly, playing a small "bit." They put George's name on the program and it tickled him so much Daly talked him out of ten bucks a week on the payroll before George could catch his breath. That was some mob. Aubrey Boucault, Kitty Cheatam, Creston Clarke, Adelaide Price, Herbert Gresham and the rest of the kid whose monicker adorns the top of this load of gab.

After three years with Daly George got a yen for commercial life and nailed a job as a bank clerk. They had three other clerks watching George because he looked like a villain, but they never pinned him with anything except the fourteen bucks they slipped him every week for handling three or four tons of dollars.

Back to the stage with our hero, playing in the Gilbert and Sullivan operas. Later he played Mephisto in "Faust" with Lewis Morrison. That was 20 years ago when he used to skip the hot meat now and then often coming up for a new day with nothing for breakfast but a toothpick.

George has also been in vaudeville. He played the tail end of the team of St. James and Trimble, and, what's more shocking, he's an ex-burlesquer. Also worked under the name of Frimrose and Dockstader's Minstrels. And even the celluloid grabbed George when he has played in support of Fairbanks, Pickford and Hart. 16 years ago Trimble took a ride around the world with McKee Rankin's outfit and later took a slant at Honolulu and the Far East under Dan Frawley's direction.

When the big quarrel was threatened the heads of the Equity picked this egg as chief of their secret service. Now he's on duty at strike headquarters in charge of pickets, etc. A nice job for a kid of his size particularly during the crisis, for he has to grab his meals on the fly and he only sleeps every other Thursday.

His favorite pastime is riding a motorcycle, but it's expensive, for he had to have one constructed especially to carry his body around. Smokes Sweet Caps, never swears, carries a 6-inch smile on his kisser, writes with both hands, never stands long on his feet and he's been married 24 years to the same wife.

Some kid, George is, and those birds didn't make a bloomer when they selected him to stand the grill of the

toughest job on the strike. Digest this and hop in and take a slant at him, sitting on three chairs and talking to 67 men and women at the same time.

When it's all over George will, probably be so thin he'll be able to stand up inside the barrel of a shot-gun. Some kid, we claim, yowse!

NEWS OF THE DAILIES.

At a recent sale at Montreal properties of the late Sir Herbert Beerbohm Tree, the original cost of which were \$20,000, were sold for \$400.

Rehearsals will start shortly of "Nothing But Love," a musical comedy by C. B. Macdowell and Max Hart, Ruby Norton and Andrew Tombs have the leading roles.

The cast for "First Is Last," the new Shipman musical, includes Franklyn Ardell, Kathleen Comeray, Edward Robertson, Elsie Bartlett, Mary Newcombe, James Kearney.

Bothwell Browne will return to the stage in November, appearing in "Making a Million," a new musical comedy by Alvin Price and Stanley Lawton.

"Look Who's Here," the musical comedy by Max Spiegel, with Cleo Mayfield and Cecil Lean put on by William Mack, Wilson Collison, Ralph E. Dyer and Majorie Bialine.

"Naughty Love Birds" has been changed to "The Bird in the Evening" and the new farce by Wilson Collison and Avery Hopwood scheduled for the Billings, Sept. 1.

George F. Driscoll, of Montreal, is in New York completing arrangements to start several first-class repertory companies in a coast-to-coast Canadian circuit.

Alfred Head has been appointed by David Belasco his general press representative. He was formerly for four years dramatic editor of the New York Herald.

Rehearsals will shortly start on John Cort's third musical comedy, entitled "Three Miles Out." The piece is by Edward Cort, Walter Lindner and Gus Rieneck.

Through their booking office the Shuberts will meet 200 attractions of about 40 producers. The revival of "Florodora" is one of the announcements for the coming season.

Among some of the playwrights signed by A. H. Woods for their next four years' output are William Mack, Wilson Collison, Ralph E. Dyer and Majorie Bialine.

Mrs. Lillian Trimble Bradley has been made stage director for all George Broadhurst's plays. Mr. Broadhurst has also accepted to play by her entitled, "The Wonderful Thing."

The new comedy by Samuel Shipman and Percival Wilde is now being called "First Is Last." It will open at the Maxine Elliott, Aug. 25.

The will of Oscar Hammerstein, who died Aug. 1, was filed for probate Aug. 4. The petition accompanying the will states that his property consists of "over \$5,000" in realty and "over \$2,000" in personal property.

"Little Women" will be presented in Bingham for the first time Oct. 1. It will tour the provinces and open in London during the Xmas holidays. Jessie Bonastelle will stage the play for William Brady.

James W. Evans, in charge of the Entertainment Bureau, Y. M. C. A., in Paris, is preparing a book which will be ready by the Xmas holidays, entitled "Entertaining the A. B. F."

"My Once-in-a-While" is the title of a new musical comedy accepted for presentation for the autumn by Schillia Theatrical Enterprises. Charles George wrote the book, lyrics and music.

Lowell Thomas called last week for England to open a month's engagement at Covent Garden, London, under the management of Percy Barker. Mr. Thomas is going to London as the guest of the British Government.

John Cort will have under his management next season eleven companies. His featured star will be Mme. Nini Angeli, an Italian actress, who will make her first appearance in English.

W. Somerset Maugham, the British playwright, will arrive in New York in time to witness the opening performance of "Too Many Husbands," which A. H. Woods will present in New York shortly.

The first production to be launched by the new producing firm of Wilner & Romberg will be a play with music, the book and lyrics by

Some show at the Palace this week—entertainment every minute. Cicconini, Mlle. Nitta Jo, Jimmy Hussey's Jazz Company in "Move On" and Ernest Evans and his four feminine specialty artists were a quartet of quality acts seldom to be found even on the biggest of big time programs.

The Meyako children surprised with the fact that they are now quite grown up and pleased with singing and dancing in pretty kimono and white silk embroidered frocks that made them compare favorably with their American sister artists. Of Evans' associate artists, little Ora Deane the danseuse made an individual hit. Her petite plumpness and pretty head framed in dark curls, unconsciously call back Kitty Morton of years ago.

Mildred Rife had a new frock quite vamps of copper metallic cloth accompanied with a large crownless capeline of same material. Gertrude Zoble was in airy fairy lavender tulle and the singer's best dress was of lovely ecru silk lace flouncing. Mr. Evans uses bad stage etiquette in calling attention to his fatiguing work.

Minnie Allen offers a good foil to Billy Montgomery. She made three changes of costume. The first was a sort of all over wrap of French blue satin with a wide skirt attached around its middle. For the "Story Book Girl" she wears a peach silk overskirt banded with silver ribbon over a frilly georgette skirt in faint shades of blue and pink blending with the shaded plumes that about cover a small black hat. A steel blue-black bead or sequin gown was nicely eccentric in its long slender lines—its train and long scarf faced with green and a full apron drapery in front. The turban of blue and green tones had tall ostrich plumes of green, stripped of their floss almost to the very ends, trimming same and a band of blue and gray fastened loosely about neck. Tot Quarters registered with the clever number, "How I Killed the Shimmie in the West," but appeared to feel cramped for room in her dance. Miss Quarters deserves much credit in jumping in this part in the Hussey act, replacing Flo Davis on a few hours' notice.

Her opening gown was metallic cloth draped up with sash on one side into a puff and there was a fan arrangement on the other. Orchid facing blended with the faint gray tones of wisp with its gauze violet metallic lace flounce. A silver gown with blue tight girdle bodice had a net coat. There was a blue sash collar and blue, peach and orchid silk knitting bag ornaments decorated the full bottom of coat and long sleeves.

Mlle. Nitta Jo wore her smart black gilette attire and of the women in the Marx Brothers act, only the dancer showed a new frock. It was a shimmering heavy quality of black satin or panne velvet lined with yellow and had a short jet bodice atop its plain full skirt.

"The Peace of Roaring River" shows Pauline Frederick in an unusual role, Frederic Arnold Kummer, the music by Sigmond Romberg.

Sept. 1, A. H. Woods will present at the Billings a new farce by Wilson Collison and Avery Hopwood, entitled, "Not Tonight Josephine," with the stars, Bertie Kenyon, Charles Ruggies, Zeida Sears in the principal roles.

A new daily publication called the "Daily Garment News" appeared in New York recently, the new trade sheet being designed in opposition to the well known "Women's Wear" mart. The "News" will have a theatrical department with the dramatic editor Marc Connelly, formerly of the Morning Telegraph. The "News" is a morning publication.

that of a weary worker in need of country air who is persuaded into carrying on a correspondence with an advertiser in a matrimonial paper by an over zealous boarding house keeper. The latter role is especially well done by Lydia Yeamans Titus. Corinne Barker is a jealous belle of a "Roaring River" camp, and being the post mistress, succeeds in starting some trouble.

Miss Frederick is splendid as Madge Nelson, looks quite slender and youthful and shows a better quality of acting than she has for many moons. She is quite at ease with no scene exaggerated. This may or may not be credited to the direction of Vic Schertzinger. A simple dark suit and a neat silk skirt are quite as they should be.

There would be no question of the Royal's title, "Neighborhood theatre," if you could have heard the regulars in the audience describing the acts as their names appeared at sides of the stage—which also showed the bill to contain many "repeaters."

The Creole Fashion Plate topped bill and proved a big surprise. The clean cut young man, after discarding his woman's attire and appearing in regulation male evening dress, stepped to the piano and picked up a red fan he had used in a previous number. Some one in audience laughed, and right away the fan flew back to the piano, with the words, "that's out" and even the comedians in the gallery behaved after that.

One of the young women in "The Man Hunt" was clad in baby blue georgette lace trimmed pyjamas, and the other in a white nicely tailored sport suit.

Venita Gould did nine impersonations—using a hat, wedding veil, kimono coat, etc., over her good looking white brocade pearl trimmed frock and finished with the audience clamoring wildly for more. Miss Valda (with Sammy Berke) made several changes of costume, including a gold lace over many layers of lemon net and a red silk, flounced and banded with midnight blue sequins and draped with a black net overskirt. With this she wore especially attractive black lace hose. A short black satin balloon skirt hung with silver panels, had a full black net under skirt showing just below it. Orange shoulder straps held up this rather bizarre affair. There was also a light green frock with mushroom poke to match. A full draped orange silk setting enhanced the value of the entire offering.

A nice array of feminine frocks and frills pleased the eye at the American this week.

Miss Downing of Downing and Bunn, was particularly charming in blue green chiffon over silver cloth. There was silver thread embroidery on the zouave bodice and wide long sleeves, and tiny frills and silver bows, decorated skirt.

Jean Leighton wore a cutaway coat much too heavy-looking for her white silk and lace skirt. A deep flounce peplum of opalesque spangled net fell half way down skirt.

Gladys Kelton was freshly and prettily attired in orange silk and georgette. The skirt had a deep flounce falling from the hips, and with deep heading, trimmed at bottom with three small frills.

One of the women in the sketch "Our Boy" was in a gray embroidered overskirt dress, the other in a blue summery affair. Miss Cal (Judge and Gail) wore a black union suit over orange tights, for her elevated ring work.

WITH THE MUSIC MEN

Bertha Moss, formerly secretary to Chas. K. Harris, has joined the Jos. W. Stern force.

Sammy Smith has returned to town, and is back with Jos. W. Stern's local office.

Ed Wilson has joined the McKinley Music force.

Charles Lange, Boston manager for Jos. W. Stern, is vacationing at Atlantic City.

Fred Steel is back as professional manager for Jos. W. Stern after a fortnight's vacation.

Minnie Blumman, formerly with Gilbert & Friedman, has joined the Irving Berlin force.

Dick Long left Shapiro-Bernstein last week, for a position with McCarthy & Fisher.

Minnie Blumman is a recent addition to the Irving Berlin force.

Remick has secured the song rights to Fox's "Should a Husband Forgive."

Al Bernard has placed a new number, "Sugar," with the Triangle Music Co.

Irving Bibo, for two years with the Broadway, is now with Irving Berlin, Inc.

Jack Smith, formerly with the Broadway Music Co., is now on the Shapiro-Bernstein staff.

Louis Jordan, professional manager for Shapiro-Bernstein, left on his vacation this week.

"Tape" resigned as head of the band and orchestra department of McCarthy & Fisher last week.

Jerome H. Remick, A. C. purchased the Harold B. Freeman Music Co. song, "Lullaby Time," written by Mr. Freeman.

Fred R. (Shorty) Strubel has joined the professional staff of Remick's Minneapolis branch.

Florence Root, of the Joe Morris force, is in managerial charge of the band and orchestra department.

Richard Coburn and Vincent Rose, two Coast songwriters, have joined the staff of Jerome H. Remick & Co.

Low Porter and Caroy Morgan have placed a new waltz number, "Hawaiian Bluebird," with Jos. W. Stern & Co.

Fred Cohen is back with the Jos. W. Stern professional force after several weeks' vacation in Pennsylvania.

Arthur Lange, erstwhile Joe Morris songwriter, has been given charge of Fox's arrangement department.

Maurice Ritter will establish himself as head of Irving Berlin's Chl. branch this week, with an office in the Grand opera bldg. Joe Bennett and Bobby Crawford will assist.

McCarthy & Fisher's two new Western offices, in Seattle and Los Angeles, have been signed by McCarthy & Fisher and Jack Hayden, respectively.

Harry Jentes and Howard Rogers, formerly connected with the Fleet writing staff, have been signed by McCarthy & Fisher for the next year.

The Maurice Richmond Music Co. is moving into new quarters, leasing the entire floor above James Drug Store, Broadway and 46th street.

Tom Peyton, general professional manager for F. J. A. Forster, is in town contemplating opening a local professional branch at his old quarters in the Stanley.

Charles K. Harris is secretary-lose as a result of Bertha Moss' departure from his fold to resume duties with Gilbert & Friedman, her former employers.

Bryan Foy and Chuck Reimer have placed their first collaboration with the Winkam Music Co. It is titled "My Irish American Rose," and represents Foy's first effort.

Edward F. Breier is the publicity man for Jos. W. Stern & Co. Mr. Breier was lately discharged from the Army. He has had extensive press experience.

The Irving Berlin firm closed contracts with "Tape," erstwhile band and orchestra department manager of McCarthy-Fisher, whereby the latter assumes similar duties with the Berlin house next Monday.

With the promotion of Harry Tenney to general professional manager of the Jos. W. Stern office, Fred Steele succeeded him to the post of manager of the New York office. Bernie Grossman is his assistant.

Harry Squires, formerly professional manager for Joe Morris Music Co. at Atlantic City, and writer of "Goodbye My Love, You Glad," "In the Heart of a Fool," and "Butterfly Waltz," is free landing.

Harry Edelheit, last with Waterson, Berlin & Snyder, has been given managerial charge of

McCarthy & Fisher's band and orchestra department. "Tape," the former manager of the department, has resigned to accept a similar capacity with the Irving Berlin house.

Charles M. Smith and Harry Edelheit have written the official song for M. Leonce Perrier's forthcoming special feature, "The A. B. C. of Love," starring Mae Murray. Jerome H. Remick & Co. have the publishing rights to the number.

Harry Tenney's official title is now general professional manager for Jos. W. Stern & Co. His duties take in all Eastern and Western territories.

The Stern new professional office at 181 Tremont street, Boston, has Chas. Lange in charge. Associated are Allen Litchfield and Ben Wallace.

Jack Mills has opened an office in Atlantic City, with Eddie Mack in charge, and another in Philadelphia in charge of Jack Roseman.

This firm has three promising songs: "Don't Want a Doctor," "I'm a Dreamer That's My Name," and "My Name is Kelly."

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IN PARIS

By E. G. Kendrew.

Paris, July 31.
Anna and Charlotte Hearons, described as New York musicians, have arrived in Paris from Antwerp.

Arvid Paulsen, who made a hit in "The Willow Tree," has been demobilized and intends making a trip to Norway before returning to the United States.

Robert J. Miner, cartoonist, arrested in a Paris hotel early in June by the military authorities and sent to Coblenz, has returned to this city and released without explanation. No official statement relative to the charges preferred against him appears to have been given the American.

Fifteen American journalists are visiting Switzerland as the guests of the Swiss Touring Office. They were entertained at the Dezaley vineyards, which belong to the city of Lausanne.

Ruth Crawford, chief of the Y. M. C. A. commission at Prague, attached to the Czech-Slovak government, returned to Paris to recruit new workers and has left again with Ethel Cosgrove, of Le Sueur, Minn., Alma Lockwood Rose, of New York, and Dr. Olga Statteny, of Crete, Neb.

David P. Howells, Charles S. Hart and Edgar Sisson passed through Paris recently on their way to Prague, with films to be used for propaganda purposes with the Czech-Slaves.

The Brest Stock Co., which was due at the Theatre des Champs Elysees, failed to put in an appearance for the date advertised, but finally turned up next day, having been delayed with transport difficulties. For the evening show they missed a variety program was rushed on by Verdun and Perry, Willard, and the Boston Comedy troupe.

Gabriel Trarieux and George Bravard have been officially appointed directors of the Theatre de la Gaite, a municipal-controlled lyrical house.

R. Audier has taken the Theatre Antoine for a summer season, and received July 10, "Chambre a Part," three-act farce by Pierre Veber.

The winter season at the Renaissance will commence with a revival of "La Paserelle," by Francis de Croisset.

"Sakountala," by Alfred Mortier

(cousin of former director of Theatre Michel, Paris), inaugurated the al fresco Theatre de l'Ere Catalan last Sunday. The music is by Michel M. Levy, danced by Mlle. Gisele de Char-moy. The performance is quite ordinary and figures in the "also ran" of the year's record.

On the bill at the Paris Alhambra are Christy and Willis, El Ray Sisters, Gordon and Rica, Bert Earle, Clovelly Girls, Romani, Niamor, Sisters St-Vincent, Bergeret, Tom Davis Trio, Julien Vedey, Kistori Seven Partner, Pictures.

Mlle. Polaire has withdrawn from the sketch at the Concert Mayol, and manager Dufrenne has mounted a so-called operetta, "Marriage a la Casbah," with Marise Damia, Henri Verna and an oriental dancer Baia. It is a good summer show.

Le Marquis de Carabas" by Romain Coeur, a 3-act opera bouffe, with music by Gabriel Grovex, will probably be presented next season. Mme. Cora Laparcerie will produce at the Renaissance a new play by her husband, Jacques Richpin, which is to be entitled "La Varnaval de Venise."

Alphonse Catherine, late of the Opera, has returned to Paris after a concert tour in America, and he has been appointed as a leader of the orchestra at the Opera Comique.

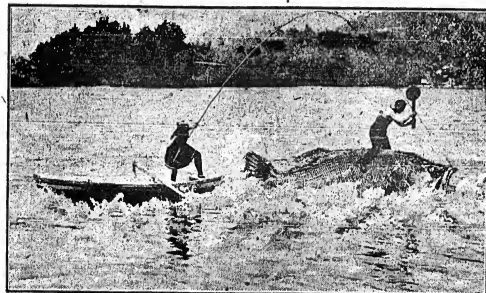
A fete being organized by the Federation du Spectacle (to which all the theatrical syndicates are affiliated) will be held at the Theatre des Champs Elysees, Paris, which the Y. M. C. A. has now vacated. A former Secretary of State will preside, being a sort of consecration of the official recognition of this Trade Union Council of the profession.

The Comedie Francaise is reviving "Mlle. de Belle-Isle," states a communique given out by that house. This does not mean Sarah Bernhardt is returning to the fold. Andre Polack has resigned from the troupe.

George Smithfield, who has been responsible for five of the big productions for the A. E. F. entertainers in France returned to the United States last week. The 6th Corps Drama players was one of Smithfield's doughboy acts. The high cost of living is said to be having an effect on stage-productions, and Fontanes, manager of the Chatelet states it would cost him next season \$100,000 to put on a show which prior to the war was \$40,000. Rouche declares likewise his expenses at the Opera exceed his receipts by \$400 when the house is playing to capacity but his only hope is an increased subvention from the Government. Restricts will consequently be imperative next season, and more simple mounting, with pieces needing small casts, will be the order of the day. This in spite of the fact the past year has been one of the most profitable experienced by Parisian managers.

Sacha Guitry will enter into possession of his new little theatre (Rue des Mathurins) in September, the controversy with the landlord having been arranged. The house was built in 1914 and is not yet occupied. Sacha will not appear for some months, at the new bonbonnier, which bears his name.

Ch. Merc's play "Les Trois Masques" created years ago by Mevisto, and which was afterwards used by Isidora de Lara for an operatic work, is now included in the repertoire of the Odeon, to complete the new bill of "Loyalties," three acts by Maurice Leon Kerat and Eugene Berteaux, presented early last week.



CAPTURING A SUN FISH

While crowds of pleasure seekers lined the shores of Sherman Lake in the Catskills, Fourth of July, listening to Mr. Howard who was out in a boat playing the banjo, Miss Rose, who was included in the new bill of "Loyalties," three acts by Maurice Leon Kerat and Eugene Berteaux, presented early last week.

For this act of bravery Mr. Howard was presented with a solid lead sinker by Mr. Dan Sherman.

(Photography by Rice and Werner.)

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Naiman and Kennedy have returned to America after 18 months in Australia, and have dissolved partnership.

The 5th Avenue, Brooklyn, N. Y., will resume Sunday vaudeville, attractions, August 17. The house plays stock during the week.

Willie Goldsmith, a brother of Henry J. & Frederick E. Goldsmith, the theatrical attorneys, returned last week after a year's service with the A. E. F.

Low Pellock is to appear with "The Creole Fashion Plate" for five weeks of New York bookings. The impersonator will later enter a production.

The Shuberts have acquired the production rights to Frederick Arnold Kummer's new play, "The Tricksters," a three-act modern drama.

The Sherlock Sisters and Clinton have left the Scala, Copenhagen, to take up an engagement with the Moss Empires, England.

May Fealon is back with the O'Brien, Malevinsky & Driscoll legal forces, after a brief fortnight's sojourn with the Famous Player-Lasky organization.

George Menace, formerly booking manager for Beechler & Jacobs of Chicago, has located in New York, having become the booking representative for Lew Golder.

Bessie Leonard has returned home after entertaining the soldiers on the other side for eight months. The boys over there named her "The Doughboy Girl of the A. E. F."

Albert G. Bell, of the Bell Family, arrived in New York from Mexico this week. He immediately purchased scenery, electrical equipment and costumes for a production to be put on in Mexico.

John P. Slocum will make another try with "The Lady in Red" in Sept. The show, withdrawn after a couple of weeks on Broadway last spring, has been rewritten and will be sent out over the one nighters.

Bill Quid is handling Lawrence Goldie's bookings while the latter is vacationing this week and next. Jimmy Travers has temporarily taken over Quid's duties as manager of the Fifth Avenue.

The members of the Players' Club will have to go beerless within their Gramercy Park abode, as a result of

the Board of Governors' decision to turn in their license to dispense any form of alcoholic beverage. The bar has been abolished entirely.

C. B. Maddock will make his debut in legit. theatricals with the Shuberts' forthcoming production, "Officers Mess." Maddock is financially interested in the show, which he brought over from London, where it had a successful run.

Charles Hertzman, company manager and agent with Comstock & Gest and latterly manager of the Princess, New York, is going to the coast at the request of Harry Kline. Hertzman will have entire charge of publicity at Universal City.

A new corporation has been founded by Roberta Keene, B. Lohmuller and W. K. Tulman, for the purpose of producing and managing features and novelties for vaudeville and productions. The firm will be known as the K. & L. Theatrical Enterprises.

Eddie Darling, Jack Curtis and Al Lewis are due back to New York today (Friday) after having spent about four weeks abroad in search of vaudeville material. Lewis is bringing back the American rights to two legitimate

Joseph Klaw's production "Double Harness," went into rehearsal Monday. It is a comedy by Edward A. Paulton and Maurice E. Marks. Frederick Stambope is staging the piece and the cast contains Betty Alden, John Junior, Edgar Nelson, Charles Dow Clark, Ruth Donnelly, Sam Edwards, John Hendricks, Howard Slott, Minnie Milne, Helen Currie and Robert Mc Cleary. The opening is set for Stamford, Sept. 5.

The strike on the B. R. T. during last week is estimated by the Coney Island showmen to have cost them \$1,000,000. The strike was the third slap of the year given to their bank rolls. The season started with a rush and they expected a record breaker. Then along came prohibition which caused a slump, followed was the rain and cold period and last week the strike. At that the Mardi Gras is to be termed "Pesce, Prosperity and Prohibition."

The new producing company of Max R. Wilner and Sigmund Romberg have located offices in the Candler Building on West 42d street. Their first production will be a musical comedy composed by Mr. Romberg, the book and lyrics of which are from the pen of Frederick Arnold Kummer. Mr.

purpose resulted in the award of the mon's custody to Mrs. Nazzaro by Judge Hotchkiss. Henry J. and Frederick E. Goldsmith appeared for Mrs. Nazzaro.

The seriousness of the shopmen's strike was brought to the attention of Broadway this week when the New Haven lines refused to accept any theatrical baggage. Through the walk-out of the mechanics the road's schedule has been depleted by the taking off of around 200 trains. As yet vaudeville transportation is not reported to have been seriously affected, but all acts moving to and in the New England section have been warned to carry only necessary baggage. Conditions in the West are hardly any better and unless a settlement is effected many one nighters will be forced to cancel because it will be impossible to make the jumps, the schedules having been depleted by the wholesale.

TOMMY'S TATTLES.

By Thomas J. Gray
Strike fever is spreading. Six horses walked out in the fourth race at Saratoga yesterday.

Newspaper headline says, "Senate plans to send Treaty back to Versailles." Some people will do anything for an excuse to get to Paris.

Lawyer in court calls Henry Ford a "piker." Guess it was because Henry only sued for one million. That a law suit like that doesn't take you out of the "piker" class is another example of the high cost of living.

New York ball team is playing "Injunction" ball games. New York theatres are playing "Injunction" plays. It looks like a good season for lawyers.

It is rumored that some of the burlesque theatres are thinking of putting musicians in their orchestras this season.

Government announces that the ban has been lifted on the export of Russian rubles. Well, we'll bite. What are they good for?

Lots of people in show business found out that those tire stocks they bought had too much air in them.

Speaking of News Weeklies. This week in New York broke all records for actors in pictures for the first time.

A very learned college professor says, "Economy is the word, public and private saving will meet the high price emergency." He neglected to say how you can get anything to save.

Most of the boys who are telling in song about the position they gave their ex-captain, saw the war through in civilian clothes. Which makes it twice as funny.

The fact that the ukele craze is about to strike London may keep away a lot of Americans, who were going there to dodge prohibition.

The Navy used to make sailors out of men who joined it. Now it seems it turns them into jazz musicians.

Easiest Things.

The easiest thing to get into on Broadway is an argument.

The easiest job around a theatre nowadays is that of a janitor.

The easiest way for a coward to hurt his friends' cause is to send unsigned telegrams.

It looked like such a good season too.

PROTECTED MATERIAL

VARIETY'S Protected Material Department will receive and file all letters addressed to it. The envelopes are to be sealed upon the back in a manner to prevent opening without detection, unless by permission of the owner of the letter.

It is suggested all letters be registered, addressed to Protected Material, VARIETY, New York, and receipt requested. VARIETY will acknowledge each letter received.

Full particulars of the "Protected Material Department" were published on Page 5 in VARIETY of Feb. 4, 1916.

The following circuits, managements and agencies have signified a willingness to adopt such means as may be within their power to eliminate "lifted material" from their theatres, when informed of the result of an investigation conducted by VARIETY:

MARCUS LOEW CIRCUIT (Joe M. Schenck)	BERT LEVEY CIRCUIT (Bert Levey)	PANTAGES CIRCUIT (Walter F. Riefe)
FOX CIRCUIT (Edgar Allen)	SUBEA CIRCUIT (Harry A. Shea)	B. E. MOSS CIRCUIT (B. E. Moss)
MILES CIRCUIT (Walter F. Riefe)	FEIBER-SHEA CIRCUIT (Richard Feiber)	GUS SUN CIRCUIT (Gus Sun)
FINN-HEIMAN CIRCUIT (Sam Kahn)	ALJO CIRCUIT (J. M. Aljo)	MICHIGAN VAUD CIRCUIT (W. S. Butternfield)

plays and also is bringing the scripts of a number of sketches:

The Rudolph Friml-Otto Harbach-Bide Dudley musical comedy, "The Little Whopper," has been placed in rehearsal and will open in Atlantic City the middle of September. Vivien Siegel, Sydney Grant, W. W. Ferguson, Lynn Overman and Lottie Linticum are included in the cast.

The Lights held "New Years Eve" this Wednesday. An announcement sent out by the club says that hereafter, on the special Wednesday and Saturday nights, members will be allowed free admittance for four members of their family. All other guests will be charged \$1 per person.

Eddie Fredericks and Olive Palmer who constituted 50 per cent. of the entertainment unit known as "The Gloom Chasers," returned to this country last week after seven and one half months in Europe, appearing before the A. E. F. in England, France Holland, Belgium and Germany. Ray Walker is remaining abroad to complete a year of service and Ida Van Tine, who was the fourth member of the unit, has gone to Denmark to collect a legacy left her by her grandmother.

Wilner makes his debut into English theatricaldom in this production, having been formerly the leading local Yiddish impresario. The W. & R. firm have a force and another comedy under cover awaiting production.

Cohan & Harris will not bring "The Acquittal," a melodrama that has been well received on its preliminary road tour, to New York for its Metropolitan premiere, but will open an indefinite run in Chicago within the month. No reason for this sudden shifting of plans has been set forth, although it is possible the A. E. A. rumpus may have necessitated the change. It was originally planned to bring the piece to town, the only obstacle being that a suitable house was not forthcoming, although the C. & H. firm was negotiating with several.

In his suit against Mrs. Queenie Nazzaro, Nat Nazzaro received his third defeat in the course of the past three weeks, when Justice Luce, of the Supreme Court, denied his application for the possession of their infant daughter, Dorothy. Today (Friday) the plaintiff will again appear before Judge Lydon in an effort to secure custody of the son, Nat Nazzaro, Jr. A previous attempt at the same

LEGITIMATE

\$104,000 IS THE WEEKLY GROSS OUT OF THEATRES BY STRIKE

10 Closed Theatres Mean That Much Less to Managements.
Net Profit Loss Weekly Around \$40,000. Managers
Considering Closing All Theatres in New York
For Spell, Renting For Pictures.

The actor's strike in New York is costing the 10 theatres first affected, \$104,500 weekly in the loss of gross receipts. The net loss to the management of the theatres and attractions is not less than \$40,000. One show when closing was making a net profit for attraction and house of \$8,000, another \$5,000 a week.

The managers are reported reconsidering closing all of their theatres in New York for a term to legit productions, renting them meantime to picture people on a weekly basis. A. H. Woods received an offer from picture men of \$3,000 weekly for the Republic. The Shuberts' Lyric opens with a picture Monday, on an optional rental contract.

The thought of the managers in the closing of all houses controlled by them is said to be that the working actor may be contributing funds to the A. E. A., helping thereby to aid the strikers, with the managers figuring through this that they are promoting the strike themselves by keeping the theatres open. Another reason is that they believe if the theatres are closed dissatisfaction will manifest itself among all unemployed actors who will then be left to fight it out between themselves rather than to fight the managements.

The managers further figure that renting the theatres to pictures will give them a profit at least, with their sole losses then only on paper, calculated upon what might have been if nothing had occurred. They base this kind of calculation upon their experience during the influenza, when some theatres were closed for eight weeks, with no possibility of renting them.

It is likely, however, that before the managers go very deep into the theatre closing conference they will await the decisions in the injunction cases, hoping, if the decisions are favorable to the managerial side, to conquer the strike situation at least to a major degree by issuing a flood of injunctions against the A. E. A. and the strikers.

The list of ten attractions and the box office business they were doing when closed by the strike are:
 "East Is West" (Astor) \$16,000.
 "Gaieties" (44th St.) \$21,000.
 "Voice in Dark" (Republic) \$11,000.
 "What A Girl" (Shubert) \$7,000.
 "Five Million" (Lyric) \$8,000.
 "Crimson Alibi" (Broadhurst) \$3,000.
 "At 945" (Playhouse) \$6,500.
 "Nightie Night" (Princess) \$5,000.
 (Did not open—Estimated)
 "Lightnin'" (Gayety) \$11,000.
 "She's a Good Fellow" (Globe) \$11,000.

MORRIS FINK GUILD'S MANAGER.

Morris R. Fink, known in picture circles as former foreign manager for Sawyer & Lubin and as an opera manager, has become business manager of the New York Theatre Guild, producers of "John Ferguson," now at the Fulton.

To this position Mr. Fink brings not only a demonstrated business ability, markedly good literary and dramatic judgment, but also the value that accrues to any theatrical manager who has a wide acquaintance among newspaper men and dramatic writers. He will devote himself first to putting

the Guild on a sound financial basis so that future literary "spurts" it may decide on can be undertaken without fear of a crash in the box office.

CHOIR OPENS IN MONTREAL.

Montreal, Aug. 13.
 Arrangements have been completed for the first American appearance of the Pontifical Choir from the Vatican, Rome. The visiting singers give their first concert Sept. 7, and will appear in several other Canadian towns before making their debut in New York, Sept. 15.

The choir will consist of 70 male voices.

Joe Vion did the advance work, representing the St. Gregory Musical Society, which has in charge the choir's American tour.

PLAY PIRATES ARRESTED.

Chicago, Aug. 13.
 The arrest here last week of Stacey K. Devaney and Aliene Devany, charged with play piracy, is a culmination of an investigation which has been carried on for some time by the Bureau of Investigation of the Department of Justice at the instance of acting on the evidence of Ligon Johnson of the United Managers Protective Association.

The Devanys who operated under the name of the notorious "Billy Jones Agency" which offered such plays as "Seven Keys to Baldpate," "Within the Law," "Won By Waiting," and "The Girl From the Golden West" are from St. Louis and became known in Texas territory when trouping there some years ago. They were willing to supply any prominent play.

The alleged pirates were held under \$5,000 bail each. Unable to secure bond they were held in jail. The arrests were made by P. R. Hillard, special agent of the Bureau of Investigation, and U. S. Marshal John J. Orris.

DETROIT GIVES SHOW \$28,000.

Detroit, Aug. 13.
 "Take It From Me" at the Garrick will play to \$28,000 in its two weeks here. Next week it will go to Chicago.

"Half a Widow" Is Musical.

"Half a Widow," a musical show, is shortly to be produced by Frank Dupree, who wrote the piece and who is a brother of Minnie Dupree. Mr. Dupree attracted attention some seasons ago with "King Calico" which he also wrote.

The score of the new play is by Edward Camp, a player who recently appeared in "Good Morning Judge."

"Masquerader" Temporarily Halts.

Portland, Ore., Aug. 13.
 "The Masquerader" temporarily halted its tour here Wednesday after playing to \$5,500 in a four day stay. The previous week at Seattle the shows drew around \$12,000. It will reopen in San Francisco Sept. 14.

Guy Bates Post has gone to the latter city to spend his vacation there with his mother.

ADVANCE MEN HAVE GRIEVANCES.

Advance agents and company managers are considering the formation of a protective association and without thought of becoming unionized seek to correct a number of abuses to which their craft is compelled to submit.

One of the serious objections the advance men have is the custom on the part of some producing managers to lay off the agents when attractions hit the larger towns like Chicago, Boston and Philadelphia. They believe it unfair for them to be compelled to handle more than one show at a time, which oftentimes happens when several attractions belonging to the same firm play the same city.

Another factor which they hope to place for correction is the claim that they are underpaid. Road managers point out that they handle more money without the aid of office or stenographer than the ordinary business executive who receives considerable salary, and they are sure they look for an advance in salary and changes in their relation with attraction owners.

WHITNEYS COMING BACK.

Setting at rest the rumors that went up and down Main Street last week that K. & E. would patch up their differences, and start as a team once more, the official Erlanger bulletin of amalgamation with Ziegfeld and Dillingham—new only in its official announcement—is followed by the unannounced affiliation with the Erlanger fold as the silent 4th member of the combine of Bert Whitney of Detroit, recently made newly rich by an added bequest from the original Detroit Whitney's big fortune.

Said to be placing at the disposal of the Erlanger plans a good part of this added increment, estimated at a million, Bert Whitney will co-operate to bank-roll not only productions of Erlanger, with or without Ziegfeld or Dillingham, but also productions of his brother, Fred Whitney, again active in preparations for getting into real show harness again.

The pretentious L. I. Sound estate of the latter was reported sold last Wednesday for a small fortune in cash.

PICTURE AND PLAY TOGETHER.

Cleveland, Aug. 13.
 This city was the scene of the dual premiere Monday, of the Robert McLaughlin play "A House Without Children" at the Shubert Colonial, while at the K. & E. Euclid Ave. opera house the picture production of the same piece had its presentation.

Clara Joel played the lead in the spoken drama, while Richard Travers was the star of the screen production, while playing the same role in the company with Mrs. Joel. Both theatres are doing tremendous business.

Robert McLaughlin in association with F. Ray Comstock is conducting the stock company at the Colonial, while the picture production is a personal project of his. The film was made last spring under the direction of McLaughlin.

KELLY'S NEW ONE.

Anthony Paul Kelly, former scenario writer, whose recent production was the author of the Cohan & Harris stage production, "Three Faces East," has completed a new drama.

Brady Playing In "945."

In an announcement sent out stating "945" would re-open at the Playhouse this week, it mentioned William Brady among the cast. Others mentioned were Zelda Sears, Amelia Bingham, Charles Hopkins, Marie Goff and John Cromwell.

STRIKE IMMINENT IN BOSTON?

Boston, Aug. 13.
 Injunctions were secured here last night on behalf of "Buddies" at the Park Square and "See Saw" at the Tremont, against the Actors' Equity Association and its executives, to prevent interference.

Donald Brian and Wallie Eddinger, two of the stars of "Buddies" are said to each own 25 per cent. of the production. Henry W. Savage produced "See Saw."

Last night all plays in town gave full performances but some trouble is anticipated today.

"Buddies" is technically called a Selwyn show.

Echlin Gayer, an English player, came here yesterday, armed with credentials from the A. E. A. He was authorized to call a strike, it is said.

Brian, Eddinger and Peggy Wood were the trio of principals he wanted to withdraw from "Buddies." Gayer was refused admittance to the theatre and distributed cards, asking them to meet him at the office of Dr. M. E. Quinn in the Walker Building. Dr. Quinn was particularly sympathetic with the actors during the White Rats strike.

The three stars were told by Arch Selwyn to see Gayer and decide upon their course. While the conference was going on Thomas Barry, the attorney, acting for the managers, secured a restraining order from Judge Lawton in the Superior Court.

Selwyn stated that his three stars were partners in the show. Gayer is reported to have said that he would take out principals or no one as he understood the Selwyns had understudies ready for minor roles. Gayer is said to have returned to New York on the midnight train.

Attorney Harry Connors secured an injunction order from Judge Lawton for Savage. Defendants named besides the A. E. A. and officials are Charles Brown, John McKenna, Charles Meakin and Frank Carter of the "See Saw" cast.

There are said to be eight A. E. A. members among the "See Saw" principals and that they have decided not to go out without giving the customers two weeks' notice.

The injunction orders are returnable Friday, Aug. 15.

The only other legit show in town is "Oh Dear Me" (Shuberts) at the Wilbur. Hal Forde was expected to take some action there in precipitating a strike, but nothing happened. Manager E. D. Smith said he did not think it was worth while bothering with injunctions.

Henry W. Savage came over in person and issued a statement to the dailies. He termed the Equity's position inconsistent and said the purpose of the injunction was to prevent embarrassment to any members of his company.

TRUEX LEAVES SHOW FLAT.

When Ernest Truex informed the A. H. Woods office he would not open in "A Bashful Hero" at Stamford, Conn., tonight (Friday) the Woods people called off the show.

"They informed Truex they had spent \$15,000 in producing the piece, that it was built around him and wanted to know what he would do about that. Truex replied he would consult his attorney."

Blaney's Legit Matters.

Charles E. and Henry Clay Blaney have an Oriental play by Forrest Halsey dramatized from his own novel. The Blaneys have nine stocks and on Labor Day will take over the Colonial, Baltimore, which is to house road attractions at \$1 top.

LEGITIMATE

BUSINESS SLUMPS WAY DOWN WITH SHUBERTS' HEAVIEST HIT

**Right in Midst of Best and Brightest Season Equity Takes
Box Office by the Throat. Advance Sale at Astor
Was \$74,000. Takings Down to a Mini-
mum in 50 Per Cent. of Houses.**

Broadway in the midst of its greatest summer season and when a number of the new season's plays had gotten off to a fine warm weather break was slashed almost in twain by theatricals' greatest strike which started Thursday night last week, when the Actors' Equity Association locked horns with the Producing Managers' Association, and through the palling out of between 50 and 60 players closed 12 houses without notice. Patrons on that evening were refunded money and since that time the box offices at most of the affected houses have done nothing else but reverse the usual order of "selling tickets."

A shifting in the attractions banned and the success of the managers in reopening three "strike" shows was partially counterbalanced by the A. E. A. yanking out a couple more and there were still 10 houses kept dark up to the middle of the week, when an 11th house shut down. The managers promised to open at least three additional attractions now in the strike column as listed elsewhere.

Those which reopened earlier are "A Royal Vagabond" at the Cohan & Harris (with George M. Cohan in the cast); "The Challenge" at the Selwyn, and "Listen Lester," at the Knickerbocker. William A. Brady was announced as returning to the stage at the Playhouse in "At 945." "East Is West," which was stopped with an advance sale of \$74,000, was due to open Wednesday night at the Astor. Other shows stopped through the walk out were "Oh, What a Girl" at the Shubert, "The Five Million" at the Lyric, "The Crimson Alibi" at the Broadhurst, "A Voice in the Dark," at the Republic, "Nightie Night," which failed to attain its premiere at the Princess, "She's a Good Fellow" at the 44th Street and "Lightnin'" at the Gayety. The latter attraction was to have completed a year's run this week. The defection of the actors and the rapid switching of casts not only brought noted managers back onto the stage as players to protect their properties, but caused the elevation of players loyal to the managers to feature billing.

Business in more than 50 per cent. of the houses slumped to a minimum with the Shubert attractions dealt the most severe jolt. The "Gaieties" by discontinuing and the shattered sections of the show being pieced together with the equally meagre "Monte Cristo, Jr." at the Winter Garden, has been practically destroyed as far as a further New York run is concerned. The "Gaieties" was the only attraction to compare its takings with "Follies," which was first exempted and then protected through Flo Ziegfeld, Jr., securing an injunction restraining interference with the cast or performance. The show at the Garden is little more than a vaudeville bill and both "Christo" and "Gaieties" are classed as strike-closed shows.

The serious condition resultant from the strike has begun to affect the starting out of road shows, a condition in part to be also blamed on depleted railroad schedules due to numerous shopmen's strikes. The road situation is anything but bright aside from the strike because of the general challenging condition among the railroad

Brotherhoods. The latter are out for a raise in wages and a raise in rates is looked for. Cancellations of a number of August openings have already been ordered, although the preliminary burlesque season was able to get under way.

Managers are taking the cave-in along Broadway philosophically. They point out that though the summer season was excellent, the sudden stopping of business at this time is not a serious dent in the regular season. They say that Broadway houses are placed on a 30-week basis, with some having, however, as high as 40 weeks, with the off-months of June, July and August. Anything gained in profit during those months is looked on as "grave."

Some of the exempted shows, so-called because their producers are not members of the managers' association have been benefited through the closing of the ten attractions, while others find the going hard. Patrons looking for excitement have been visiting Times square to view the strike activities.

Managerial opinion is that the strike has succeeded in stopping the momentum gained towards the theatres and that it will take months to restore the theatre spirit and attain the box office movement which the strike seriously dented.

Premieres have practically been stopped. Of the five scheduled since the strike started but one was actually accomplished that being "Chu Chin Chow" at the Century. The only other one promised is "Those Who Walk in Darkness," due into the 48th Street Thursday, but its opening was not certain.

ELTINGE DRAWS BANNER HOUSE.

Los Angeles, Aug. 13.
Julian Eltinge opened his 1919 revue here last Wednesday night, to the banner house of the season.

Supporting the star is Leo Beers, Lynn Cowan, Bill Bailey, Gaudsmith Bros., Bertie Ford, Pauline Price, Cleo Gasgoine, Kathleen Dewey, Majorie Carville, The Littlejohns, Virginia Whitman, Marjorie Bennett, Mlle. Amronne Gorhads and a large chorus. The revue was enthusiastically received and starts eastward from here.

ROAD MEN'S ASSN., SOCIAL.

Despite efforts to form it into a labor union, the Theatrical Road Men's Association, has decided to remain a social organization only. It has club rooms at 676 Eighth avenue. Last spring it started with 12 members and a capital of \$120. Within a month it had 38 members, and now has over 250.

Until October the initiation dues will remain \$10. Six dollars a year is the regular dues.

Belle Rinaldo Starts Divorce.
Belle Rinaldo, a Universal Film comedienne, acting through Henry J. and Frederick E. Goldsmith, started suit for absolute divorce against her husband, Louis Rinaldo, Tuesday.

The defendant is a non-professional affiliated with the local Standard Oil interests.

The action is founded on statutory grounds. No answers have been filed.

GEORGE M. COHAN AND THE STRIKE

By Johnnie O'Connor
(Wynn)

This is written strictly as a solo and doesn't carry with it the opinion of anyone but myself on VARIETY, the only theatrical paper I have ever been employed on, and the paper on which I started as chief "broom" for five weeks a week some 15 years ago. That is, as far as I know and as far as I care. Show business 15 years ago was a laugh to me. It kept the fellow with the rent bill away and the balance went to keep the hot meat behind the gums.

Today show business means everything to me. I've lost the old pals, forgotten where they hang out. Actors are my pals now. I owe them some jack and they owe me some jack, but after all, my pals are actors. Fifteen years ago the only club I was a member of was the Bradhurst Club of Harlem, a lumpy dumpty sort of joint, but all regular fellows in it. Today I'm a member in good standing of many clubs, but above them all I was a Friar. Tomorrow I will not be a Friar.

Now to the guts of this article.

George M. Cohan, until this strike broke, was on a pedestal, theatrically, that ran second to none and that included the pedestal occupied by the Pope of Rome and the same one occupied by the King of England. Even the main columns of this much gabbed about League of Nations didn't have anything on Cohan.

The old timers loved him. They should. The newcomers admired him because the old timers educated them. Cohan couldn't be wrong. Cohan was a square guy. Outside of show business Cohan was a great actor to the mob, a smart egg to the readers and the papers printed his picture in every conceivable pose. Of course with the layman he was popular. But to the actor, fellows like Jim Thornton, Bill Macart, Mark Hart, Mark Sullivan, Harry Bulger, Sherrie Matthews, Bernard Dillyn, Eddie Foy and others too numerous to mention Cohan was just Cohan.

When they "fished" Cohan they threw the mold away. Three weeks ago if someone put Cohan on the pan to the average showman he either went away with a good bawling out or a busted face. If some of the regulars were in a financial jam, Cohan's phone number was easy to find and Cohan never ducked a phone call. One day, just before we broke into the big quarrel with Germany an ex-business man wanted to engage him. He had a number of years before. He wanted to go to Plattsburg for a commission. But he didn't have the sugar to buy the big uniform or the fare to get there. He didn't even know George Cohan. He was introduced. The next day he went to Plattsburg and furthermore went to Germany. He came back with honors. And that man, somewhere in America now, would probably crack the first guy who piped a rat on Cohan.

Not long ago one of the most prominent members of the White Rats Actors' Union died. Like all regular White Rats he had blown his bank-roll before the big call came. When he bumped off it looked like Potter's Field. Those who are always shouting about "brother Rat" while a guy is alive generally take the back alley when the bank roll is threatened. But Cohan was on the job. Cohan paid the undertaker's bill, and the body was planted properly, with Roman Catholic rites, with his "pal" doing the big weep stuff around the bier, but with Cohan at the other end of the bill.

Cohan has stood for murder in the past. Touches came so often he used to go home with a lame arm, lame from digging into the bank roll. Cohan had a pension list almost as long as a Shubert route.

BUT—

The strike came along. Cohan, now off the stage, retired as an actor, was a manager. The very fellows whom he had helped, the very fellows who called him "Georgie" and bragged about knowing him when he was a chump kid, the very fellows who at one or another time had only Cohan between them and the morning pork chops started to yell "Scab" at the top of their voices.

Cohan, now a manager, found himself with a crippled cast. He had sold tickets for a performance and the people who were to give that performance walked out of Cohan's theatre. Cohan didn't blame them for that. They had an obligation to keep and they kept it like men and women. They were members of the Equity organization and like regular members they walked. But Cohan had to give a performance and Cohan stepped into the cast himself. Cohan was not up in his part but like a good actor he clowned his way through and the result was that his show is now the most talked of one in the world.

But the excitement was running nigger wild. The idea that Cohan, an actor, one of the mob, a regular fellow, should jump into his own show and take a striking actor's place was preposterous. He was promptly called a rat, a scab, a louse, a dog and everything else one could think of. In a split second the greatest little fellow in the world turned out to be the worst egg on record, according to this bunch of "friends."

But not to the thinking man. Not to the friend, and Cohan has a million of them. Not to the striker with common sense. Cohan only did what the very ones who are panning him would do. He also had an obligation to keep and while not roasting the men or women who kept theirs, he kept his.

Then came the poison. One stupid, misled, super-excited sap sent George a wire about Jerry. Jerry is dead. Jerry was George's father. Jerry was also the actor's friend during life, but a rat never even thinks of the dead or what the dead has done. A rat will dig up anything dead to consume something alive. So they dug up Jerry (Lord have mercy on his soul) to consume George. But the stuff that made Jerry had passed along to George and the rat's telegram went for the end book.

Then came the general poison. They panned George at the Lamb and George resigned. They panned him at other clubs, but his pals never thought the Friars would cut in. But they did. The Friars, the club that fairly breathed Cohan's nature, turned dark. Members who should genuflect every time they heard the name of Cohan because what he did for them, cursed him. They vilified him at the Monastery, the one place Cohan should never get the "birds" Cohan resigned the other day from the Friars and with him went a few others including the writer. And without Cohan, who is going to lead the Friars? The word Cohan and the title Friar were synonymous.

In closing: Why pick Cohan? The only one of the mob who is on the other side of the fence who ever really did something for the actor. Why not take a slam at Belasco, Al Woods, the Shuberts or some of the other eggs you are battling. Why Cohan? Has Shubert a pension list? Has any of those other birds been receiving medals for philanthropy? You could always meet George

(Continued on page 21)

LEGITIMATE

SHOWS IN NEW YORK AND COMMENT

"A Regular Fellow" Cort. Scheduled to open Wednesday. Members of cast joined A. E. A. strike. The players and Charles Emerson Cook have amicably agreed to postpone the opening indefinitely.

"A Lonely Romeo" Casino (10th week). Continues on as one of the attractions exempted by the A. E. A. strike. Fields not a member of the managers' association.

"A Voice in the Dark" Republic (24 wk.). Stopped by strike last Thursday while going around a \$10,000 pace. With a new cast show announced to open this week. Unlikely.

"At 844" Playhouse. Closed by strike on Thursday last in its sixth week. Was doing around \$4,000.

"Century Midshipman" (50th week). Has not been interfered with by strike although business has slumped away off.

"Crissane Alibi" Broadway (5th wk.). With four members of original cast the show may attempt resumption this week. Stopped last week by strike when going at an \$8,000 pace.

"Follies" Amsterdam (10th week). Kept open to capacity. Was on exempted strike list until Monday, when Zigfield announced he was with managers and secured a restraining order. Was stopped with the same allegations closed by strike. The picture "Deliverance" starts here next Monday.

"Gaieties of 1924" Broadway. Was closed last Thursday. Reopened Friday and Saturday last, then closed, causing no blinding what was left of cast with "Monte Cristo, Jr." and moving to Winter Garden. Dolare around \$10,000.

"East is West" Astor (14th week). Another of the shows which have been exempted by the A. E. A. strike. Pay promised to reopen Wednesday. Had \$14,000 in advance sales when strike crippled show.

"Greenwich Village Follies" Greenwich Village Theatre (5th week). Was to have moved to the Bayes Theatre, but switch to Broadway has been closed by strike conditions. Will move up town next week.

"John Ferguson" Fulton (14th week). Is one of the attractions exempted. But Walter Wagner, manager, has now joined managers' association and protected himself by instituting a strike.

"Listen Lester" Knickerbocker (50th week). Reopened Monday night as advertised, after having been closed by A. E. A. strike. Business was but fair at time of reopening. Is due to move out in three weeks.

"Lightning" Gaiety. This week would have completed a solid run on Broadway. The strike temporarily broke the run. No date yet for attempt to resume. Around \$10,000 when stopped.

"La Lucie" Miller (15th week). Is one of the exempted pieces though no reason given for its escape. Business only moderate.

"Monte Cristo, Jr." Winter Garden (5th week). Practically whole cast walked out as in "Gaiety" show. Combination of two little more than procession of chorus members of vaudeville.

"Musical Night" Princess. Strike called on the night of premiere, Thursday of last week. Enough of cast walked out to cripple show. No date yet for debut.

"Oh What a Girl" Shubert. Closed last week with the strike call and no attempt has been made to reopen.

"Peek-a-Boo" Central (5th week). Moved over from Columbia, passing from a burlesque attraction to the legitimate ranks. Opening night fair, the public not having been aware of switch. \$1 top price and two matinees.

"Rox" Vanshede" Cohan & Harris (5th week). Was closed one night by strike, reopening Friday night with George M. Cohan's "The Forty-Second Street" cast. Business jumped to near capacity and piece can run to near capacity.

"The World and I" Biltmore (1st week). A Tuesday premiere set back by the strike.

"The Good Fellow" Globe. Escaped first strike call as it was managed by B. Dillingham was a member of managers' association. Cast ordered out Saturday matinee in 14th week. Not sure to resume in New York.

"Sensational Hit" (15th week). Was not interfered with by strike. George White denies joining the managers' association. Business affected but still good.

"The East" Maxine Elliott (20th week). Was exempted until Wednesday matinee when the company walked out.

"Those Who Walk in Darkness" 4th Street (1st week). The company have opened last night (Thursday).

"The Better Side" Booth (4th week). With the exception of the Coblens a road cast was rushed in. Is the only "banned" attraction which was able to keep open on the first night of the strike. Business away off. Picketing strong.

"The Challenge" Selwyn (2d week).

Closed Thursday night, but reopened Friday with the least clicking. Business little affected, this week starting off to capacity downtown.

"Chin Chin Chow" Century (3d week). Opened Friday night last without strike trouble. House picked with more. Is due to remain but one week more.

LA PRINCESSE

Paris, July 21. This piece does not apply to the official funds of the French Republic, though it bears the same title. It is the story of a young king and his sister who are in love with one another.

Nature is not deceived, for they are not relatives, the king being the recognized son of the former ruler by a first wife, who greatly deceived him and not his legitimate child, while the princess is the real daughter of the deceased monarch by a second wife. It is a wise kid who knows his own father, but the hero of the new play by P. Gerstley and E. Aréline, now on the bill of the classical Odéon, evidently did not know his mother.

But the princess was minus five and when the king arranged for diplomatic reasons to marry his sister to his neighboring neighbor, the girl protested, gave away the secret love for her supposed brother. The king liked his charming sister in the same manner and owed up to all this. But this was not the end, albeit a pretty romantic one.

To Florence Moore with her eccentric style of acting which is largely a matter of the impulse of the moment rather than studied art, comes the unusualities of the farce.

"Breakfast in Bed" is a story of misguided individuals who get things wrong because the unsuspecting imbibing of a certain young lady and her companions lead them to spending the night together in the young man's room—an event that surprises themselves more than any one else.

On this basis, "Breakfast in Bed" has been done before. There is the father of the daughter who only wants her married, the rich uncle who comes back unexpectedly and must have his nephew married. The young women who must pretend to marry him to save his fortune and there is the hero who believes all the bed things about his sweetheart.

There are many funny lines, and many more funny situations in this farce.

The first act is good, the second a bit slow and the last the funniest and best constructed of the three. As the week progresses the cleverest of the Wood productions will grow toward a finished future for "Breakfast in Bed" is sure of a final hit on Broadway.

In the cast are Harry Harn, William Dennis, Florence Moore, Tommy Meade, Will Deming, Helen Cunningham, Gladys Gilbert, Leon Gordon, C. Hooper Trank, Fred N. Strong, Jules Epaly and others.

CIVILIAN CLOTHES.

Atlantic City, Aug. 13. Oliver Morosco met his first real boss of the season with "Civilian Clothes" by Thompson Buchanan at the Apollo, Tuesday, and impressed the first night audience with the opinion he has a play that achieves the necessities of success.

The story hinges on the change of heart experienced by a girl of sensible characteristics who meets in an army camp a man in civilian clothes and finds that it was really the uniform with which she was in love.

To prove her snobbish characteristics he takes the role of butler in her father's household and in a somewhat naive but humorous way proves she really loves him.

There is a lot of wit in domestic happenings therefor.

The comedy dialog is clever, the action and character playing realistic and the situation actual and impressive, if not probable.

There is a new note, a bright, invigorating tone that is not only humorous, but genuinely interesting. It promises much.

Thurs. Hall plays the military lead, Olive Tell is the young woman with her usual adaptability to young feminine roles. Frank Sylvester does maritally an old Irish father and puts realism behind his impersonation. Edwin Holton does a portion of the role of Mr. Martin Vanitie in a frank widow and Isabel Irving does the part of a society mother as she well knows how to do.

Scheuer.

SHOWS IN CHICAGO.

Chicago, Aug. 12.

AUDITORIUM.—Dark. BLACKSTONE.—The house will reopen with "On the Hiding Place" Aug. 21.

ILLINOIS.—"Listen, Lester," will reopen Sept. 1.

COLONIAL.—"Angel Face" played to over \$18,000 on the tenth week. Jack Dempsey says a week at the Colonial, Aug. 11.

POWERS.—On Aug. 21 the house will open its new season with "Three Who Sings" GARRICK.—"Sensational Hit" will open \$12,000 on the 24th week. "Sometime," with Frank Tinney, follows on Aug. 24.

PRINCESS.—Will reopen Aug. 21 with "Keep It to Yourself."

STUDEBAKER.—"Sunshine" wound up here after 12 weeks, having played a steady \$7,000 average as long as Dick Carr headed the cast. "Take It from Me" comes in Aug. 17.

LAUREL.—"Passing Show" will open \$10,000; "Follies" is booked to come in two weeks.

LAUREL.—"Honeycomb Town," with Jack Price Jones in Bernard Granville's part and George Jinks in Roy Alwin's part, played to \$800 on the week. This is the sixth week of the show, and it may run four or five weeks more. "For Threes" is booked to come in Sept. 21.

GRAND.—"A Prince There Was" doing a splendid business (14th week) when closed Tuesday night by strike.

OLYMPIA.—"Fike O'Hara" opened for a two weeks' run in "Down Limerick Way," with Estelle here promoted a prosperous engagement. The O'Hara show will be followed Aug. 24 by "Seven Miles to Arden."

WOODS.—"Up in Baby's Room" had a fine opening, and from indications the first part of the season will be a well over \$15,000 on the week (1st week).

"VAMP" COMEDY IS LAUGHABLE.

Washington, D. C., Aug. 13. Avery Hopwood, in his new play, "I'll Say She Does," presented for the first time by the Garrick Players at the Shubert-Garrick, has written a clever play setting forth that "once a vamp always a vamp." When the curtain rises Dodo is working her charms and at the end of the play, in spite of the many exciting adventures during the course of the action she is still exercising those same charms, only at the end she is angling for another victim.

Dodo has been reading lots of magazine stories and as a result is longing for clandestine meetings, but all the while she is as innocent as can be, which is hard for the long suffering husband to believe.

Our Little Vamp is referred to by all male members of the cast and to say that she is successful and to answer the question as to whether she can "vamp" all that is necessary is to refer to the title "I'll Say She Does."

The piece is just one laugh after another and affords excellent opportunities, first honors again going to Lynn Overman whose comedy methods realized every opportunity of the part.

Eileen Wilson as the vamp scored an ous success.

Handling Attractions South.

The firm of O. M. Samuels, Inc., was formed in New York Tuesday to handle attractions and amusement ventures in the Southern territory.

Associated with Mr. Samuel are Arthur B. Leopold, the New Orleans theatrical attorney and another showman.

Justice Johnston Seeking Divorce.

Justice Johnston is reported on the verge of bringing an action for divorce against her youthful husband, whom she married a few months ago.

The young man is a non-professional, the son of wealthy parents.

SHOWS IN LOS ANGELES.

Los Angeles, Aug. 13. "Tea for Three" opened to fair business at the Mason Monday with indications of a good week.

The stock houses are still packing them in, with all records at the Morosco bro' en by the eighth week of "Civilian Clothes."

Lewis S. Stone at the Majestic is playing to capacity in "Rio Grande."

OPENINGS IN PHILLY.

Philadelphia, Aug. 13.

Opening attractions for all the legitimate theatres here, with the exception of two of the Shubert houses, the Lyric and the Adelphi, have been announced, the date set for the beginning of the new season in the first class houses being Labor Day. The strike of the actors may cause a shifting of dates or a postponement of the season's openings, but managers here believe the matter will be adjusted so that the start of the season will not be delayed.

The initial attraction at the Broad will be "Penrod," which had a most successful engagement here last season. "La La Lucille," the musical piece, will be at the Garrick, while the Forrest will open with Charles Dillingham's new musical comedy, "The Marriage Knot."

Al Jolson in "Sinbad" is scheduled to open the Shubert Labor Day. The Chestnut street Opera House will start its season with "The Lady in Red."

The opening attractions at the Lyric and Adelphi are expected to be announced within a week. The four opening shows being musical comedy and all new here, will furnish a test of their worth.

The vaudeville and burlesque season is due to lift the lid off the new season Saturday night.

The Alhambra will open Saturday and the Colonial, which will be under the direction of the Nixon-Nirdlinger-Sablosky & McGuirk combination this season, will start next Monday with the Mack Senett Bathing Girls and the feature film, "Yankee Doodle in Berlin." The Alhambra will have pop vaudeville and pictures as its policy, the same as last season. The William Penn, Girard, Broad and Keystone, all pop houses, open Aug. 25. The Nixon-Grand, Nixon, Cross Keys, Globe and Alhambra have been open all summer.

SHOWS IN SAN FRANCISCO.

San Francisco, Aug. 13. Columbia: "Chin Chin" opened here to capacity Monday and despite unfavorable notices deprecating the cast, although the production is lauded, there is a strong advance sale which will assure a successful first week for the attraction. The "Call" seemed to be particularly antagonistic to the show, heading its review in extra large type and stating that it was "unsatisfactory."

Curran: "Lombardi Ltd." opened Sunday at \$2 top for a two weeks' run with every assurance that the show will get money. Last season the show was here for five weeks playing to a \$150 top scale.

Casino: The King stock is now in its 12th week with a noticeable decline in business.

Alcazar: The Stock here continues successfully.

Alcazar—"Sinners" (stock) with Walter F. Richardson and Belle Bennett.

Casino.—Will King Co. (12th week) and A. H. and W. V. A. Vaudeville.

Columbia.—"Chin Chin" (1st week). Curran—"Lombardi, Ltd." with Leo Carrillo (1st week).

Majestic.—Del Lawrence Stock Co. Princess.—Bert Levey Vaudeville. Wigwag.—A. H. and W. V. A. Vaudeville.

"Adam and Eva" Doesn't Show.

Asbury Park, N. J., Aug. 13. "Adam and Eva," a comedy by Guy Bolton and George Middleton, due here Monday, did not appear.

Comstock & Gest, who produced the show, gave at a reason the actors' strike in New York.

"Three Wise Fools" due here the last fall, is announced to positively appear.

IN LONDON

London, July 31.
Jose Collins, leading woman of "The Maid of the Mountains" at Daly's, is to be featured in a film called "Nobody's Child." The supporting company includes Godfrey Tearle, Christine Maitland, Fisher White, Bruce Winston, Frances Wetherall.

Private advices here are to the effect that Francis X. Bushman and Beverly Bayne are coming to Paris to produce a big feature picture on the continent, remaining there about six weeks, returning in time to rehearse in the fall in a play in which they are to be starred by Oliver Morosco.

Walter Catlett is here "walking around" under contract to appear in "Baby Bunting" rehearsals for which are postponed. They asked him if he objected and on being assured his salary would be forthcoming every week, "reluctantly" consented to wait forever, if necessary, on that basis.

Some of Charles B. Cochran's engagements of principals for his forthcoming fall productions are: George Graves for "Maggie"; Alfred Lester and Jack Buchanan for "The Echoes"; Alice DeLysia, Lupino Lane and Mona Vivian for "The Afghan."

The following principals have already been engaged for Wylie & Tate's Christmas pantomimes in the provinces: Manchester, "Aladdin," Ella Retford, Nellie Wallace, Lupino Lane; Glasgow Alhambra, "Cinderella," Harry Weldon, Florence Ray, Winifred Ward; Burley and Burley, Bert Earle; Liverpool, "Jack and the Beanstalk," Dorothy Ward, Shaun Glenville, Jay Laurier, Kitty Kennedy; Newcastle Hippodrome, "Cinderella," Jimmy Learmouth; Ernest Rolls panto at Kennington, "Aladdin," Jenny Benson, Fred Leslie, Wee Georgie Wood; Theatre Royal, Birmingham, "Dixie Whittington," Clarice Mayne, Billy Merson, Susie Belmonte.

A practical effort will be made this fall to establish here a permanent "People's Theatre" by D. H. Lawrence, author and playwright, who is understood to be amply financed. He has made an offer for the Court Theatre, with a livelihood he will get it—in which event he will open it with a play from his own pen, in September, entitled "Touch and Go." The experiment will be watched with much interest.

There was probably not one theatrical attraction in or around London that hadn't at least one understudy or "deputy" on Thursday evening, July 17—the night of the Jimmy Wilde-Pal Moore fight. Which, recalls that Charles Cochran, who promoted the affair, met Walter DePrece in Paris a few days before the fight and asked Sir Walter if he would like to attend. The latter responded in the affirmative and invited a friend to accompany him. He duly received two box seats, together with a bill for £21 for same. Sir Walter sent a check to cover the amount, but post-dated it by one month and enclosed it with a letter to Cochran to the effect that if Cochran didn't return the check payment would be stopped.

Vesta Victoria, attired in a striped vest flannel tailor made suit, a large hat and a huge feather boa (pretty much as she was wont to dress when in New York), is an occasional visitor to the Cavour restaurant. She has been entertaining the soldiers at her large home in the country for the past few years, doing little or no stage work. She would like to make another American tour if the monetary inducements are sufficiently attractive. She says she has some songs which

she thinks are as good as those which made her famous in the States.

At a recent meeting of the Council of the Actors' Association, Lillian Braithwaite suggested that whenever members of the Association took part in charity performances they should make it a condition that five per cent. of the gross receipts of such performance should be handed to the trustees of the Association for the benefit of theatrical charities. The Council unanimously voted to ask its members to adopt the suggestion.

Kramer and Morton, according to reports, have made a success over here and, by the same source of information as comes word of their success, are puffed up beyond all reasonable bounds. They began negotiations with a number of agents for future time, which is not a wise thing to do in this country. Unless satisfactory adjustment is made they are likely to be stung for double commissions. They sail for home on the Royal George, Sept. 24. At least they have booked passage on that vessel.

Ben Beyer has cancelled his route on the Orpheum Circuit and will remain here to engage in the agency business with Joe Hayman, who was the producer for Harry Day. Hayman has been here for 15 years and holds a position of some importance as a producer of touring revues. He and Beyer, in addition to booking American acts in this country, will send out a number of shows in the province. Both men have the confidence of the managers in this country and propose to start an agency on rather original lines.

At this writing the success of J. L. Sacks' production of "Nobody's Boy" at the Garrick, which opened last week, is still an uncertain quantity. Business is better than was the first night of "Going Up" at the Gaiety, but William J. Frelson, who staged the piece, feels that much will have to be done to it before he is satisfied, and to that end is working continuously toward a quite complete rewriting of the book.

The town is full of out-of-work actors and actresses and conditions don't seem likely to improve. One of the main factors in the unemployment is undoubtedly the swollen condition of the theatrical ranks owing to the finish of the world war. Amateurs came into the business, demanded big salaries and got them simply because the shows had to carry on and the greater part of the mummery, without waiting for the Derby scheme or conscription, were already trudging round the Continent with full pack and a lot of field dressing. Such as were discharged for wounds or other causes were received with acclamation and, having made their choice from among the offers showered upon them, got to work again. Then came the armistice and presently the Thespian main body began to come back in force. While dodging Boche iron they had read of the wondrous money being paid out to those who had remained at home and, not unnaturally they wanted to have a finger in the pie of prosperity but the managers were getting tired, they'd been played about with, fooled with, put through it by the "war-time actor" and the camel's back was breaking under the weight of the last straw. They started getting their own back, the "duds" were fired and went to swell the ranks of the unemployed and to undercut the genuine article, while the man who'd done his bit found himself either with no work at all or with offers at a greatly reduced figure.

"Mr. Bogus" still flourishes and the Actors' Association seems powerless to

put a period to his activities. One of his great ideas now is to engage people for a tour and while business is good all is well, but should things go wrong and a smash comes—then he simply informs the men and women who clamor for their money and their rights according to their contracts that he can do nothing—they were engaged by him for a limited liability company whose sole policy he is—the company having refused more loss he can do nothing but retire from a field, a loser like his players. A week later he's booking another tour; doubtless for another company.

C. B. Cochran continues to produce plays, control the destinies of theatres, and organize prize-fights, with cheerfulness and prosperity. He has many shows running, many more booked for production, and he seems to find no dearth of actors, in fact, he gets the best, in spite of the threatened boycott. It would be curious to learn just exactly how many of the people employed by him are A. A. members.

Will H. Glaze, probably the biggest and soundest of our provincial managers, will run a round dozen drama companies in the autumn, among them a new production, "The Price of a Good Time," a drama by Ivan Patrick Ford, which is now at the Elephant and Castle Aug. 11, and two companies of the same author's Bolshevik play "For Her Honor's Sake."

The Society of Authors, Playwrights, and Composers, is settling into its stride again. The annual dinner will take place as usual after being dormant for five years, and among the most important of the Committee's fixtures, is a discussion on libel. They may consider it necessary to apply to Parliament to pass a short amending amendment on the existing law.

That house of vicissitude The Scala, is once more changing its bill. One of the finest houses in London, it was opened with a Biblical drama—then it became a music-hall, a picture house, a theatre again, the home of colored cinematograph and once more a theatre. That rich genius, W. T. N. Nation, chose it as a place at which to produce his plays and adaptations—words, music, songs, dances, all by W. T. N. Nation—and to lose money. He lost the money—no one ever went to his shows, and he often provided any applause he thought necessary by banging on the stage with his umbrella. Now another apparently rich man is trying to win Dame Fortune's smiles. Opened with a spy play "The Black Feather," he was severely handled by the critics and after only a very short run he put on "Pygmalion and Galatea," that failed to pull the mob, and now the Lady of Lyons goes up on Saturday next. There is one thing about it—no royalties to pay on this classic. J. H. Barnes, who is responsible for the production, was the original "Claude Melnotte" thirty-six years ago when beautiful Mary Anderson played "Pauline."

The Aldwych Theatre, until lately a Y. M. C. A. for "Colonial" troops, is being built to the purpose for which it was built. Under the management of Viola Tree, an adaptation of Arnold Bennett's "Sacred and Profane Love" will be produced with Iris Hoey as the lady who loved the musician and made a faux pas.

August Bank Holiday will see the production of "Follies of 1919" at the Theatre Royal, Plymouth. Drury Lane's own Jimmy Glover will conduct the attraction which is described as a revue.

Not long ago the Lyric, Hammer-smith, was one of the worst houses for business in the Metropole and was given over almost entirely to tenth-rate touring attractions. It is now

drawing all the elite with Drinkwater's "high-brow" play "Abraham Lincoln." Opinions differ as to the play and the acting but the box-office is busier and ever busier, which is the main thing. Another suburban theatre which had got to be looked upon as a bad date is the Kennington. Now under the management of Ernest Rolls it is crowded—the attraction being "Topsy Turvey," "Laughing Eyes," with which Rolls started retrieving the fortunes of the house, is now doing big at the Strand.

Despite much talk the actors' association did little in the strike at the Empire. The strike is over, the pretty girls and dashing boys do the "business" as of yore, the man responsible for the trouble is "resting," and the first theatrical strike under the new regime has ended in success for the managers. The last meeting of the A. A. was terribly overshadowed by weighty matters. C. B. Cochran, of course, came on to the carpet, figuratively speaking, and the meeting was told by the chairman that any members going back to him would be dealt with rigorously, said rigor even extending to expulsion.

We are not to be robbed of the comic policeman after all. After much weary thought and discussion the Standing Committee of the House of Commons has decided that police uniforms may be worn upon the stage. The wearing of His Majesty's uniform is an offense, and although the law has generally been looked upon as "dead," there have been instances of theatrical managers feeling the weight of the far reaching hand.

"The Latest Craze," with Arthur Roberts, has failed to draw to the Ambassadors and will therefore cease to exist at the end of the week. An attempt is being made to book a provincial tour but the "road" is congested and the days have long passed when any play "with its original cast as at the London" was snapped up eagerly. The provincial managers have had some, and so have the public. Before the war the description "Full London Company" has often meant a collection of mediocrity of a pleasure party of moneyed amateurs. "The Latest Craze" will be succeeded by "Green Pastures and Piccadilly," described as an "English love story with complications."

The workmen are still busy at old Sadlers Wells. Clouds of dirt obscure everything and the old poster-printing of innumerable ancient music halls, turns and pictures, hand fluttering to the historic walls, mute witnesses to the old theatre's vicissitudes. When Ernest C. Rolls reopens the theatre in the autumn the corner will have gone back 150 years. The performances will belong to the early days when even the stars were not ashamed to "pull 'em in" by parading. Only the prices will be modern and the Islingtonian who used to pay his "bob" for a seat in a private box will open his eyes wide when he sees the entire "pit" floor covered with stalls at 10/6.

Ernest Wighton, former booking representative for Moss' Empires, is once more about Leicester square occasionally and is being warmly welcomed by his old associates. Wighton has been interesting himself in some real estate ventures and has done well. It is understood he is quietly working on a large theatrical venture that will again bring him to the fore.

If you don't
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Chicago By Night

By JACK LAIT

The authors of America are wildly scrambling about for some sort of a combine to protect their picture interests and to bulwark themselves against predations by their natural enemies, the managers. But there is one angle they have entirely overlooked in their preparations to follow the law of the hour in organizing for a large slice of the swollen post-war melon: and that is the competition from the foreign plays.

Reading the announcements of the leading producers this season it becomes conspicuously obvious on sight that the flood of scripts from across the ocean, released by the ending of the war, is to swamp the American stage. Why do the native authors let managers go across the pond for probably 40 per cent. of the U. S. stage material? They let Jack Barrimore play exclusively Russian and English works, his sister Ethel almost as arbitrarily selects outside material, and many of our own stars who sought to play our own products never does a piece written by an American.

If the authors would refuse to sell plays to any producer who buys foreign books it would be a rather narrow scheme. But as it is they must admit that for every American drama or comedy shown abroad a dozen British ones play here. Can it be that the Augustus Thomases, Gene Walters, Sammy Shipmans and even George M. Cohans cannot compete with the Galesworthys, the Tolstoys, the Barries and the Schmitzners?

It is reported that the Wilson Avenue Theatre is to be remodeled into a restaurant. In this is so it is a remarkable commentary on the human equation in show business.

The Wilson Avenue is a tight little house on the finest block in this town outside the "loop." It made the late Mitchell Licalzi rich as a vaudeville stand. He took sick and business began to taper off. He died and business fell to half. Others less canny began to book it and it went "broke." The location is, if anything, better than it was a year ago. Business generally is twice as good. The same brand of talent is available and waiting to be picked, and here is one commodity which has not radically advanced because of conditions, whereas admission prices are higher and easier to get. But in one year a property paying \$50,000 or more per season in profits slides to a loser and then to extinction. That, perhaps, is why salaries in the theatrical affairs are high: the outstanding abilities of the individual can be so observably turned into fortunes.

GRANT STANDS TILL 1921.

Chicago, Aug. 13. Leonard Hicks, manager of the Grant Hotel, desires to announce that while the property on which the hotel is located has been taken over for a new hotel, the present structure will not be torn down for two years.

Pending construction of the new hotel, the same service will be extended to members of the profession. With the exception of the Grant the local hotels have boosted their room rates outrageously since prohibition. The Morrison and Sherman have run their rooms up about 25 per cent. and the City Hall Square at least that.

MAJESTIC, CHICAGO.

Chicago, Aug. 13. Giving a description of the act of the Sharrocks in a vaudeville review is like painting cauliflower ears on Battling Griffo—it isn't necessary.

Yet it is impossible to pass the Sharrocks up by saying they're good; or great; or the best "mind-reading" act in vaudeville. All of these valuations are correct. But the act is more than an offering which mystifies and astounds; it entertains. It is a delicious travesty on the very best exposition extant of the mind-reading act.

Four Casting Campbells, with their familiar and unobtainable casting act, opened the show, with a trio of nice looking girls on No. 2. They were the Misses Weston, who dispensed good music—that's all.

Friedlander's "Sweeties" has been tremendously improved since the last appearance here. Martha Lawrence, who took the place of Lillian Berse in the girl part, is a lovely young woman with a good voice and a charming personality. Jesse Blook has taken Jack Weiner's part, and gives very creditable performance. The act, though largely with military atmosphere, is pleasantly restrained and entertaining.

William Ebo, who makes up as a ventriloquist dummy and fools at least part of the house, almost spoiled a very good impression created by the novelty of his act by very suggestive vulgarisms and coarse language. His core number "Oh, How She Can Sing" is his diminutive act does not excuse the suggestive business, but accentuates it.

Prisco followed the Sharrocks. Loretta McDermott introduced a song now—Henry Davis "High Brown Babies" and she sang in a sweet, jassy little voice, dancing to the same number. Loretta, in her last 13 1/2 acts, the act, the jass band being at least \$18 1/2.

After many months Patricia's appearance here created much interest, and the warm ovation in the heart to closing position with greeted her was a testimonial of her standing in this, her home town. Pat is thinner than she was when she last appeared here, but her voice is just as full as ever and she continues to hold over with the same vim and vigor.

Kanawaza Boy, who got a lot of comedy out of balancing barrels on their feet, closed the show.

STATE-LAKE, CHICAGO.

Chicago, Aug. 13. Not such a rip-roaring week, but good, durable vaudeville. The ideal weather, the perfect auditorium and the steady speed of the music combined to make a thoroughly acceptable entertainment. Nothing, however, brought very thick applause.

Race Frasers, with his aerial act dressed and polished down to the minutest atom, swung the afternoon bill with a fast and snappy start. Claudia Coleman followed, singing in "one." She had not quite gauged the range of the 800-seat house, and for the first few minutes was audible through. But when she found the requisite tone quality she made herself a whole lot of new friends. Miss Coleman has been seen mostly in the small big-time stands, but she is the biggest center for her. She has a subtle delivery in the telling of her stories and a fine sense of timing. Her material is not always sure, and it would help hugely if, with her delightful appearance and never failing style she would have never missing lines. There are many moments when she is being admired that she could also crowd with laughs. But she has a fine, growling sense of vaudeville, and at the finish goes strongly. Her dual women series is worthy of a Gullfart.

Comfort and King, blackclatters in "one" with a special drop, started gagging with sound results. The comedian then made exit for a change and the other sang two ballads on one that should have been two—too long to a man with nothing beyond a good voice with which to sell a song. The partner returned as a grotesque wench, and some quick stuff got good laughs, finishing with a double dance. An act worth No. 2 in first-rate houses.

Marion Harris, the elongated knock-on-dead kid, got a reception and worked in her accustomed languid and loose-limbed way. Somehow she missed her usual routine. Marion has no act too attractive to the manager, but she is not "there." It must have been the house. It may just be that her particular work is intended for more intimate surroundings. She jizzed and drawled and got a respectable hand, but nothing like her old act at the Palace. Stranoff, taking Timbers' place in the violin girl act, got away with a fluff. He is a connection in the way he attacks a melody that makes one slip to the chair side. The girls worked hard and the other sang two ballads on one that should have been two—too long to a man with nothing beyond a good voice with which to sell a song. The partner returned as a grotesque wench, and some quick stuff got good laughs, finishing with a double dance. An act worth No. 2 in first-rate houses.

go about as well as they do higher up in the register, except for the ones which have extraordinary merit. It is very hard to give a light. All eyes will seek it as soon as the first spark flickers. *Local.*

RIALTO, CHICAGO.

Chicago, Aug. 13. Gil Browne owes to Joe Stanley, in large measure, the success of his "On the Links" girl act. Although Buster Edwards helps a great deal with her "nut" comedy, it is Browne, with snappy line of steps, who is the high spot of the act, which was written by Will Bradshaw. The book, if incoherent, is bright and high-lighted with numerous comedy bits. Six girls and a straight man support Stanley and Miss Edwards. Of these comedians is one who looks for all the world like a little sister of Martha Lawrence. Inquiry develops that her name is Jane Olsen. Jane seems too old and frisky to hide away in a chorus.

Dunn and O'Connell work in "two" before a drop representing the office of a theatrical agent. O'Connell is a lithe, black-haired Irish colleen type with a good voice and nimble and shapely legs. The idea of the act is good to start with, but no effort is made to execute it. An effort of a sort is made to illustrate the various types of girls which find their way in—and out-of—the average theatre. The act is a little better than the average, but it is not a very good one.

Then—Lionel Paria, after a stage wait, then goes into his act. It is a straight monologue. He has a pleasant and robust personality, and means to make the audience think he is a comedian. Yet the author of his monologue cannot have meant well by him. Lionel finishes with a song entitled "Mama and Mamma and Mamma."

Rago and Co. are a handout potpourri—of no kind, at least a duke—and a young brunet woman who wears panties and assen. Four from the audience types also are mentioned. Rago, who gets out, as is expected. This is a straightforward, honest, affectionate, and in one spot quite brilliant act.

The Four Higgs Girls—a quartet—get over exceedingly well with fair humor, in a comedy and novelty in general. Julian Hall made a very drabgy start on the sarsaphore. He handles this instrument like a master, in both straight and jass music, but overplays it. He handles this instrument like a master, in both straight and jass music, but overplays it. He handles this instrument like a master, in both straight and jass music, but overplays it.

Barton with New Act.

Chicago, Aug. 13. Benny Barton, who has been playing the Herman Timber-Saranoff part in the No. "Viol-inn" act, late of the Hodge Podge Sextet, came on with New York this week to start rehearsals with "Cheer Up," a new act (five girls and a boy) which opens at the American Aug. 25.

Keno and Green Hesitate.

Chicago, Aug. 13. Keno and Green came here to replace Fred and Adele Astaire with the "Passing Show," the Astaires feeling the need of a vacation. Green, who recently had trouble with his knee, said he thought the dancing part too strenuous for him. The controversy had not been settled to date, Keno willing to withdraw and the management insisting that he had accepted the engagement.

YOUNG SIGNS MARCIA MOORE.

Chicago, Aug. 13. Ernie Young has signed Marcia Moore, the juvenile emotional star, who last year toured in "A Little Mother to Be," and will put her in vaudeville in a dramatic crook act entitled "Boston Johnny," supported by a character man.

He is replacing Maxine Allen in a three people farce, "Well, Well," and successfully showed a new sketch with the O'Grady's, called "The Suburbanites."

NOTES.

Charles Menig, formerly manager of the Erie Theatre, will go on the road this season to manage Norman Friedman's "My Honolulu Girl" company which opens in Saskatoon, Can.

Clifford W. Herbert, son of Victor Herbert, has come to Chicago to make his home. He has become associated with Spencer, Trank & Co., a large investment security house in La Salle street.

Dana Hayes came on ahead of the Mack, Sweet Bathing Girls who accompany "My Honolulu Girl" in the Zeligfeld.

Norman Friedman was putting out two "My Honolulu Girl" companies this season.

Jane Olson has joined Gil Browne's "On the Golf Links" act.

Irene Williams is to be featured in a revue being prepared by Dwight Fapple.

Lynna Burno has been discharged from the navy. Burno formerly was the "Mystic Clayton," saw service on the U. S. S. Mancharia.

Ernie Young is back in Chicago after several strenuous weeks in New York.

Harry Holt, formerly of the Holt Trio, has signed up to do pictures in the Billy West two-reelers being produced by the Emerald company.

Sam Tishman, booking manager of the Tishman Circuit, got his second mauling degree this week, and immediately thereafter was forced to undergo an operation at a local hospital.

Jessie La Beaux, care of Variety's Chicago office, 622 State Lake Building, is most anxious to ascertain the whereabouts of and communicate with Myrtle Pyle of Harry Hastings' Show and Annette Walker of the same show, concerning a very important matter.

Jack Stearns (with the Dawson Sisters) was robbed twice in two successive days. Last week losing \$9 in the dressing room of the theatre and \$60 the following day at the hotel.

The Booters' Club will hold a circus in Great Park following the Barrow & Bailey-Ringling Brothers circus this week.

Emile De Recta has succeeded in making Kenneth Graft change the name of his night show to "The League of Nations." De Recta has a revue of that name at Riverview Park.

Long Tack Sam, with a brand new act in which eleven Chinamen are used, is filling a date in Manila before opening on the Orpheum circuit Sept. 17. Long Tack has had a remarkable success in China, and his new offering is said to be something novel to Chinese acts.

Milton Monroe has left the Al O. Florida minstrel, and will do a turn in vaudeville.

Duffy Bond went off the bill at the Monday show in Grand Rapids because of illness.

Minne Palmer and guests will motor to New York next week.

Gil Brown and Will Bradshaw have written and produced a new act called "The Symphony Revue," featuring Rita Maria.

The Three Rondes have joined the Rainbo Gardens.

Two Chicago openings have been redated. "Three Wise Fools" will open at Powers' Aug. 21, instead of the following Sunday, as planned, and Lillian Lester is now dated for the Illinois Sept. 1, instead of the previous night, as formerly announced. No reasons have been given for the switches.

WHERE'S WILL DAVIS' WILL?

Chicago, Aug. 13. The will of the late Will J. Davis, theatre owner and former husband of Jessie Bartlett Davis, cannot be found. There has been considerable speculation regarding the whereabouts of the will, but the believed impresario and manager, but these are unsatisfied even to his own heirs and attorneys. Will J. Davis, Jr., and the widow, his former secretary whom he married when well advanced in age, have hunted safety deposit boxes and other possibilities, but to date the will has not been found. His attorneys state that he drew the instrument, but neglected to inform them where he had put it.

An unusual sidelight on this circumstance came recently when an anonymous request was sent to Leona Lamar asking her where the will was. It was not asked before an audience and question and answer were privately delivered.

STRIKE IN CHICAGO

Chicago, Aug. 13. Between Tuesday night, when the Chicago strike was ordered, and Wednesday morning, when it had become operative, two houses were closed and a third looming as an almost certain casualty. This being "Up in Mabel's Room," at the Woods', the cast of which was ordered out by Francis Wilson, but failed to respond immediately, and the show was held.

It lasted two hours and it resulted in a pledge signed by about two hundred men and women of the profession, in which they promised to carry on in the conduct of the strike in whatever manner and to whatever length the executive council of the A. E. A. should see fit to direct.

Six hours before the mass meeting, which was announced as official and secret, but which proved to be neither, the strike had been officially declared by Francis Wilson, and two theatres had closed as a result.

Mr. Wilson, with great secrecy, arrived in the morning. Like the meeting, the secrecy didn't prevent practically all interested parties from knowing all about it. Wilson registered at the Auditorium Hotel, but checked out and went to live at the Illinois Athletic Club.

Late in the afternoon he got into conference with Grant Mitchell, William Courtenay, Tom Wise and Walter Jones, the four members of the executive council of the A. E. A. in Chicago.

At 6.30 the strike was called, Mitchell informing Chas. Brown, manager of "A Prince There Was" at Cohan's Grand, that the strike was on and there would be no performance.

Courtenay and Wise delivered the same ultimatum to Tom Mohr, manager of the "Cappy Ricks" Company at the Cort. Negotiations were with managers of the companies instead of with the house managers, because both house managers were absent. Harry J. Ridings, manager of Cohan's, and also president of the Chicago Theatre Managers' Association, and "Sport" Herman, manager of the Cort, were enjoying themselves on Tom Mohr's yacht on Lake Michigan. It was charged by the actors that the house managers deliberately stayed away to avoid the issue. The truth was that Ridings was on a vacation.

The following openings scheduled for Chicago in the next fortnight will be affected by the strike as all of the producers are members of or affiliated with the Managers' Protective Association: "Three Wise Fools," Powers; "Take It From Me," Studebaker; "Listen Lester," Knickerbocker; "The Hiring Line," Blackstone, and "Keep It to Yourself," Princess.

On Tuesday night, when the strike was called, there were nine shows playing in Chicago, as follows:

- "A Prince There Was" (Cohan and Harris), Grand.
- "Cappy Ricks" (Morocco), Cort.
- "Up in Mabel's Room" (Chas. Woods), Woods.
- "Down Limerick Way," with Ficks O'Hara (Augustus W. Pitu), Olympia.
- "Angel Face" (Joe. W. Ledgers), Colonial.
- "Scandal" (Walter Hest), Garrick.
- "Honey Moon Town" (J. L. Blanchard), LaSalle.
- "Passing Show" (Shubert), Palace.

Of these productions, it was announced by Mr. Wilson, only the last three were managed by members of the United Managers' Protective Association. The effect of the strike was to close the first three. He promised that the Woods show didn't close. He promised that the Cohan's Grand, he said that failure to reach members of the Cort was the only reason the Woods show didn't close. He promised that the Cohan's Grand, he said that failure to reach members of the Cort was the only reason the Woods show didn't close. He promised that the Cohan's Grand, he said that failure to reach members of the Cort was the only reason the Woods show didn't close.

out of the ranks of the company and announced that whether a strike was ordered or not they would stick to the show and fulfill their contracts and obligations to the letter. The Howards have still to play a year and a half on a ten-year contract with the Shuberts which was entered into before the brothers joined the Actors' Equity Association.

Despite the ultimatum by Wilson that productions by the independent managers were not to be included in the strike, there was some trouble to A. E. A. membership in these shows. It was not to stop "Sunshine" at the Studebaker, where Richard Carle, the featured star, and thirty-two members of the cast are A. E. A. members. The show in fact had stopped, when it was established. Henry Johnston and Shaw were not of the U. E. A., and the show went on.

It is due to close, however, next week on general principles, having had a not very healthy existence.

At the Colonial, Ada Meade is the only principal who is an A. E. A. She was called out on strike and was retained only when Ledgers had established he was an independent manager.

In "Scandal" at the Garrick, Charles Cherry and Francis Larrimore, in addition to numerous of the minor characters, are A. E. A. members, as well as the wife of the manager of the theatre, John J. Garrick, who is not also in the cast. Ficks O'Hara is not an A. E. A. member, but three members of his troupe are. Two principals, "Dorothy Brenner and Louise Mink" are Equity members. The casts of "Cappy Ricks," "A Prince There Was" and "Up in Mabel's Room" are one hundred per cent. Equity.

The only member of the Woods show who has a contract is John Arthur. His application went in two days before the show opened in Chicago (Sunday night) and he was admitted to membership in the A. E. A. before the strike was called here.

Every member of the Actors' Equity Association received a wire from the Managers' Protective Association warning that he would be held personally accountable for damages suffered in event of a strike.

J. J. Rosenblatt, manager of the Woods Theatre, took the initiative among the local managers in battling the strike. The first move was the issuance of an injunction by Judge Walker of the Circuit Court restraining Francis Wilson from interfering in any way with the Woods show.

The second move was the issuance of notice on every member of the cast that suits would be started against them immediately following failure on their part to appear at any performance. The warning, in typewritten form, was handed to Frederick Sutton, Harry C. Bradley, Walter Jones, Evelyn Bennett, John Arthur, Emil Markey, Hazel Dawn, Elmer Dawn, H. Dudley Hawley, Adele Rolland and Grace Fielding.

(Continued on page 21.)

ASCHERS' CROWN.

Chicago, Aug. 13. The Crown, one time vaudeville house and latterly devoted to burlesque and second-rate legit attractions, has been taken over by the Ascher Brothers and will hereafter be devoted to a picture policy.

The special orchestra will be led by Lynne Tazzard. Charles H. Darrell has been appointed house manager.

New Scene in "Passing Show."

Chicago, Aug. 13. A new scene was added to the "Passing Show" Monday night, with Letta Corder and the Howards participating in it.

It represented the stage door of the New York Winter Garden, with the Howards burlesquing Louisa Mann and Sam Bernard (or Sam Bernard and Louis Mann) in "Friendly Enemies," with Miss Corder singing a new number entitled "Tell Me."

Policy Change in Milwaukee, Aug. 25.

Chicago, Aug. 13. The Palace, Milwaukee, will open Aug. 17 for a half week, then will close for the balance of the week in order to renovate the house.

The theatre will reopen Aug. 25, copying the policy of the State-Lake, Chicago, with four-a-day, with the opening and No. 2 acts doing four and the rest of the bill doing three shows.

Granville and Atwell Out.

Chicago, Aug. 13. Bernard Granville, featured comedian in "Honey-moon Town" at the La Salle, and Roy Atwell left the cast this week to fill other engagements.

Jack Price Jones, one of the husbands in the cast, replaces Granville.

WHAT DID FITZPATRICK MEAN?

Chicago, Aug. 13. Nellie and Eugene Howard were not in attendance at the actors' mass meeting last night nor have they been active in strike activities.

Although A. E. A. members their disaffection was probably caused by the speech of James William Fitzpatrick at the Morris Hotel meeting last week, which referred to the "Tribune and of Judah" after making significant and pointed reference to managers who are Jews. The Howards are the only male principals affected by the Chicago strike who are of Jewish persuasion.

FRAWLEYS' PAY STREAK.

Chicago, Aug. 13. Bill and Edna Frawley, recently small-timers, got that lucky "break" which has become historical in fiction. When Harmon and McManus withdrew at the Majestic on a Friday because of illness, the Frawleys chanced to be in Charlie Freeman's office when a hurry call came for a fill-in.

The Frawleys were asking for a week to perfect a new act out of town. Freeman took a chance and submitted them for the big house. They went on, took nine curtain calls, and next day were booked for an Orpheum circuit tour opening next week at Des Moines.

Bill is a brother of Paul Frawley. Edna is Bill's wife.

First Ernie Young Route.

Chicago, Aug. 13. They're off! The first act from the new Ernie Young office to be routed for the infant season received contracts this week. To Follis and Le Roy, a two-act reconstructed from a former trio, fell the distinction of leading off the string of 40 acts in preparation for the Young line-up. The full W. V. M. A. tour was banded the pair at the same salary formerly drawn by the three.

IN WRONG LIST.

Chicago, Aug. 13. In a recent issue of VARIETY there was printed a list of names which purported to be those of acts who borrowed money from the Western Vaudeville Managers' Association during the recent flu epidemic and failed to repay. In this list the name of Lite and Weight was printed by error. The Association says no money was advanced to this team during the epidemic.

QUARANTINE OFF.

Chicago, Aug. 13. For the past six months Zella Nevada has been trying to break in a new act. She has been unable to present the offering because of continual illness in her family. Scarlet fever, typhoid, measles, followed each other in the household, keeping the house practically in continual quarantine for six months.

Now the quarantine has been called off and Miss Nevada will open Aug. 25.

Bunting "Scandal" Tour.

Chicago, Aug. 13. The Southern company of "Scandal," with Emma Bunting, opens at Springfield, Mo., Sept. 13. Nat Phillips will manage it, though he will not tour with it throughout.

Des Moines Man Wins Trophy.

Chicago, Aug. 13. B. F. Elbert, of Elbert & Getchell, theatre owners and managers of Des Moines, came on to Chicago for a visit last week. Before he left he managed to cop the Hazard trophy in the trap-shooting meet at the South Shore Country club.

Chicago By Day

By SWING

One of the most pronounced effects of the strike here has been that last week practically all shows in town played to capacity every performance. Many people went to the theatre in the hope they would be treated to the spectacle of a walking delegate strolling on in the middle of the second act, blowing a whistle, and having the troupe walk out in a body, K. U. E., cheering lustily. Up to the time of writing this, no whistle has been blown, although many a trumpet has been sounded, and it looks as if the ghost will walk, instead of the delegate.

All of which brings us down to the subject of Gerald Kiley, who two years ago was a reporter with your correspondent on the Chicago Tribune. Kiley went to France as an ambulance driver. When the Armistice was signed he started a dance hall in the rehearsal rooms of the Champs Elysee Theatre on the Avenue Montaigne. It was modeled for the most part on the style of Freiberg's famous hall in the Chicago Jevies, when Chicago had one. There is a law in Paris which prohibits wine-selling resorts to remain open all night. Since Kiley's hall has been cleaned up \$100,000. His place is jammed nightly with tourists and natives who are learning to replace the tango with the shimmy. Apaches stay away from the dance hall because it's too tough a joint for them. Nobody but a Chicago reporter could put a stunt like that over in Paris. When Kiley left Chicago he had \$2 and his nerve. As long as his nerve holds out he'll keep on multiplying that two-spot until he has cornered the franc market. Gus Ferrier of New Orleans is associated with Kiley in the management of the dance hall. All of which is here recorded to scoop the Paris correspondent of VARIETY.

"SCANDAL" SHOWS.

Chicago, Aug. 13. Susan Given, formerly of the Great Northern Stock plays, now playing Doris Duane's part in the Chicago production of "Scandal" during Miss Duane's illness, will, with Reginald Denny in the Charles Cherry part, tour the Middle West in a No. 2 company of the show in September, opening in Peoria.

West of Chicago the troupe will be headed by Walter Gilbert and Miriam Doyle in the Cherry-Larrimore parts. Others in this company will be Synthe Wallace, Iola Murf, Edward Poynter, Lillian Schaffner, Marie Curtis, Tom Robinson, Keith Ross, Mary Hill and Betty Carter.

DEMPSEY AT COLONIAL.

Chicago, Aug. 13. Jack Dempsey, backed by a vaudeville bill, will play a week at the Colonial Aug. 31, following "Angel Face," which quits Aug. 30 for the new English opera house at Indianapolis.

There are two shows a day. After the week of Dempsey, Julia Savaron and Joe Cawthorn come in Sept. 7 with "The Canary."

Griffith Repertory to Randolph.

Chicago, Aug. 13. The D. W. Griffith repertory, which established records at the Illinois, will move next week to the Randolph, opening with "Broken Blossoms" to be followed by "The Woman and the Law." Several new Griffith pictures will be shown, the season winding up with "The Birth of a Nation."

NEW ACTS THIS WEEK

Ciccolini.
Songs—
14 Mins.; One and Three (Special Set).
Palace.

Ciccolini has returned to vaudeville for the first time since his last appearance in the fall of 1915, having traveled with various grand opera companies. Ciccolini is Italian by nationality. Ciccolini as a vaude, attraction, has the voice, the personality, the showmanship and that elusive finesse of the finished artist that lifts a performer above the common herd and places him on an elevation attainable by but few. Ciccolini is wise. Ciccolini does not believe in selling grand opera at popular vaudeville prices. Ciccolini sells as much g. o. as he sees the patron deserves for the price of admission he pays. The patrons, however, expressed their desires to get more of the brand for their admission price. But no. Ciccolini switches from g. o. to better popular selections for the last two numbers, the latter of which is offered in the nature of an encore. That is "Pal O' Mine." "Until" is the third number and is another English high class ballad. He opens with the prison scene from "Tosca" that brought him rousing applause. Another operatic excerpt, rendered this time in French, followed. As Ciccolini stands he is a corking turn, but he would have been a disappointing. He let down after his first two operatic numbers. The people expected g. o. for their money and he should have given it to them instead of those latter two English numbers. The fans figure they have any number of ragtime warblers to sling the native tongue. They like the foreign. If Ciccolini had kept the pace set by the "Tosca" number, he would have been a riot. Except for a small special prop table and the drop in "one," no other extra production expense, besides Mr. Eugene Beerman, the Chef D'Orchestra (according to the program). *Abel.*

The Man Hunt (5).
Bedroom Farce Sketch.
18 Mins.; Four (Special Bedroom Set).
5th Avenue.

This looks like a condensed version of Mark Swan's definite "She Walked in Her Sleep" which is being sponsored by William B. Friedlander. The sketch is bright and witty throughout, refined in its compromising situation, devoid of any objectionable "dirt," interestingly portrayed and capably presented. The cast is a corker. They include Miss Ripley, the somnambulist maiden, who enters Mr. Robert Gregory's apartment at 2 A. M., signified by a couple of chimes—after which the curtain falls and rises to denote a lapse of time, to the accompaniment of a septet of gongs to denote seven o'clock in the morning. The two inevitable four posters, although situated at opposite ends of the room, in the intervening five hours has housed the couple, individually of course, both attired in right proper sleeping raiment. However, the fact that they are unmarried, although he had proposed such a thing the preceding evening and was refused, makes things look rather bad for them. The girl's absence from her room has been discovered in the meantime with the result that Clarence, a liping, stuttering "English" ass, butts in on Bob to inform him of the girl's absence, urging him to dress right quick and join the man hunt. The theory was she had wandered off into the neighboring woods in her somnambulist stroll. A "catty" sort of a laugh and a grave butler complete the cast. The butler has attained that stage where he is no more surprised at certain situations that are bound to occur at housewarmings. In fact, he boasts, he was made the richer by a motor car as a result of knowing when not to articulate all that comes under his observance. The skit is a gem of its type and is good for solid bookings anywhere. *Abel.*

Harry Rose.
Songs and Talk.
In "One," 14 Mins.
State-Lake, Chicago.

Chicago, Aug. 13.
Harry Rose is a veteran entertainer. He is employed right now at a local outdoor garden show where he has established himself firmly. He therefore had the advantage of a warm audience on entrance. He is a little chap, well tailored, light on his feet, with a care free personality and an effortless delivery. He wavers between "nut" stuff and satire, throwing in many random squibs and doing no actual dancing except a very humorous series of ironical renditions of standard difficult soft shoe steps. He does not infringe on any artist to the extent of being culpable, but it is plain that he has seen Eddie Cantor, Squidge Lewis and Willie Howard. He is as original, however, as most of his class. To the surprise of the house, after he had funned and hopped about in a miscellany of cavorting antics, he doused the foots and went into the spot for a straight version of a ballad. To considerable applause he took his departure and did not return, even for a bow, which he had earned. His judgment seems good here. His song was easily his most salable offering and the patchwork of tomfoolery only fed it up. Rose is worth a position on big time bills and would be a valuable single if he would strengthen up the first five minutes, where his material is not solidly bell-ringing. It wouldn't hurt, either, if he made a little change midway in his act for characterization—not a strip switch, but a hat or something for variety; returning to straight for his finale. *Latit.*

"A Business Proposal."
Playlet.
14 Mins.; Three (Office Set).
5th Avenue.

This comedy business sketch should get plenty of work on the big time. It is full of laughs, the patter is bright, is well written and constructed and is ideally portrayed and presented. The role of Mr. Timmins, the bashful clerk leaves nothing to be desired. He is just the type for the part and could hold up his end in a production in a similar role. The Boss of some concern or other—it doesn't say what their business is—believes that "good business men should be married" as is attested by a maxim pastel hanging conspicuously on the wall. The fact that he himself is a confirmed bachelor is out of the question. No man, unless married, can hold down an executive position in his firm. The position of manager of the Chicago branch, has been made vacant, but no one on his payroll that is eligible for the position, happens to be married. He decided to marry one off to Miss Hooper, the new stenog. Timmins is the victim, although it is evident he is dead gone on the stenog. The Boss shows the bashful Timmins how to try "caveat" tactics in order to win a "broad." Poor Timmins can't find it in his heart to treat 'em rough per se the Boss' practical illustration, which includes all the necessary trimmings, chatter, et al. Nothing doing. Exit Timmins. The girl wakes up to say something. Acting on the gospel as set forth by her Boss a short while previous that any man or woman is justified in going after anything he or she desires, she does a leap year proposal, only reversing some of the chatter unloaded by the Boss the ten minutes preceding, with the curtain finding them in a clinch. Shouldn't that easy going in fact company. *Abel.*

Gallarini and Son.
Musical Act.
16 Mins.; One.
5th Avenue.

Gallarini and his son have hit upon a new routine, which starts off big time and finishes like nothing in particular—"cheap" would be a proper expression. Gallarini, Jr., opens with Scotch and Irish tunes—announced as "A Carlos Gomez's '11 Guarany Overture," on the piano accordion, with his father leading the orchestra in the pit. That landed solid and won a hand from every occupant of a seat. A medley of Scotch and Irish tunes—announced as a "Grand Fantasia"—also rendered by the son on several different wind instruments fared equally well. During Mr. Gallarini, Sr.'s sojourn from the orchestra pit to the stage, the "kid" rendered another accordion solo announced as the "Victory Rag," composed by himself. That should have sufficed. Instead the act takes a turn into the "punch class" by also drilling on the announcing cards that the number is published by Waterson, Berlin-Snyder. Nothing like boosting one's own songs, but why "plug" a ten cent number at the expense of a big time, or near-big time, offering? If the Gallarinis, will remove these signs of common-place commercialism, their act should lead them over big time. Every such "plug" card exhibited, detracts that much "class" from the offering. *Abel.*

Chas Lipson and Co. (3).
"The Pawn Ticket."
18 Mins.; One and Full Stage.
Harlem Opera House.

The act opens in "one" with a special drop of a slum neighborhood and a pawnshop. A woman with shovel over head enters the shop? The picture sheet is lowered and a sign reading "eighteen years later" is flashed. Then to full stage parties with pawnbroker, now wealthy, and Detective Kelly playing pinocchio. Daughter Sadie is preparing the evening meal. Kelly loves her. She leaves and the pawnbroker tells Kelly that Sadie was pawned by her starving mother eighteen years ago and that the mother is about to claim her. Kelly has to leave in response to a phone call, but returns in time to expose the mother as a phony called "Frisco Annie" or something like that. As a vehicle it's impossible. A Warfield couldn't make it stand up. Lipson, who was formerly in one of the Permuter-Potash companies, does as well as could be expected. The other members of the cast are fair performers. *Con.*

Gilbert Sisters (2).
Song and Dance.
14 Mins.; One.
125th Street.

The sisters suggest real blood relation by resemblance. They appear clad in bathing suit fannies, bare-kneed and all, to do a jazz song and dance. Of the two, their dancing is to be preferred, as they are shy on the vocal end. Some chatter of "released" vintage and another needless vocal solo evinced no enthusiasm on the part of the audience. A Spanish dance number and some business with a dog and a pushmobile went better for the duo, although the offensive gesticulations on the part of one girl, is superfluous. They suggest cabaret training. Should find work on the small time. An improved routine is certain of landing them in more ambitious fields. They have the personality, at least. *Abel.*

Downing and Bunin.
Songs and Dances.
13 Mins.; One.
American Roof.

Man and woman in songs and dances, after the usual imitation meeting. There is comedy aplenty with the male member delivering the bulk. He is clever and she is equally capable of handling her end. There is no reason why constant work should not be in their path. *Abel.*

Rena Arnold and Jack Allman.
Songs and Chatter.
15 Mins.; One.
5th Avenue.

Miss Arnold used to do a turn with Jim Donovan, her husband. Mr. Allman was last with Herbert Ashley. The couple have combined to good effect, judging by the returns. They miss a strong finish. They open with the conventional handkerchief dropping flirt, for some corking crossfire, with Miss Arnold's inimitable idiosyncrasies bringing periodic laughs with various bits of "business." His ballad solo, allows a costume change for some more talk and a weak closing number. Therein lies the fault, the lack of something substantial in that "sweet-pretty" thing. A good comedy number, instead, would help materially. As they stand, they are set for big small time bookings. *Abel.*

Berk and Valda (1).
Dance.
16 Mins.; One and Three (Special Curtain).
5th Avenue.

The couple is about set for big time bookings. Since last seen, they have changed and re-arranged their routine materially, greatly adding to the value of their offering. Following a special introductory song by Berk, the couple go into a fast jazz number, a pretty waltz to the strains of "Waters of Venice" followed by their piano accompanist's solo, both got returns. Miss Valda pleased with her toe dance solo as did Berk with his Russian hock number, done in gaudy Spanish costume to the tune of "Bagdad." He won a big hand with his solo offering, while a fast jazz finish sent them off a hit. They will go anywhere. Both have the necessary personality, no mean factor in the success of big time dance offerings. *Abel.*

Joan Leighton's Revue.
Songs and Dances (Minstrel).
16 Mins.; Three.
American Roof.

Regular typical minstrel show, with five male members in blackface, two on the ends, while the other three surround Miss Leighton, as the interlocutor. She does not participate much in the oral discussion, but at a piano renders all essential playing accompanying the boys, while they harmonize. Orchestration are very badly needed, combined with the assistance of the orchestra, as Miss Leighton is endeavoring to shoulder too much responsibility. *Abel.*

Bernard and Myers.
Songs and Chatter.
14 Mins.; One.
5th Avenue.

Miss Myers, a prepossessing young lady in a beautiful silver spangled dress, has almost completed the repeat chorus of a "Shimmie-Mo. Jazz-wedding" number, when it is interrupted by Mr. Bernard, for the audience. His make-up is good for a continual laugh throughout the turn. Her vocalizing and his hokum and comedy bits are sure-fire. The couple deserved better than the second spot allotted them. It's "pie" for them on the small big time circuits. *Abel.*

Pino Laveaux.
Jazz Accordionist.
12 Mins.; One.
Harlem O. H.

In the opening spot he opened with an operatic medley played seated on a chair. Then standing erect, a medley of popular airs, "Hindustan," "Bubbles," "Alabama," etc. He was forced to encore with "Mammy o' Mine" and another selection. Laveaux is an excellent musician and possesses quite an appearance. He can please the music lovers anywhere. Further down he would have tied up the show. *Con.*

San Francisco

PANTAGES THEATRE BUILDING

ORPHEUM, SAN FRANCISCO.

The Orpheum offering this week, while it contains some good individual numbers, taken collectively, is a show far below the average. The nine-act bill is practically without comedy until Steve Juhaz appears in seventh position, billed as an artist in "Bunkology." His act consists of sleight of hand work accompanied by rapid fire, running comment, an excellent and very humorous line of patter, cleverly delivered. He succeeds in running Harry Watson, Jr., a close second for the laugh honors of the show.

Watson followed Juhaz. His telephone conversation and pugilistic travesty drew laughs and the final knock-out brought screams from a crowded house. Among the others who appeared, Joe Herbert as a dancer coupled with Lee Johnson as singer deserves favorable mention.

"Smiling" Billy Mason and Alice Forrest, making their vaudeville debut after several years in pictures, are a classy appearing team who do 15 minutes of singing, favoring jazz selections to their choice of numbers. Mason is a good jazz artist, and the girl, a pleasing blonde, assists in the double numbers besides accompanying Mason on the piano when he does a solo. Both have first rate voices and pleasing personalities, and with better coaching should hang on easily to this time vaudeville.

George Reed and his girls are a trio and their efforts have been successful. One girl went to the piano and saw Reed through his songs with some very effective results. Reed himself handled his voice well and got away to good applause. Frances Dougherty was helped to register a smashing hit by her local popularity and the strong appeal of her final number. Her only competitor was a final response. Maudie Keittand, another single, drew down big applause with a megaphone number and got away with results. It is time that a portion of her routine is not suited to displaying her good showmanship. The only Chinese band closed the show, Miss Nadie, another hold-over, opened it, and Clarence Oliver, who George Oip repeated their routine of last week satisfactorily. Jack Joseph.

PANTAGES, SAN FRANCISCO.

A seven-act bill this week made a fairly entertaining show. The "1919 Song and Dance Revue" got away to the best applause. It is better than the majority of girl turns. Fine grade costumes, attractive dresses and a good chorus make it a Kathary show. The act was to be an excellent dancer. Alluring costumes predominate throughout the turn. Ford Henderson's quality voice and Teddie McConnel's captivating style were important factors in bringing big success to this act in the closing position.

Myers and Weaver in the next to closing position were the applause hit of the show with music the principal feature of their act. Good dancing, worked into the fabric, fairly well restricted, though the ease with the exception of the principals, could be improved. Betty Binks played a part in her changing-lever into male attire and scoring heavily with dance impressions including a first rate imitation of Prince.

The balance of the show included Bert Meirens who got away with his usual good suits, Dorothy Waters, a juvenile entertainer, who since fairly well, but was excellent in a Scotch sailor burlesque dance. The last was extremely well received. The Retter Brothers opened the show with good knock-out acrobatics. Jack Joseph.

HIPPODROME, SAN FRANCISCO.

The Hippodrome show this week failed to stir any noticeable amount of enthusiasm. The sketch, "Fragments," with Elizabeth Shirley and Everett Bryington as the principal members of the cast, got the only big return. They were the headline act, since Three Kelly Kids, a trio of girls including a ten year old, possessed some good comedy qualities and scored fairly well with songs and good dancing. The Kids, the oldest of whom is only sixteen, are pretty and refreshing and they will climb with an improved routine. The Northern Trio played with accordion and organo numbers. The Church Sisters opened the show with hula playing, finishing with a Yama Yama dance which got good results.

Frank Stanley and Bee Wilson created some merriment with nut-talk and Stanley with his partner played in a hot got over a song with good effect. The musical director, Paul Miller, made the headline act. Paul Lavan and Miller made a good team, with the latter as a brilliant acrobat, the blackface knockabout supplying good comedy throughout. Jack Joseph.

CASINO, SAN FRANCISCO.

An unexpected show this week stood out in the show this week was an unprogrammed event. Paul Ann, musical director, stopped the show in the middle of the first act and by Claire Starr of the King show. Paul's strange actions while waiting the action for the number, during which he capricious all over the pit and runway in a most eccentric manner, was a riot. The musical director's success was so pronounced that the audience refused to let the show go on until the next day. On a box Sunday night, rose to the occasion with some well placed words.

The vaudeville show had no particular leader, but was composed of a variety of turns that embodied excellent entertainment.

Maclean opened the show with comedy juggling. He finished by distributing fruits and vegetables to the patrons in various sections of the house, which are thrown back at him and which he catches on a fork held by his teeth, to the usual big laughing results. Lyons and West, two men in blackface, scored strongly in second position for some good talk, cleverly put over by the comedian who is the most important factor in the turn, the work of the straight not coming up to the mark.

Ally McElvyn and Beatrice Robbins, in "An Alley Robbery," skit have a neat arrangement of talk which they deliver well behind a transparent drop depicting a dressing room, going into "one" for their finish, which includes some dancing. While their offering does not create any large amount of enthusiasm, it is nevertheless most pleasing of the standard kind that would find favor on any bill.

The Gulligan Four, a mixed quartet, scored a good sized hit with popular and classical numbers. The singers are of good appearance and possess excellent voices. Clara Theodore Trio, two men and a woman, the latter doing the heavy work, consisting of holding a trap and other asexual paraphernalia while hanging on her knees, on which the men perform various stunts. The comedian, a cracked voice gets some undesired laughs.

High Shelly and Emma Heit scored the vaudeville, their nut and comedy efforts getting over big, scoring the applause hit of the vaudeville section of the show.

Ethel Clouds, of "Reckless Eve," wife of Frank Cloud, musical director, has joined the Julian Hittings show.

Jack Trip, who recently returned from France, is confined in a hospital with appendicitis.

Henry Bush arrived here last week to open offices for Gilbert & Friedland, music publishers. Mr. Bush secured offices in the Yacht Club.

Irene West returned from Manila last week on the Logan. Miss West has been entertaining on the Islands for the past year. From Honolulu on the same transport, were Ed Morant and Edwin and Deane Manika.

Lillian Tavin, dramatic soprano, replaced Iona Pastorini on the Orpheum bill last Wednesday, who was out on account of throat trouble.

"Chuck" Reimer is spending a four weeks vacation here after which he will return to Chicago to work in pictures.

Victorina and Solar have split. Myrtle Victorina will shortly leave for the east where she will frame a single turn.

Billy Carter, will close at the Columbia in Oakland to join Monte Carter show at Seattle, opening August 11.

The Coliseum has installed a 16-piece orchestra. This is the biggest orchestra of any of the outlying houses.

All the neighborhood picture theatres have titled the admission prices.

Jack La Follette is shortly expected to arrive here to open an office for the Irving Berlin, Inc., music publishers.

The Lev Field Musical Comedy Company completed a ten weeks engagement at the Alhambra in Fresno last week. Jim Post and his company opened there this week.

Theodore Beitz and dancing partner open the Palace Hotel next week.

The Ralph Chumley dramatic stock players will start a season at Salt Lake City August 31.

Orrville Sperry will leave for Seattle next week to join the Monte Carter Company.

Charles Thorpe, formerly pianist with Blossom Selwyn, will open at the Portland-Oregon next week.

Mike Berger, former amusement manager of the Porto-Louvre, has invented a new dance known as the "Take the Air." It is a combination of a fox trot and one step, and can only be danced, according to Berger, to special music.

E. Ernest Taylor is organizing a dramatic stock company for Idaho. The opening date is scheduled for Aug. 31 in Pocatello.

Major Barney, who committed suicide last week by shooting himself on a ferry when he discovered two detectives waiting at the dock to take him into custody for alleged murder, married last month to Mildred Owen, who entertained at the Porto-Odeon, and who was wife No. 2.

Weinberger Goes to Alhambra. San Francisco, Aug. 13.

Leo Weinberger, who recently resigned as manager of the Strand, has assumed duties as manager of the Alhambra, which has just been modeled.

NO STRIKE TALK IN 'FRISCO.

San Francisco, Aug. 13. All is quiet here, there being no indication of strike or any sort of strike talk.

KING CO. DOING VERY WELL.

San Francisco, Aug. 13. While plans were practically laid for dollar shows at the Casino the coming season, no definite date has been set for the opening.

This is due to the good business being done by the King Company, and if business continues at the present rate it is very likely the higher priced revues will not be produced for some time.

An announcement from the A. & H. offices, however, in the Mission District, that dollar shows will be the policy at the Casino following the present engagement of the King Company.

GRIFFIN MINSTRELS DON'T OPEN.

San Francisco, Aug. 13. The Sam Griffin Premier Minstrels, in rehearsal for the past two weeks, failed to open last week as scheduled.

The members of the troupe were receiving half salary during the rehearsal period.

Sam Griffin, who organized the minstrels for the purpose of touring the better class theatres at one dollar top, decided without notice not to start.

Gene De Bell, one of the principals, is endeavoring to float the show.

REGULAR BILL AT WIGWAM.

San Francisco, August 13. The Wigwam, in the Mission District, heretofore playing four acts on a split week basis, will, commencing Sept. 1, play the full A. & H. road shows of six acts, the acts going to the Wigwam following the downtown engagement.

Modesto and Provo, two day stands, start with A. & H. vaudeville on the same date.

"SHIMMIE" IS BANNED.

San Francisco, Aug. 13. Orders forbidding the shimmye dance were received from the police department by all theatres. The ban on shimmye dancing was due to the numerous complaints against the colored contestants that appeared at the Strand theatre.

NEW HOUSE AT LONG BEACH.

San Francisco, Aug. 13. Ackerman & Harris signed contracts for the erection of a new theatre in Long Beach.

The house will cost about \$200,000 and have a seating capacity of 1,800.

SUIT OVER "SUNNYSIDE."

San Francisco, Aug. 13. An injunction was issued last week enjoining the Liberty, Fresno, from presenting the Chaplin picture, "Sunnyside," after the picture had been extensively advertised.

Arrangements had been made by Oliver Kehrlein, of the Kinema, of the same city, months previously for the first run in Fresno of the Chaplin pictures. Beatty, of the Liberty, overbid the Kehrlein figure, and Turner & Dahne, the First National representative, endeavored to cancel the Kehrlein contract by giving the usual notice.

The copy of the contract held by Kehrlein possessed no cancellation clause, upon which ground the injunction was issued. The copy of contract held by T. & D. was rubber stamped with a cancellation clause which had been neglected, according to statements by T. & D., to be placed on the Kehrlein copy.

FULLER ARRANGEMENT.

San Francisco, Aug. 13. Ben Fuller, before leaving here for the east, consummated arrangements with Ackerman & Harris for the latter to handle all contracts for acts booked for the Fuller Australian tour. Rita Murphy, a sister of Roy Murphy, former Fuller American representative, will look after the Fuller interest in the A. & H. offices.

A. & H. Vaudeville in Reno.

The Rialto, Reno, will open Sept. 1, playing six acts of A. & H. vaudeville four days of each week. Each bill playing two days en route to Salt Lake.

LOS ANGELES.

BY S. E. SCHLAGER. Dick Perri, former Los Angeles and Minneapolis theatre manager, husband of Florence Stone, the actress, now separated and a promoter of Ft. Worth, Texas, is in town.

H. L. ("Buck") Mesale has returned from the East, where he was on promotion business.

Elmer Workman, who at one time operated the Princess Theatre, is with the Al G. Barnes circuit.

The Wilkes Company, producing act with Lewis Stone at the Majestic, is now firmly established. Business has been good, and the company is giving the Morocco split opposition.

The new Pantages Theatre going up at Seventh and Hill is beginning to take on the appearance of a skyscraper. Pantages is utilizing all available space for advertising his vaudeville while the house is under construction.

Harry Siebert Smith is producing the musical shows at the Burbank.

Eva Tanguay sent a protest to the local tax office, claiming she was taxed for property she did not own.

J. B. Woodside has opened a publicity office. He formerly was advertising man for Triangle Distributing Company.

Word has reached here of the death in Australia of George Smith, theatre man and sportsman of Sydney. Smith was in this country not so long ago when St. L. ("Shoof") Baker.

Seymour Felt has returned from New York, where he attended a meeting of the First National Exhibitors.

Clyde Fillmore, the new Morocco leading man, is appearing in pictures during the day.

The Delasco is being redecorated for early occupancy by Charles Albin, who formerly ran the Century and Omar. Musical comedy will reopen the popular house.

HER GREATEST PERFORMANCE.

Ellen Terry, famous English actress and long co-star with the late Sir Henry Irving, is in the drawing card of this Triangle importation from England. For a day's showing it should make a good buy, for the queen mother of the English stage has a charm that age does not stale nor time reduce to nothing. The story is very simple devised obviously to suit the star and get her set for a certain situation.

The acting is adequate. Excepting Miss Terry's performance, however, it inclines to that melodramatic exaggeration that passed into the discard long ago among the better equipped American professionals. The cast has a beautiful child in an appealing role. The photography is somewhat better than the usual English run, and there are some excellent bits.

In the play, Gerald Lovelace, son of the famous actress, Julie Lovelace (Ellen Terry), is accused of murder. Knocked down by a man in a card game, while trying to defend himself, he comes to, only to find that the fellow who assaulted him is sitting on the floor dead. The third party to the game accuses him of Gerald's blow and the killing. An old servant, however, has witnessed the murder, but Jim Douglas buys her off and Gerald is convicted of manslaughter and sent to jail.

The servant dies, but before passing away, confesses to Miss Lovelace. They learn, then, that English law refuses to accept the testimony of a dying witness, so the great actress makes up as the old servant and goes to secure a confession from him. He eagerly admits his crime only to find, too late, that there are witnesses beyond the curtain.

OUTCOME OF STRIKE.

(Continued from page 3.)

meant salary pro rata for the players for any performance given over eight or ten weeks. It would take in holiday, but especially hit at the Middle Western and Western cities, where Sunday shows are given, the Western towns playing nine shows as the rule. The managers claim that the Sunday performance in the West is the life-saver of the week for them at the box office, and they could not afford to pay for the extra performance. The A. E. A. claims it is but fair to pay for extra shows, and this view of it was the one more readily accepted by the outsider. The show people cited the instance of six day and seven day vaudeville cities where the salary for the vaudeville act is the same. Another point that will be raised is the matter of length of rehearsals, without pay.

Monday the managers went to law on their side, with an injunction proceeding by F. H. Ziegfeld, looking upon as a novel action. In it he appealed successfully to the court to grant him a temporary injunction against the A. E. A. members of his "Follies" company interfering with the business of the show. Summed up, this sounded like an injunction to prevent the people named from breaking a contract or quitting their engagement. Also named as defendants were the managers, who are officers of the A. E. A. The injunction order is returnable today (Friday) for argument. The same day the Shuberts brought suit on behalf of the Winter Garden and "Gaiety" shows against the A. E. A. and its prominent members asking damages to the extent of \$500,000 through the walk-outs by order of the A. E. A., and the disruption ensuing to their attractions. A. E. A. attorneys advised the actors, the injunction order was not binding upon them as individuals.

Other managers have thought of taking similar proceedings in civil action for damages and for injunctions against interference.

Several resignations were reported from the A. E. A., but they did not commence to touch the immense number of applicants for new membership in the society. The prominence of some of the resigners from the A. E. A. was offset by those professionals equally as well known, who joined, while minor stage people by the hundreds, have flocked into the actors' organization. The A. E. A. now has probably a membership of around 6,000. It held about 4,200 when the strike started.

The strike as it stands appears to be that recognition of the A. E. A. as an actors' organization is a condition of peace by the A. E. A. The latter recently formed with other groups of professionals in a parent body called the Four A's, the holding organization working under the authority of a charter issued by the American Federation of Labor. While the A. E. A. insists that the Four A's actually holds that charter, the managers deny the statement, saying the Four A's must comply with certain provisions relative to the issuance of charters by the A. F. of L. before it can become the physical holder, although the managers admit the A. F. of L. is ready to deliver the charter upon compliance with its regulations. The A. E. A. has openly expressed its sympathy with the actors' strike and promised support through Hugh Frayne, the general organizer for the Federation in New York state. To what extent this support goes, financially or in sympathy is not publicly known.

Following the resignation by several of the better known A. E. A.'s, a new legit actors' society was put in process of formation. This organization was led by a delegation of professionals headed by E. H. Sothern, who is also looked upon as a producer. Its intent is to bring the warring factions together, but it may be an "opposition society" to the A. E. A., and its forma-

tion in many respects resembles the organization of the National Vaudeville Artists during the strike of the White Rats a couple of years ago, in opposition to the Rats.

The position of the stage hands and musicians has not been definitely defined. But Wednesday it looked as if the stage hands and musicians would go out with the actors in sympathy. Meetings were held between labor representatives with the A. E. A. officials. Stage hands and musicians were at these meetings. The real outcome looked as though Local No. 1 (New York) of the I. A. T. S. E. (stage hands) saw an opportunity in the present strife to benefit, and the Local No. 1 representative put before the legit managers, Monday, a proposal of increase of all road stage hands.

Both managers and actors have held together solidly up to now. There was some discontent voiced among the managers over the Ziegfeld situation. "The Follies" remained open with Ziegfeld not committing himself as to whether he was a member of the managers' association. This provoked several other managers of that combination. They averred Ziegfeld was a member. Monday, Ziegfeld announced he had joined the managers.

The managers apparently were depending upon the actors to break away from the A. E. A. and look for work through being pressed for money. That had not occurred, however, up to Wednesday, and reports around said the A. E. A. was well financed. Cases were reported where the actors' organization had offered to supply professionals with money if required. Particularly had it offered aid to chorus girls. The demand from chorus girls for admittance to the A. E. A. became so strong the actors' society formed a special auxiliary for them.

The managers state they are content to lose the money nightly the dark houses are causing rather than give recognition to the actors' union, alleging the actors are looking for a closed shop. This is denied by the A. E. A. That organization also denies the propaganda of the managers to the effect that the A. E. A. strike was created or is being directed by either James W. Fitzpatrick or Harry Mountford, or both. The latter are in charge of the vaudeville branch of the Four A's, which is distinct from the A. E. A., both having local autonomy.

The vaudeville managers interested themselves in the strike from the beginning. They were active at the meeting of the managers for the first few days, offering suggestions and advice, also stating vaudeville would furnish the closed theatres with acts if they wished to reopen. Early this week it looked as though vaudeville was cooling off in its close relation to the managers, although the Winter Garden, Monday, advertised a vaudeville show that evening. "Through the kindness of E. F. Albee." Previously there had been an order out in the Keith office that Keith office vaudeville acts must not appear at the Winter Garden at the Sunday night concerts there.

The A. E. A. organized into flying squads and committees, working in unison and with system. The managers did little more than talk the affair over for the first few days. It was not until Monday it opened a press department. Placed in charge of this managerial department was Walter Kingsley, press agent for Keith's Palace, New York (vaudeville), and Will Page, press agent for Comstock and Glat.

The strike in Chicago Tuesday night was expected to be followed by one in Boston.

The daily and nightly crowds around the strike headquarters on West 46th street and Broadway have been large. The headquarters gathering daily has been very enthusiastic and numbered into the thousands, blocking the street, which is a U. S. Mail thoroughfare. At night, along Broadway and near

the picketed theatres, the people made the streets look like a gala night. Pickets to the number of 700 or 800 patrolled nightly, each carrying an A. E. A. white printed band on hat or sleeve.

DEATHS.

William E. Harrison.

William E. Harrison died Aug. 6 at the Spring Lake Memorial Hospital, after an operation for appendicitis. The deceased was assistant editor of Pathe news.

M. Goudagnon, director of the Concert Parisis, Erest, France, aged 55.

STRIKE IN CHICAGO.

(Continued from page 17.)

This warning to be backed the next day by an injunction to restrain the people from going to the theatre.

Application in the injunction was to have been made by attorney Rudolph Marks before Judge Walker.

Rosenthal was most uncompromising in his attitude. He said the strike was on, he rang in the theatre to talk to Walter Jones back stage. Mr. Jones barred. He left, weeping, but told William Courtenay took seats in front of the theatre. Rosenthal promptly issued a big policeman near by.

"I don't expect any trouble," he said, "but I'm taking no chances."

All doors leading back stage, and to the dressing rooms, were locked and nobody in the theatre. The strike was on, he rang in the overture at 7.45 p. m. so as to get his people to the stage, nearly as positive. The curtains at most of the other houses that played rang up earlier than usual.

The mass meeting of the actors was held in the dining room of the Illinois Athletic Club at 11 o'clock. About 100 men and women answered the call to the "secret meeting."

The grand stairway of the club leads right to the dining room. There are no doors. A balcony runs around the entire room. The windows were open. The voices of the speakers were wafted onto the balcony, into the balcony and out into the street. Although it was late, the crowd gathered in the street. The rather loud declamations of the speakers met with jeers and cheers from the lay audience in the street. Despite guards posted, newspaper men had no trouble getting into the meeting.

Levi Fuller, attorney for the Equity in Chicago, was the first speaker. He outlined in detail the history of the Danbury haters' case and said it had no application in the present situation, referring to the Shubert suits in New York.

Concerning the Equity contracts under which the striking actors had been working, Fuller advised they were of no value, since the managers had refused to recognize them by honoring the so-called arbitration clause.

The speaker was followed by Wise, who spoke his loyalty for the Association and the strike, and got a hand and foot bonny with a resolution "The Grease Paint Man." Harry Mordant, secretary of the A. E. A., then recited his version of the strike in New York—virtually a repetition of his speech at the mass meeting ten days before at the Hotel Morrison. He referred to E. H. Sothern as "the emissary of the managers." He told of "smoking out" Dillingham and Ziegfeld, and referred to the "so-called arbitration clause."

He concluded by saying: "At just we have proven that actors can stick together. The millennium has come."

Wilson hit high drama and low comedy in his talk, which was abusive in part and highly grandiloquent in spots. He referred to the "arrogance and cruelty of the managers," and similar vague but heroic things.

Applause and laughs punctuated his speech. After the meeting, when the people present had signed the pledge to back up the A. E. A. Executive Council, the actors, dressed for flashlights in the streets.

GEORGE M. COHAN AND THE STRIKE

(Continued from page 13.)

on the street and get the "hello," but the other saps you are battling generally gave you the "go-bye."

Now that the jam is on, use your head. Plant your panning where it belongs. Tell the whole world what you think of managers and tell them what you think of Cohan & Harris as a managerial organization, but remember, George M. Cohan was always a square guy, is a square guy now, and all the panning you birds slip along won't change a square guy's make-up.

As far as the managers are concerned, personally, as I've said verbally, let me state in print right now only my monicker, they can all go straight to hell. I was nervous by one and never will be, and since this is a personal article let me register to my friends that what I write is strictly neutral, for the legit managers or actors never gave me anything but "air," but George M. Cohan doesn't rate the stuff he's getting.

In my opinion George M. Cohan has more manhood and guts to the square inch than the entire area of all those he is sticking with and all those who are panning him contain. And if George M. Cohan ever has to run an elevator, such as he said he would do before he "quits," I'll toss the typewriter in the sewer and go back to my old trade—brick-laying.

For a certain speech. Be square with a square guy. Keep battling, but be square with a square guy.

OBITUARY.

Leon Cavallo.

Ruggiero Leon Cavallo, composer of the tragic one-act opera "I Pagliacci," on which his fame chiefly rests, died, Rome, August 9. Maestro of music in the Italian compositional hierarchy at eighteen, he was sixty-five when the end came after a life of wandering, or romance, adventure and the making of melody that is now a part of the singing life of all his countrymen. Early in life he began to display a remarkable aptitude for his chosen profession. His father, in order to develop his latent instinct, placed him as a student with two of the most noted masters of the day, and he received his diploma at the unusually early age mentioned above. After several dis-appointments, after teaching to keep himself from starving, his masterpiece was produced on May 21, 1892. He has never done anything else noteworthy. "Crepusculum" remains unfinished. His first effort, "Chatterton," founded on the drama by Alfred Assolvi, remains comparatively unknown.

IN MEMORIAM

GILFOIL is Sad and Loving Memory of

FRANK BARR GRAFF

(HARRY GILFOIL)

Who passed to the eternal life August 10th, 1915.

MRS. FRANK B. GRAFF

Oscar Luckstone.

Oscar Luckstone, who recently retired from the profession, due to ill health, died Aug. 9, in New York. The deceased was 40 years old and is survived by eight older sisters and brothers. He was at one time accompanist to Mable McKim and also the musical director for Fluke O'Hara and at the time of his retirement was with one of Gus Hill's attractions.

Maud Earle Gamble.

Maud Earle Gamble died August 13, at her home in Somerville, Mass., from tuberculosis. The deceased was 63 years old and is survived by her mother, sister and brother. Her last engagement was with "Mutt and Jeff" last season.

IN MEMORIAM

Died August 11th, 1915.

A year ago My Dear Friend and Pal

MAE CAHILL

was taken away. Gone but Never to be Forgotten.

VIC LEROY

Mrs. A. J. Doyle.

Mrs. A. J. Doyle died at her home, 575 W. 159th street, Manhattan, August 6, of appendicitis. The deceased was known professionally as Maud DeLora.

Art Randolph, for many years stage door man at McVicker's, died at the State Hospital for the Insane this week, at Dunning.

MALIBU
 Acker
 Evelyn O'Neill
 Edmonds & Siegel
 3 Keltons
 Brook Hart Co
 Willis & Browne
 Varr & Tunis
 Low Fry
 Phyllis Gilmore Co
 "Girl from Mil"
 MURKOV, S. R.
 Empress
 Evelyn O'Neill
 Edmonds & Siegel
 3 Keltons
 Brook Hart Co
 Willis & Browne
NEW BEDFORD
 Gordons Olympia
 Harry Tenny
 South & Tobin
 Andrew Sin & P
 Pictet & Cushing
 Sully, Rogers & B
 24 half
 Earl & Mullen
 Delaine
 Florens Duo
 Moran & Mack
 Black & White

ORPHEUM CIRCUIT
 Palace Theatre Building, New York City
CALGARY.
 Orpheum.
 (15-20)
 (Same bill played
 Toronto 11-13)
 Julius Rannen
 Will J Ward Co
 O'Neill & Kellar
 Geo Kelly Co
 Bryan & Broadrick
 Royal Gaietycos
CHICAGO
 Metairie
 "Putting It Over"
 Frisco Co
 Dolly Kay
 Mr. & Mrs Melbourne
 Edith Clumey
 Robbie Gordon
 Larry Comer
 Hughes Main Duo
 State-Lake
 Imhof Conn & C
 Patricia
 Lovett's Concentration
 "Oh Auntie"
 Sydney Phillips
 Alben Stanley
 Chris Richards
 Marg & Snyder
DENVER.
 Orpheum
 (Tuesday opening)
 Frank Dobson Co
 Brennan & Baldwin
 Clifford Walker
 Expo & Dutton
 Aerial Show
 Swift & Kelly
 Garcinetti Headler Co
DES MOINES
 Orpheum
 (Sunday opening)
 A Rask Ballet
 Green & Parker
 Kiarum
 Melnott Duo
 Bob & Tip
 Frawley & Louise
DULUTH
 Orpheum
 (Sunday opening)
 Mile Ellis
 Burt & Rosedale
 Ja De Trio
 Regay & Lorraine Sin
 Belgian Trio
LINCOLN, NEB.
 Orpheum
 (50-25)
 Morgan Dancers
 Great Lancer
 Lloyd & Wells
 Harry Holman Co
 Broden & Bismum
 Ann Gray
 LaRue & Dupree
LOS ANGELES
 Orpheum
 Oliver & Co
 Chinese Band

WESTERN VAUDEVILLE
 State-Lake Theatre Building, Chicago
CHICAGO
 Hippodrome
 Black & O'Donnell
 Alvaro's Circus
 Fred Elliott
 John Marston Co
 (Others to fill)
DAYTON, OH.
 Columbia
 Hugo Lutgens
 Kaubala Hawaiians
 Keating & Walton
 (Two to fill)
 24 half
 Wyoming Trio
 "Oh Family"
 The Sharrocks
 H L Walton
 (One to fill)
DECATUR, ILL.
 Empress
 The Stirlings
 Gordon Bird
 Davey Jamieson
 Fashion & Co
 (One to fill)

DR. JULIAN SIEGEL
 Official Dentist to the N. Y. A.
 (see Review (Review Building), New York)

24 half
 Luck Tost
 C & T Harvey
 Anna Vivian Co
 (One to fill)
GREEN BAY, WIS.
 Orpheum
 14 half
 Winchell & Green
 Clay Crouch
 "Melody Garden"
 (One to fill)
MADISON.
 Orpheum
 14 half
 Lohse & Sterling
 Winchell & Green
 "Melody Garden"
 Harry Langdon Co
 (One to fill)
 Mariettes Hankins
 2 Kuhnens
 "Holiday in Dixie"
 Hugo Lutgens
 Filippi & Accomplish
 "Sweeties"
 Wm Elna Co
 "Holidy in Dixie"
 So. BEND, IND.
 Orpheum
 14 half
 Little Silk Co
 "Our Olden Days"
 Barry & Layton
 Dognon & Clifton
 (One to fill)
MINNEAPOLIS.
 Grand
 Killmarley Girls
 Bertie Johnson
 (Two to fill)
 Harris & Lyman
 3 Wassman Arabs
 (Three to fill)
 24 half
 Fredrick & Van
 "Her Trossart"
 Orpheum Comedy 4
 (Two to fill)
ROCKFORD.
 Palace
 "Holiday in Dixie"
 Gene Greene
 H L Walton
 (Two to fill)
 24 half
 Kalahau Hawaiian
 Davey Jamieson
 Harry Langdon Co
 (Two to fill)
ST. LOUIS.
 Palace
 Bell & Wood
 C & T Harvey
 Bert Lewis
 Anna Vivian Co
 (One to fill)
 Mowatt & Mullen
 Arthur Devoy Co
 (One to fill)
 Musical DeWitts
 Murray & Mitchell
 Gibson & Jones
 Dunham & Edwards
SAN FRANCISCO
 San Orpheum
 (Sunday opening)
 A Rask Ballet
 Green & Parker
 Kiarum
 Melnott Duo
 Bob & Tip
 Frawley & Louise
SALT LAKE
 Orpheum
 (Sunday opening)
 Mile Ellis
 Burt & Rosedale
 Ja De Trio
 Regay & Lorraine Sin
 Belgian Trio
LINCOLN, NEB.
 Orpheum
 (50-25)
 Morgan Dancers
 Great Lancer
 Lloyd & Wells
 Harry Holman Co
 Broden & Bismum
 Ann Gray
 LaRue & Dupree
LOS ANGELES
 Orpheum
 Oliver & Co
 Chinese Band

MARCUS LOEW
 Putnam Building, New York City
NEW YORK CITY.
 Americana
 The Landau
 "Rowles & Gilman"
 "Ladies & Blome"
 Weber & Beck
 "Almont & Dumont"
 McMahon Sisters
 "LaChon & DuPree"
 "Angry & Siders"
 "Jolly Jones"
 14 half
 Cooper & Lacey
 "Strange Girls"
 Minette & Sidell
 "When We Grow Up"
 "Christy & Lloyd"
 Sioux City
 (One to fill)
 Sherman & Rose
 "Not Yet Marie"
 Kane Roberts & M
 Donald Roberts Co
 Morley Co
 Devit & Darnell
SALT LAKE
 Orpheum
 (Sunday opening)
 "American Ace"
 "Wanted"
 "Planiello"
 Blinding B Watson Co
VANCOUVER, B. C.
 Orpheum
 Bessie Clayton
 "Current of Fun"
 Bessie Clayton
 Casting Wards
 Hayden & Froelle
 Lamberti
WINNIPEG
 Orpheum
 Londoned & Fredericks
 Ted Donor
 Dunning & O'Malley
 Ray Show
 The Leabooks
 Ross King Co

24 half
 Gladys Kelton
 Al Ricardo
 Rowles & Gilman
 Harold Selman Co
 Newport & Strick
 Aerial Belmonts
National
 Chang
 Bismore & Joseph
 Glenn Carleton Co
 Ted Healy
 "Just for Instance"
 24 half
 Payton & Ward
 Jack Reddy
 A Sullivan & Co
 Mumford & Stanley
 Musical Belongs
Orpheum
 Dandling McDonalds
 "Rose Garden"
 Newport & Strick
 Corns Payton Co
 Wells & Crest
 Bernivert Bros
 24 half
 Jolly
 Turelli
 Van Bergen & Jose
 Latham & Dupree
 McCann & Roboles
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FEDERAL INVESTIGATION

Continuation from last week of the verbatim testimony in the proceedings of the Federal Trade Commission in the matter of the vaudeville investigation.

The report below is of the proceedings

SATURDAY, MAY 24 (Continued)

The hearing was resumed, pursuant to notice, before Examiner Charles F. Moore, New York.

HENRY CHESTERFIELD
Direct Examination (Continued)

Q. Yes?
A. And the representatives of the Vaudeville Managers at that time, if I remember rightly, were Mr. Moss, Mr. Bohack and Mr. Murdock.
Q. Now, was this contract put in vogue or in use by the managers?
A. It was, as far as I know.
Q. Of course, you are interested in knowing whether it is; you are the secretary.
A. Yes, but I do not know of any cases where this contract was not used and when it—
Q. Yes, this is a contract commonly designated as a play or pay contract?
A. Yes, sir.
Q. And you say immediately after its adoption by the U. B. O. the House Agency used the lower agency adopted and used that form—adopted that form of contract?
A. They did.
Q. Now, are you sure about that, Mr. Chesterfield?
A. I am positive of it.
Q. They adopted that form of contract?
A. I did.
Q. Whether they used any other with that I do not know, but I know that form was used.
Q. Was that in general use thereafter?
A. That I do not know.
Q. You are charged, are you not, as secretary of the Actors' Association, the N. V. A., to look after the matter of general contracts?
A. No, I am not.
Q. You are not?
A. No, sir.
Q. And as a matter of fact, you do not take a particular interest in the form of contract being used?
A. Not unless the question is brought up to me by an actor who has received some other form of contract.
Q. I see, so that you are not in a position to say to what extent this contract has been used by the booking offices?
A. I am not.
Q. Mr. Kelly: Mr. Walsh, would you like to have some expression given on that, as to the extent to which that is done? We might arrive at that situation.
Mr. Walsh: When I get through with Mr. Chesterfield.
Q. Would there be a public statement a short time ago, I think within a few weeks, from Mr. Albee to the effect that henceforth the managers would use a contract that provided for a pay or play or no cancellation clause?
A. That was.
Q. And didn't you assume from that before that time the contract used by the Keith interests, of which Mr. Albee was at the head, did have a cancellation clause in it? Didn't you assume from that statement—
A. Yes, I did.
Q. At this meeting at which this form of contract which was published on June 10, 1910, was agreed upon, you say Mr. Albee and Mr. Murdock were there representing the Vaudeville Managers' Association?
A. And Mr. Schenck, yes. Was anyone there representing the U. B. O., or did you presume that Mr. Murdock represented the U. B. O.?
A. Well, I presumed that Mr. Murdock represented the U. B. O.
Q. Well, do you not know—let us find out the extent of your knowledge—whether or not any of the managers adopted this form of contract which is printed in the issue of VARIETY, June 10, 1910?
A. I believe they all adopted the tenets of that contract.
Q. With the no-cancellation clause eliminated?
A. With the no-cancellation clause eliminated, and I might add right now—the no-cancellation clause being eliminated has caused quite a bit of confusion among many actors. I can safely say that I have had at least 200 cases where the actors objected to the no-cancellation clause.
Q. Well, then, what do you suppose was the object of Mr. Albee making a public statement that henceforth there would be no-cancellation clause in the contract?
A. I believe the general run of actors would prefer the no-cancellation clause.
Q. That is what actors have been contending for right along?
A. Yes, sir.
Q. How much experience have you had in the making of contracts in the vaudeville business, Mr. Chesterfield?
A. Well, I have had a great deal of experience in the many years that I have been in the profession.
Q. In vaudeville?
A. Yes, sir.
Q. What character of contracts did you sign—with a cancellation clause in them, usually?
A. Always.
Q. Always?
A. Yes, sir, because I personally preferred it.
Q. Didn't the actors sometimes turn in to you as secretary of the National Vaudeville Association copies of this so-called N. V. A. contract?
A. Yes, sir.
Q. Can you turn in to the Commission an executed contract in the form here set out; that is, the N. V. A. contract?
A. Yes, sir.
Q. Do so, if you please.
A. That is one that has already been used, I presume.
Examiner Moore: You will have to make it yours.
The Witness: That is the only way I can get it to you. By Mr. Walsh:
Q. I have in my hand here the by-laws of the National Vaudeville Artists, Inc. It is already an exhibit here, and I find that the annual meeting of the organization shall be held on the first Monday in July of each and every year. Was such a meeting held on that date, in July, 1917?
A. No, sir.
Q. Or in July, 1918?
A. No, sir.
Q. And in Article 7, Section 2, the following: "Regular or business meetings of the organization shall be held on the second and fourth Tuesdays of each and every month." Have such meetings been held?
A. Not strictly according to schedule, but they have been

held.
Q. Why not?
A. Principally that there was no meeting called. We generally called the board of directors, and I would be instructed to do certain things which I did do.
Q. But they are not regularly called, according to the by-laws?
A. No, sir.
Q. The first general election of officers was in July, 1916?
A. Yes, sir.
Q. And the same officers held over until one week ago, when we received the resignation of Mr. William Mack, and the general meeting was held in the club house. Mr. Edward Davis was elected to fill the place of president until our regular meeting, which will take place the second week in July.
Q. And the same officers other than the place now held by Mr. Davis are the same officers who were originally elected?
A. Yes, sir.
Q. Miss Marvin is the treasurer?
A. She is still treasurer.
Q. Does she hold the funds of the organization?
A. She gets an accounting from our assistant treasurer and she simply—how does she work, naturally, as she has not the time to get it?
Q. Who is he?
A. Mr. McNamane, Mr. Edward F. McNamane.
Q. Is he an actor?
A. He was.
Q. He holds the office as assistant treasurer?
A. As assistant treasurer.
Q. What other business has he got?
A. Well, I do not know what other business. I believe he is connected with some nurse's charity that his wife has perfected and patented, and he is putting that on the market.
Q. How is chosen?
A. By appointment.
Q. Who appointed him?
A. I did.
Q. How are the funds of the organization kept; in whose name?
A. In the National Vaudeville Artists, Inc.
Q. And how are they drawn?
A. Drawn by two signatures, that of the assistant treasurer and my own.
Q. And the president does not countersign any of the checks?
A. No, sir.
Q. I think you testified in your previous examination that you have turned over large sums of money to Mr. Albee or Mr. Goodman. For what purpose was that?
A. I don't remember making any testimony of that kind.
Q. This was what I had in mind, Mr. Chesterfield, when I asked you the question: "Does the organization, the National Vaudeville Artists, own its own building or is the title in some other organization or corporation?" A. The title is in another corporation. Q. And what is the name of that corporation?
A. The 229 West 40th Street Corporation. Q. Who are the officers of the corporation? A. I don't know.
Q. When do you deal with it? You are the secretary of the association?
A. Yes, sir. I have been dealing with Mr. Albee and Mr. Goodman. And when was the annual benefit given, it was given at all? A. It was given on May 12th, at the club house in New York.
Q. Had any benefits been given previous to that? A. Yes, sir; one year. Q. Considerable funds were realized as the result of these benefits? A. Yes, sir. Q. And the money was used for building or paying for a clubhouse? A. Yes, sir.
Q. Where is the clubhouse located?
A. Yes, A. The one to which the money from those benefits went. Q. Yes, A. 229 West 40th Street, New York. Now, to whom did the money go, three benefits so, Mr. Chesterfield? The money that came from the benefits, did the vaudeville artists get that?
A. Yes, sir; in this way: We have appointed two different men to take care of two different branches of these benefits, or other entertainments. One is Mr. William J. Sullivan, who has charge of all the tickets, etc., and the other, Mr. Ed. Renton, who has charge of the programme. When the money is due I send it to this secretary, who then places it in an account for us—these different secretaries.
Q. Who is Mr. Sullivan?
A. Mr. Sullivan?
Q. Yes, what is his business?
A. Well, he has been an actor for many years.
Q. Well, what is his general business now?
A. Well, at the present time he is looking after the tickets and the benefit of this coming N. V. A. benefit. Also, he helps get together entertainments for the wounded soldiers at the different hospitals in Greater New York and vicinity.
Q. He has an office in the Palace Theatre, New York?
A. Yes, sir.
Q. Is he a personal representative or agent?
A. No, sir; he is an agent.
Q. Does he get a commission from any of the acts that he books?
A. Not to my knowledge.
Q. And who is the other gentleman that you named?
A. Mr. Renton.
Q. R—n—t—n?
A. R—n—t—n.
Q. Well, who is he?
A. Well, Mr. Renton has also been an actor and manager for many years, connected in many branches of business. As far as I know there is no better man to get together a programme than he is, as he has proved by two successes.
Q. Was he a manager of Poli's for some time?
A. Yes, sir.
Q. Do you know whether or not he was in charge of the Chicago show, the N. V. A. P. A.?
A. That I do not know.
Q. Did you ever hear of that?
A. Well, I don't know.
Q. Well, isn't he an employee of the United Booking Office?
A. That I cannot say.
Q. Well, do you pay him anything for this service?
A. Yes, sir.
Q. What do you pay him?
A. What he gets from us—is that necessary?
Q. Is it necessary for me to state his salary?
A. Well, now you say, the benefit receipts are paid into a separate account.
A. Yes, sir.
Q. And that is in the name of Mr. Sullivan and Mr. Renton?
A. I don't believe it is. That account is put in the National Vaudeville Artists' Bank.
Q. Mr. Goodman: I can tell you the explanation of it. It is an account of the N. V. A. benefit fund in the Mutual Bank, checks to be drawn on the account of two persons, of which Maurice Goodman is one and John J. Murdock is the other, and many more in the third. Any two or three can draw on the funds.

Q. These benefit monies as a matter of fact, then, never go into the treasury at the end of the year?
A. Oh, yes, some of them.
Q. In what way?
A. Well, it is according to how they rank. If they remit direct to our office, we will take that money and deposit it in our own fund.
Q. That is for tickets sold?
A. Tickets or advertising, for the programmes, etc., and so forth. These we simply give as accounting of how much money we cleared from the fund or collected from the fund, and how much money went into the assistant secretary's office.
Q. How much you collected and how much goes into the assistant secretary's office?
A. Yes, sir.
Q. That is not quite clear in my mind.
A. Well, as I said a little while ago, the assistant secretary has charge of the tickets, the distribution of the tickets. Many people remit right direct to him, you understand?
Q. Yes.
A. That money is then credited to these different people, and deposited in the Mutual Bank to the credit of the N. V. A. benefit fund. When they send their money direct to our office, or the National Vaudeville Artists' clubhouse, that money is then deposited in their account or the National Vaudeville Artists' account in the Harriman Bank and credit given to the different people who sent it.
Q. And then you finally turn it over to this fund, of which Mr. Casey and Mr. Goodman—
A. Well, we have not so far, no, sir.
Q. Well, the bulk of the receipts come from the other fund, do they not?
A. A good portion of them.
Q. Well, what is done with this money from the benefit funds that you receive?
A. Well, according to the accounting that has been given me, virtually all of it has been utilized in the building of this clubhouse and we still are considerably in debt for it.
Q. As I understand, this clubhouse is owned by the 229 West 40th Street Corporation. That is true, isn't it, Mr. Chesterfield?
A. Yes, sir.
Q. And does the N. V. A. rent the building from this corporation?
A. Yes, sir.
By Mr. Walsh:
Q. How many benefits have been held thus far, Mr. Chesterfield?
A. Two.
Q. Do you know how much you have realized on these benefits?
A. Well, the first benefit we realized in the neighborhood of \$20,000, and in the second we realized in the neighborhood of \$30,000.
Q. And this money is raised through the sale of tickets for this benefit and through the advertising on the programmes?
A. Yes, sir.
Q. And what is the nature of the benefit that you give?
A. A vaudeville entertainment.
A. At the Hippodrome, New York.
Q. Well, the Hippodrome is not a vaudeville theatre, is it?
A. Well, they use it for that purpose, due entirely to the fact that it has a seating capacity to accommodate the people who are attending the show.
Q. I see, is the Hippodrome building furnished for this purpose or is it necessary for you to rent it?
A. We rent it.
Q. The managers have never thus far offered a building or a site, for any benefit of the kind, have they?
A. Yes, but they have not got the seating capacity; they have not got the size.
Q. It is a tremendous entertainment, isn't it?
A. That is it. Last year it was necessary to get police permits to hold the crowd and have the show.
Q. What rent do you have to pay for it—for the Hippodrome?
A. \$12,000.
Mr. Goodman: What is the capacity of that house?
The Witness: I beg pardon.
Mr. Goodman: What is the capacity of the Hippodrome?
The Witness: It is very near 6,000; the seating capacity is very near 6,000.
Mr. Goodman: What is the capacity of the largest vaudeville house in New York that you know?
The Witness: Not over 2,500.
Mr. Goodman: Mr. Walsh, here is the lease, if you want it. I call your attention to paragraph 16.
Mr. Walsh: I offer in evidence the copy of lease by the 229 West 40th Street Corporation and the National Vaudeville Artists, dated the first day of October, 1917, signed by 229 West 40th Street Corporation, by J. J. Murdock, President, and on the part of the National Vaudeville Artists by Hugh Herbert, First Vice-President; it is understood between counsel that the stenographer may insert in the record in the place of the original, which I offer, a copy thereof.
Mr. Goodman: I will read it.
Examiner Moore: It will be so received.
(The lease above referred to was marked "Commissioner's Exhibit No. 50," the copy being substituted for the original.)
Q. I will read this paragraph 16 which Mr. Goodman calls my attention to as the one in reference to which I am now examining you: "The lessor agrees forthwith to commence to alter, renovate, remodel, redecorate and refurnish the premises according to the plans and specifications prepared therefor by Thomas W. Lamb, architect, and to proceed forthwith with all reasonable speed, the terms and conditions of which lease, however, not to be changed or affected by any delay in the completion of said work. The lessee further agrees to pay and bear the cost and expense of all such work and materials furnished, and to reimburse and pay the lessor upon demand any sums advanced or expended by it for that purpose, and to pay to the lessor, but the Vaudeville Managers' Protective Association heretofore referred to, having been constituted, a benefit theatrical performance for the benefit of the lessee, through which performance certain moneys were raised and which moneys are now held by said Vaudeville Managers' Protective Association as a fund, known as the N. V. A. benefit fund, and intended to conduct and carry out other theatrical performances for the benefit of the lessee, from which further sums are expected to be raised, it is mutually agreed upon and called upon the lessee to advance to the lessor for any sums expended by it or to provide for the payment of obligations incurred by it in connection with the completion of said lease by means of conveyance from the White Realty Company, or the alteration and remodeling of the premises, or for any other purpose, hereunder, the said lessor will resort to the funds in the said N. V. A. benefit fund and the same shall be used and devoted to such other purposes, and the lessor is hereby authorized, empowered and directed to draw upon the said N. V. A. benefit fund, and, in addition, to purchase, or supply, liquor, cigars, cigarettes, or any other articles or things which the lessee may deem necessary for the use of the premises, and the conduct of the said premises, as a high-class clubhouse for the members of the National Vaudeville Artists Association." (Continued on Page 67)

DAILY BULLETIN—No. 1

VARIETY

NEW YORK, SATURDAY, AUGUST 9, 1919

NINE HOUSES REMAIN CLOSED; THREE REOPEN DESPITE STRIKE

Actors in Rousing Meetings Seem Certain of Victory. Managers Say They Will Fight to Bitter End. Huge Strike Fund Raised. Strikers Picket Houses and Try to Influence Audiences. Entire "Challenge" Cast Returns.

The second day of the strike of the A. E. A. resulted in the keeping closed of nine theatres last night, with three houses reopening. The houses that remained closed are the Astor with "East is West" as the attraction, the Broadhurst with "The Crimson Alibi," the Gaiety with "Lightnin'," the Knickerbocker with "Listen Lester," the Lyric with "The Five Million," the Playhouse with "945," the Princess with "Nightie Night," the Republic with "A Voice in the Dark," and the Shubert with "Oh, What a Girl." The houses that reopened after being closed for one performance are the 44th Street with "The Gaieties of 1919," the Cohan & Harris with "The Royal Vagabond" and the Selwyn with "The Challenge."

The actors and the managers both held a series of meetings during the day and evening, the afternoon and evening sessions of the actors being held at the strike headquarters at 160 West 45th street. The afternoon meeting was called for 3 P. M. and the evening session at 7. On both occasions there were overflow meetings in the street at which there were several hundred actors present.

The managers met at the Hotel Astor at one o'clock and remained in session until almost 3:30 P. M. After they adjourned several of the executive heads of the managerial faction again got together at the office of Sam H. Harris at four o'clock. They remained there until almost six o'clock. Another meeting was called at the Cohan and Harris offices for nine o'clock in the evening. This meeting was held behind locked doors, and Sam Harris said that no statement would follow it.

At their several sessions held yesterday the members of the Managers' Producing Association decided to fight to a finish, practically every member of the organization being present and rising to a standing vote of confidence when one member asked them if they proposed to go through together or quit individually.

Shortly before one of the Equity

executives made a statement that the managers were negotiating then to quit and the strike might be decided in a victory for the A. E. A. within 48 hours. When this report was brought to the managers for confirmation, Sam Harris, president of the M. P. A., declared it to be a malicious lie and that the managers would fight the thing through if it took all winter.

Every managerial branch of the profession was represented and the vaudeville interests, who are not affected at all by the strike, agreed to aid the legitimate men to procure talent necessary to keep their theatres open. Sam Scribner, president of the Columbia Amusement Co., stated to a Variety Bulletin representative last night that "Peek-A-Boo," the show which has been running all summer at the Columbia, would move over to the Central next week.

Last night the cast at the Winter Garden, including the Watson Sisters, Tom Lewis, Sidney Jarvis, Chic Sale, Rolando, Jack Squires and the other members of the cast, walked out. There was no show at nine o'clock, the regular performance being called off and a vaudeville show substituted with the United Booking Offices throwing open the books to the Shuberts and offering any acts that were on the sheets for the Winter Garden.

The acts that went into the Winter Garden were Louise Gunning, Billie Seaton, Kent and Harris, Rinaldo Bros., Williams and Wolfus and J. C. Nugent. All the members of the cast with the exception of Mabel Weeks, Virginia Fiesinger and Ralph Herz walked out.

At 9:15 o'clock there was an announcement from the windows of the strike headquarters to the effect that the musicians at the Winter Garden had walked out of their own accord and that the show was prevented from going on by this move. It was also stated that a delegation from the Musicians' Local and the stage hands

(Continued on page 2)

MANAGERS SUE STRIKERS.

Papers were prepared for civil actions instituted by the various managers against members of shows who walked out Thursday night. Estimating the bare house loss through closing the 44th Street, the several principals who struck are liable to actions approximating \$1,000 each. An action of that class goes through the municipal courts and would be heard within a few days. The managers say that if the houses were closed through their fault, actors would have grounds for such actions, and therefore the contracts work both ways.

It is the intention of the managers to institute similar suits every day the theatres are close through the strike. They maintain that many of those who walked have property and that judgments can be easily collected.

MUSICIANS MUST VOTE.

Among house musicians there was no sign that they would join the A. E. A. in a sympathetic strike. It was explained that the musicians' local, which recently received a wage increase from the managers, could not walk out without first calling a general meeting. At that meeting it would have to be considered whether the cause of the A. E. A. was justified and then it would be necessary for a vote to be taken on the matter of walking out. Union rules call for two weeks' notice before striking.

A musical director said he did not believe any great number of musicians would favor striking to help players whose salary was so much higher. He stated that a musician earning \$38 per week could hardly be expected to sympathize with a player like Ed Wynn, whose salary was \$1,000 per week. This was true of other strikers, whose salary was from ten to twenty times the musicians' wage.

It was the opinion that the statement credited Joseph Weber that 80,000 Federated musicians would back the actors was exaggerated, since Mr. Weber has no control over the strike vote of local unions.

HANLON'S QUICK ACTION.

Bert Hanlon, one of the Equity members who walked out of one of the closed theatres at the call of President Francis Wilson, became a member of the organization a few minutes before 8 o'clock. At 8:20 he received his strike orders and walked out.

EQUITY ORGANIZING MANAGERS.

As a counter move to the organization of the Actors Co-operative Association, understood to be sponsored by the P. M. A., a new managerial association will be formed shortly, according to Francis Wilson, Pres. of the A. E. A. "The new managers' association," Mr. Wilson said, "will consist of men possessing a modern trend of thought—men who are living in the present day and not in the dark ages, who have the foresight and common sense to realize that the day of collective bargaining has arrived. When such an organization comes into being—and that will be sooner than expected—such disputes as the present controversy will be impossible."

VAUDEVILLE STANDING PAT.

It was rumored around Broadway yesterday afternoon following the meeting of the Equity members that members of the Producing Managers' Association were endeavoring to engage vaudeville acts to fill the places left vacant by the walk-outs and that should any vaudeville acts accept those engagements they would come under a ban to be established by the vaudeville managers.

Hundreds of acts made inquiries at the offices of the Vaudeville Managers' Protective Association as to whether this was true or not. In every instance they were advised they could accept any engagements they wished from any manager and could always return to vaudeville.

One prominent vaudeville manager stated to a representative of Variety that his organization would not only be glad to see vaudeville acts accept the engagements, but would go further and help any legitimate manager in need of material to procure the necessary acts.

Variety's Daily Bulletin

WILL BE PUBLISHED DAILY
(EXCEPTING SUNDAY) IN NEW
YORK AND ISSUED WITHOUT
CHARGE WHILE THERE IS A
STRIKE. ANY THEATRICAL OFFICE
MAY HAVE AS MANY DAILY
BULLETINS DELIVERED TO IT
AS ARE WANTED OR THEY MAY
BE PROCURED AT VARIETY'S
NEW YORK OFFICE, 1536 BROAD-
WAY. THE WEEKLY EDITION OF
VARIETY WILL BE ISSUED AS
USUAL ON FRIDAY.

REHEARSING COMPANIES JOIN THE RANKS OF ACTORS' EQUITY

First Strike Order Closes 12 Legitimate Houses. Managers and Public Surprised at Suddenness of Uprising. Hugh Franey, American Federation of Labor Representative Declares \$1,000,000 Is Behind Actors.

The Actors' Equity strike, which broke Thursday night, causing 12 legitimate theatres to go dark, reached its climax yesterday afternoon, when both the managers and the Equity members held meetings to determine their future course. While both meetings were progressing, delegates from the A. E. A. were rounding up the different companies in rehearsals and managed to gather several companies into their fold, and rehearsals for those were called off for the time being.

The houses and shows closed by the first strike order included 44th St. Theatre, "Gaieties of 1919"; Lyric, "The Five Million"; Astor, "East Is West"; Republic, "A Voice in the Dark"; Gaiety, "Lightnin'"; Broadhurst, "The Crimson Alibi"; Selwyn, "The Challenge"; Cohan and Harris, "The Royal Vagabond"; Knickerbocker, "Listen Lester"; Playhouse, "At 945"; Princess, "Nightie Night"; Shubert, "Oh What a Girl."

But one theatre included in the strike order managed to supply understudies and give a performance, "The Better Ole," at the Booth. The producers plugged up six holes in the cast from the members of road companies in rehearsal.

The strike came as a distinct surprise to managers and public, the Equity executives deciding on the move after several exchanges of messages had been made, in which the A. E. A. asked for a conference for the purpose of arbitration. At 7 P. M., when no reply was forthcoming, delegates who were waiting at a restaurant on West 45th st., passed the word along to the expectant members, and the walk-out resulted.

When asked why every production controlled by members of the Producing Managers' Association was not included in the strike order, Frank Gillmore, Executive Secretary of the A. E. A., declared that it was a rather big task to do the whole thing with one blow, but said he was confident every theatre in New York would be dark last night.

The attractions not affected by the strike order were: "The Follies," New Amsterdam; "Greenwich Village Follies," Greenwich Village Theatre; "39 East," Maxine Elliott; "The Red Dawn," 39th St.; "Lonely Romeo," Casino; "John Ferguson," Fulton; "Century Midnight Whirl," Century Roof; "Scandals of 1919," Liberty; "She's a Good Fellow," Globe; "La La Lucile," Henry Miller; "Monte Cristo, Jr.," Winter Garden; 9 O'Clock Revue and Midnight Show, Amsterdam Roof. At the original meeting of the A. E. A., in which the strike order was really reached, representatives of the Musicians' Union and other labor bodies made speeches that thrilled the gathering of 1,400. Hugh Franey, a general organizer of the American Federation of Labor roused the gathering to a high pitch when he declared that \$1,000,000 would be behind the strike. Joseph Weber, of the Musicians' Union, followed and said that 80,000 musicians would stand behind the actors.

At the A. E. A. meeting yesterday afternoon, crowds swarmed around headquarters on West 45th street, blocking sidewalk traffic up and down the street. Inside the building, where

no one except those holding Equity cards were admitted, wild enthusiasm reigned. Occasionally some prominent star would emerge with news for those outside that every theatre in the country would be dark in three days. Another rumor was that the musicians would be on strike by Saturday. Still another was that the managers had sent emissaries and the strike would be over in 48 hours.

One member of the Equity council told a Variety Bulletin representative that the managers had virtually given up and it looked as though the strike would be won by Saturday (tonight) and the theatres open again. Meanwhile, Gordon Whyte, publicity representative for the A. E. A. was hurling out despatches to the daily press, who have taken up the affair and are featuring it on their front sheets.

Across the street in the Hotel Astor the managers were holding their meeting quietly but secretly, and from that spot came messengers every minute with fresh rumors that carried little authenticity.

During the day, Frank Gillmore stated they would probably have every theatre closed last night as they had the assurance of prominent members they would refuse to work. Eddie Cantor, Johnnie Dooley and Eddie Dowling were looked upon to cripple the "Follies." Cantor is a member of the Equity council, but did not walk out Thursday night, the report being that he could not be reached in time. Meanwhile the producing managers were sending out men to corral sufficient talent to fill the vacancies made by the strike, and the vaudeville managers were offering every act or individual available. At the Keith Vaudeville Exchange, every agent was on hand last night with a raft of talent to fill any vacancy in any of the musical shows, such as the Winter Garden or "Follies," etc. Of course, in instances where dramatic talent was essential, the vaudeville people were helpless.

SOTHERN QUILTS EQUITY

E. H. Sothern resigned from the A. E. A. yesterday, and issued the following statement:

August 8th, 1919.
I have resigned from the Actors' Equity Society. In my capacity as actor I have tried to mediate in preventing the strike. In my capacity as a manager, which I have been for thirty-five years, I have signed contracts with 21 theatres for next season and cannot break this contract. The proposition I was empowered to make to the Actors' Equity was to let the managers in mass meeting, was voted down, or I believe an understanding could have been arrived at—under the circumstances I felt compelled to resign as I am not in accord with their program.
E. H. Sothern.

Howard Kyle also sent in his resignation yesterday afternoon.

A. E. A. PROPAGANDA.

In addition to utilizing newspaper propaganda, the Actors' Equity will hold a public mass meeting at the Hotel Astor, Monday afternoon, with the idea of informing the theatre-going public of the actors' side of the controversy. The Equity will also make use of street corner soap box orators, with such well known actors as Bruce McRae, John Cope, Pedro de Cordoba and Francis Wilson, who will make nightly tours of the city for the purpose of telling the public what it is all about.

I. A. T. S. E. ON FENCE.

The question of whether the stage hands would go out in a sympathetic strike with the Actors' Equity Assn. came up before the Executive Board of Theatrical Protective Union No. 1 at the regular weekly meeting yesterday afternoon. Officials of the union, when asked if any decision had been reached in the matter of supporting the A. E. A., stated that all information would have to come from the national headquarters of the I. A. T. S. E. Chas. C. Shay, Pres. of the I. A., was out of town last night, and Stephen Newman, Vice Pres., in answer to a query as to whether the I. A. had taken any action as yet, said that he could not make any statement at present.

The I. A. adopted a resolution at the Ottawa convention permitting the executive board, which will have to pass on the question of a sympathetic strike with the Equity, to form an affiliation with any other organization in the theatrical field without submitting the matter to a vote of the entire membership. This would simplify matters if the I. A. desired to take quick action.

SPLIT IN LAMBS.

Manager and actor members of the Lambs have paired off into two different groups since the strike started. One or two minor discussions took place between individual members of the opposition camps yesterday afternoon, but the tendency of both sides is to avoid strenuous arguments in the club house.

Several life long friends passed each other without speaking since the manager-actor's battle started, each feeling that the other must now experience a feeling of enmity since they hold differing views.

DRESS REHEARSAL CALLED OFF.

The dress rehearsal of the new William Harris production, "First Is Last," by Samuel Shipman, which was scheduled for yesterday, was called off because of the fact that the actors refused to appear. This despite the fact that Samuel Shipman states that they all possessed Equity contracts which he was instrumental in obtaining for them. Shipman designates their attitude in the matter as "ingratitude." A member of the Equity stated that he thought that Shipman issued the contracts personally after William Harris refused to have anything to do with the Equity.

NINE THEATRES REMAIN CLOSED.

(Continued from page 1)

would meet and confer with the Equity council, and perhaps agree to go out in sympathy. On investigation later this report proved unfounded and the vaudeville show which has been substituted for the regular bill was continued without interruption.

It was decided that the Republic would be dark until Monday, when practically an entirely new cast would be placed in "A Voice in the Dark." "East Is West" closed for the balance of the week, as is "Lightnin'." "The Crimson Alibi," "At 945" and "Oh, What a Girl."

"Listen Lester" was scheduled to restart at today's matinee at the Knickerbocker and "The Five Million" was similarly listed to light up the Lyric.

"The Royal Vagabond" reopened last night with George M. Cohan playing the role of Marcel the barber. Sam Forrest, the general stage director for Cohan and Harris, was also in the cast. Other substitutions were made for the

people who walked out of the cast on Thursday night.

At the Selwyn "The Challenge" was presented intact, the entire cast that walked out on Thursday night returning. Pickets were stationed in front of this house to warn away the audience.

The Lew Fields show which is reported 100 per cent. Equity contracts, gave a performance last night, although there were rumors during the afternoon that a sympathy strike would occur at the Casino.

"The Voice in the Dark," at the Republic, remained closed, but the A. H. Woods office states that the attraction will be reopened on Monday night.

At the Globe, where "She's a Good Fellow" is playing, it was stated that Frank Gilmore, of the A. E. A., had called up during the day and stated that there would be no attempt to pull out Mr. Dillingham's players because the Equity understood that Mr. Dillingham was not a member of the Managers' Association. As a matter of fact, Mr. Dillingham joined the managers' organization about three days ago and was represented at the meeting yesterday afternoon.

When the call for the strike was delivered at the Shubert theatre the members of the cast that were members of the Equity, including Hazel Kirk, Ignacio, Mena, and others, left. Sam Curtis and Harry Kelly, walked out. Frank Fay, although not a member of the Equity, joined them, and Lou Cooper stated that as there was nobody to work, he was just as well walk out with the others. Charles Hopkins, of the Punch and Judy theatre, wrote to the Coburns yesterday, admiring the stand that the manager took on Thursday night and placed himself and his wife at the disposal of the Coburns, "to do a dance or sing a song," if the Coburns cared to call on him.

"East Is West" at the Astor attempted to reopen last night, but at 8.30 the show was called off and a sign placed in the lobby reading that "Due to the actor's strike the performance would be temporarily postponed and the show would reopen in the near future."

At the Amsterdam, "The Follies" gave a show to a capacity house, although it was reported just before the opening that only Eddie Cantor and Eddie Dowling were missing from the cast. John Charles Thomas and Cyril Chadwick were picketing the stage door of the New Amsterdam and were forced to keep moving by the police. At 9 p.m. last night the executives of the Managers' Producing Association issued the following statement to the press:

At a meeting of the Producing Managers' Association held yesterday afternoon at the Astor Hotel it was agreed to continue performance in all the theatres wherever possible and to fill all vacancies in the companies with actors engaged to replace those who walked out on Thursday evening.

A resolution was unanimously adopted, in which it was clearly stated that the Producing Managers' Association goes on record as not being in any sense opposed to organized labor.

Winbridge Colby, counsel for the Producing Managers' Association, was instructed to bring suits against the Actors' Equity Association and all actors who have broken contract to the managers and who went out on strike, thereby disregarding their written agreement as to contracts.

A point was made that almost in every instance where an actor refused to play an engagement had been made with him under an Actors' Equity contract, signed by him and the manager prior to the time that the present difficulty arose. The managers aver that such an actor, by breaking his contract, who had already signed contracts, clearly indicates that a state of irresponsibility exists at the present time when he endangers any future contracts made with the actors' Equity. Equity was pointed out further that if the reverse of the proposition had occurred, that is to say, if the managers had refused to allow the actors to appear, with whom they had already signed contracts, the managers would be held legally responsible for the breaking of such contracts and would be forced to pay.

The association unanimously decided to guarantee future engagements to actors who remain loyal to the managers during the present difficulty. In this decision they were offered the support of the Vaudeville Managers' Association.

EVENTS LEADING TO STRIKE; BOTH SIDES STANDING FIRM

Fifty Actors Out of 1,400 at Meeting Succeeded in Crippling Theatres. Situation Sole Topic in All Theatrical Clubs.

"The refusal of the managers to recognize a world principle of collective bargaining, arbitration and organization, resulted in tonight's strike," said a noted playwright who further stated that he stood to lose a half million through the forced closing of his new show which opened this week. The author setting forth the grounds upon which the A. E. A. bases its fight said he thought the strike was "most amateurish" in that almost invariably successful strikes were ordered only after ballot by the entire membership of striking organizations.

Discussion of the situation continued far into the night, A. E. A. members and other professionals going over the situation in the various clubs, groups forming in the Friars, Lampl Green Room and Players. There was an air of confidence in all the discussions, with here and there a player expressing concern that he must suffer even though in possession of the A. E. A. E. A. U. M. P. A. agreement for another two years.

An open breach between the A. E. A. and the Producing Managers' Association has been evident for the past six weeks, or ever since the Equity upon the maturing of their agreement (expired July 1) with the managers, suggested that a number of conditions be arbitrated. The managers, after first looking with favor upon arbitration were completely swung around by one manager, and a counter proposition was sent to the A. E. A. to continue the A. E. A. U. M. P. A. agreement for another two years.

The A. E. A. Council claimed this answer a complete side-stepping of the issues, and renewed the suggestion for arbitration and placed for consideration the names of William Howard Taft and Charles Evans Hughes as mediators. The A. E. A. then announced an affiliation with the American Federation of Labor through the formation of the international body, the Associated Actors and Artists, which, it was stated, would take over the international charter heretofore held by the White Rats. The Four A's aim to cover the entire amusement field and seek organization of players of all classes. The managers countered that move this week by affiliating with the managerial associations representing vaudeville, moving pictures and burlesque. The managerial affiliation, it was announced, was made to form a united front to any step the actors would take, but producers were completely fooled as to the proximity of the strike.

The A. E. A. has stated that it did not make demands but asked for arbitration and established its position by emphasizing that even if arbitration was decided in its favor, the proposed changes would not be asked until the start of the season of 1920-21, in other words, giving the managers a year's notice in case the issues favored A. E. A. members.

In the main, what was asked to be arbitrated by the A. E. A. was that pro-rata pay be made to actors for extra matinees on holidays and that eight performances constitute a week, and where Sunday shows would be given, extra pay be given the actors. From the fact that Equity members believed the requests fair and believed that the managers were assuming an arbitrary stand, the move to strike found the members entirely receptive. The formation of the A. A. A. aroused the ire of the managerial faction, who, after the strike had been pulled, declared "everything would

have been squared if agitators had not been injected into the situation." Sam H. Harris, president of the Producing Managers' Association, said, "You can't do business with people like Mountford and Fitzpatrick."

There is little question that the strike is in part psychological. The spirit of unrest and the strike movements both in New York and elsewhere could not but help exert pressure on Thursday's strike-making meeting. At the meeting, Thursday afternoon, Francis Wilson called for those who were working in current plays. About 50 men and women responded out of the 1,400 present. That 50 succeeded in crippling Thursday night's shows. Friday it was reported that many actors who walked had promised to return to their casts and substitutions were rapidly being made to fill the gaps.

OPERATORS WON'T WORK

If any member of the Producing Managers' Association whose theatre has been left without an attraction by the strike should attempt to put pictures in while the strike is on, union white operators will be forbidden to work in such houses, according to an official of the Motion Picture Operators' Union.

PICTURES NOT AFFECTED.

Members of the A. E. A. working for picture concerns are not affected by the present strike orders. If the recently formed amalgamation of the Producing Managers' Association, Vaudeville Detective Assn., Columbia Amusement Co. and Nat'l Assn. of the Motion Picture Industry should use the organization to bar a striking member of the A. E. A. out of pictures, however, the A. E. A. will retaliate by calling out the picture studios. At present there are about four hundred Equity members employed in the various Eastern and West Coast studios.

A. E. A. ISSUES STATEMENT.

Yesterday morning the following statement was issued at Equity headquarters outlining the A. E. A. stand: In this conflict there is but one important issue: Shall the actor have the Right to Collective Protection?

When the manager and actor dealt with each other as individuals, a situation existed which would duplicate in any other field of activity.

The actor, while free as an artist, was economically a slave.

He often rehearsed the better part of a season but was paid salary for only a few weeks.

The contract which a majority of the managers forced the actor to sign was so trickily drawn that legally there was not one cent due for the actor in it.

The women of the stage were inadequately protected.

The Actors' Equity Association was formed to remedy these intolerable conditions.

Through the managers' reluctance, after years of petitioning, made certain concessions tending towards better conditions, they never at any time treated the Actors' Equity Association with the courtesy which its petitioners, its fair dealing, its desire for Equity, deserved.

And at no time did a majority of the managers live up to the contract which they had signed.

Nevertheless, the Actors' Equity Association avoided conflict and hoped by setting an example of right conduct to induce the manager to accept and live up to a similar standard.

This policy, however, proved ineffective, for when the Producing Managers' Association was formed, it forthwith insisted that the actor give up some of the rights which had been so grudgingly granted.

When this demand came, the Actors' Equity Association suggested that if the existing contract was to be modified in one particular, it should be changed through so as to conform to present conditions.

This the managers refused.

The Actors' Equity Association then secured the consent of the Hon. William H. Taft and the Hon. Charles E. Hughes to review the entire matter as arbitrators, and offered to abide by their decision and enter into an agreement which would settle all differences for a term of years.

Thereafter the Actors' Equity Association affiliated with the American Federation of Labor.

Within the last few days a committee of the Council of the Actors' Equity Association met a committee of the Producing Managers' Association, and at this meeting the latter severely criticized and censured the Actors' Equity Association for affiliating with the American Federation of Labor, abused various of the officers of the Actors' Equity Association and finally refused to discuss the differences between the manager and the actor, demanding of the latter that he disband the Actors' Equity Association, the sole means of representation and defense.

And at the very time when, by these meetings, the Producing Managers' Association was leading the Actors' Equity Association to believe that it was endeavoring to secure a harmonious agreement, the Chairman of the Managers' committee was actually engaged in the formation of a dual organization of various branches of the amusement world for the avowed purpose of disrupting the Actors' Equity Association and forcing

the actor to deal with the manager as an individual.

And more than that; although the managers have given Actors' Equity contracts to 90 per cent. of the actors who are working or are in rehearsal today, yet already they have served notices upon the actor that they do not longer propose to live up to these contracts.

It is an essential feature of each of these contracts that the Actors' Equity Association is the representative of the actor in his dealings with the manager, and that Association the manager now refuses to recognize and with it he refuses to deal. Therefore the actor works under these contracts at his peril.

There can be no honest criticism of the conduct of the Actors' Equity Association. From the first, it has fought for a clean theatre—the box-office as well as behind the curtain.

It has worked unceasingly to keep the actor and manager in harmony. It has compelled its members to live up to their obligations.

Each step which might cause a breach between manager and actor has been forced upon it by the manager.

The actor does not intend to lose the protection of his association. It is unthinkable. To the actor it means the return to former unbearable conditions.

He will fight to the end.

STRIKE NOTES

Mr. Wise had not only not resigned, but was one of the strongest supporters of the organization in their present battle with the managers. It was published in a New York daily that Wise had resigned.

William L. Sherrill, Pres. of the Freshman Amusement Corp., sent a letter to the Actors' Equity Association announcing his resignation from the National Assn. of the Motion Picture Industry, Friday afternoon. Sherrill, who is a picture manufacturer, stated he was not in favor of the Nat'l Association's amalgamation with the legitimate, vaudeville and burlesque interests.

A scuffle took place Thursday night at the stage door of the Coburn & Harris Theatre between Sam Harris (Coburn and Harris) and Harry Lambert, deputy organizer for the Actors' Equity, when the latter called to inform the members of "Royal Vagabond" company that a strike was on. According to Lambert, Harris grabbed him by the back of the neck and ejected him from the theatre; Lambert claims he will seek adequate legal redress.

Preparations were made by the A. E. A. yesterday afternoon, to picket the front of any theatre controlled by a member of the P. M. A. who gave a performance last night. The stage entrances of all theatres affected by the strike were also picketed by Actors' Equity yesterday.

For the first time, "King" Harry Bulger is said to have been given a pass for the Shubert Theatre, Thursday night. He was given a box, but almost immediately afterwards, the audience for "Oh, What a Girl!" was dismissed.

Gene Walter was humorously prodded for having written "The Challenge," which has socialist theme including strikes. Two nights after its premiere at the Belwin the strike closed it. Mr. Walter stated that authors were caught in the middle of the battle between actors and managers.

Frank Gillmore issued a statement yesterday to the effect that the Actors' Equity was "seriously considering calling a strike in Chicago in near future." Asked for more specifics, Mr. Gillmore said that he would not be in a position to make a definite statement regarding the Chicago, Boston and Philadelphia situation until Saturday morning.

Ed Wynn and several members of the cast of Shubert's "Gaieties" were standing in front of the 44th St. Theatre, Thursday night, following the strike call, when someone in the crowd of 500 that had gathered recognized Wynn and demanded a speech. Wynn tried hard to make a get-away, but before he could make his exit, five hunkies grabbed him and, holding him on their shoulders, conducted an impromptu parade up and down the alley alongside the Shubert Theatre. Finally, in response to a word for the "down-trodden cheapskate," Wynn pulled a few notes and slipped into a taxi, followed by a rousing cheer from the bunch.

DAILY BULLETIN—No.2

VARIETY

NEW YORK, MONDAY, AUGUST 11, 1919

11 BROADWAY HOUSES REMAIN DARK ON SUNDAY NIGHT

**New Actors' Organization For Legits Reported to Be
Announced Tuesday. Will Contain Resigned Members
of A. E. A. Actors' Equity Loses and Gains
Important Members. Managers Do Little
More Than Announce, But State
They Will Fight to a Finish.**

Saturday night 10 Broadway theatres remained dark, owing to the strike ordered by the Actor's Equity Association. The Producing Managers' Association's members held a meeting Saturday as they had done daily during the week, but beyond announcing they were preparing to open some of the theatres during this week, with new or partially new casts, the managers appear to have done nothing of importance to stop, settle or break the strike.

That the A. E. A. had kept so many theatres dark for three days seemed to infuse much confidence into the actors and the A. E. A. Saturday was reported securing additions to its membership in large numbers.

While the managers sent out the names of several important players who had resigned from the A. E. A., the association gained several equally as important. In the matter of the A. E. A. membership, it appeared to be a stand-off, with the A. E. A. having the advantage of a distinct gain in numbers.

Yesterday it was reported that by Tuesday there would be another actors' organization announced. This new society was to have for its charter members of many of those resigning from the A. E. A. While it was denied that the managers are behind this new actors' organization, it was said the managers would work in entire harmony with it, giving it the concessions asked for and which might have been refused to the A. E. A. This appeared to be the culmination of the idea of an "opposition society" first broached by the managers following the strike of Thursday night.

The managers seem to be running their end of the strike as a body, with all heads concerned offering suggestions or discussing the matter at meet-

ings. There is no one head directing the managers' side. The A. E. A. has systematized its operations and, from observations has fairly well regulated itself in the matter of committees, squads and so forth.

The managers hold together solidly and it is the expressed intention of them all to make the fight to a finish. One manager stated Saturday be-

without arbitration. But the managers association insists it will not deal with a body actuated by professional agitators. The A. E. A. is equally insistent that Mountford and Fitzpatrick, the men objected to by the managers, have had nothing whatsoever to do with this A. E. A. fight.

The A. E. A. stated it is not out for a closed shop and does not expect such a condition would ever attain. An Equity head said Saturday that when the final message was sent to the managers Thursday afternoon through E. H. Sothorn, there was added to the message that a closed shop was not sought.

The suddenness of the walk-out which succeeded in crippling 12 theatres on Thursday night, without the customary theatrical two weeks' notice, was the feature which crystallized the managers to fight the strike to a finish. Equity officials admitted that this move might place the holders of contracts who walked out liable to damage actions and that the officials of the A. E. A. might be liable to conspiracy actions. But they stated that

for in not closing the Broadway theatres for two months and it was intimated that an announcement would be made Monday with the probability of holding off sending out road shows until October, due to the difficulty in securing the proper casts.

That some managers knew of the strike 24 hours before the walk-out occurred was admitted last night. In the case of "A Voice in the Dark" at the Republic, Martin Herman called the company together Wednesday night after the performance and asked for an expression of feeling. The cast stated it would appear for Thursday night's performance and did. At that time Mr. Herman released them from their word of honor and the show called off. It is claimed that \$24,000 had been advanced by the A. H. Woods office in the way of royalties and advance salaries for next season.

A. L. Erlanger appears to have sensed impending trouble a month ago, informing his stage directors to hold off because there was to be "some important matters to be settled." Directors are going ahead securing new casts after investigating the number of vacancies and claim that a number of unknowns who have been around for seasons will be given a chance.

A number of daily theatre advertisements were pulled out of the dailies because of no hope of attractions opening until later in the week. Monday (today) the managers made public answer to the A. E. A. through the dailies with quarter page announcements, signed by Howard Kyle.

Preparations for opening some closed shows were going on yesterday. "East is West" was scheduled for a new start tonight or tomorrow with an entirely new cast except for Fay Bainter and Lester Lonergan. "A Voice in the Dark" was also being readied for opening at the Republic with practically an all new line-up. Next door at the Lyric "The Five Million" also with many replacements was being readied for opening early this week. "The Crimson Alibi" it was announced, would not open until late in the week, with William H. Thompson and four others of the original cast.

"The Royal Vagabond" at the Cohan and Harry "The Challenge" at the Selwyn and "The Gaiteer" at the 44th Street reopened Friday after shutting down for one night.

With George M. Cohan and Sam Forrest in the "Vagabond" and understudies in the other strike roles the performance was hardly impaired. Saturday night the show did a sell-out. So did "The Challenge." Early in the afternoon a number of free tickets

(Continued on page 2)

THE STRIKE SITUATION

SHOWS OPEN

"The Royal Vagabond"—Cohan & Harry.
"A Lady Romeo"—Cassino.
"The Better 'Ole"—Booth.
"Chu Chin Chow"—Century.
"Palmer"—New Amsterdam.
"John Ferguson"—Fulton.
"La La Lendle"—Henry Miller.
"Greenwich Village Police"—Bayne.
"Bandstand of 1919"—Liberty.
"East"—Maxine Elliott.
"The Challenge"—Selwyn.
"Katie O'Brien, Jr."—Winter Garden.
"Midnight White"—Century Roof.
"Nine O'clock and Midnight Revue"—Amsterdam Roof.

"Shows reopened Friday after closing through strike Thursday.

"Winter Garden and 44th Street shows combined.

"Closed through walkout Saturday matinee.

"The Red Dawn" stopped at the 8th Street Saturday, but not due to strike.

"Peek-a-Boo" switched from the Columbia to Central Sunday, playing as a regular legitimate attraction.

SHOWS CLOSED

"East is West"—Astor.
"Oh, What a Girl"—Shubert.
"Linda, Linda"—Knickerbocker.
"The Five Million"—Lyric.
"The Crimson Alibi"—Broadhurst.
"At 9:40"—Playhouse.
"A Voice in the Dark"—Republic.
"Night's Night"—Princess.
"Lightnin'"—Gayety.
"She's a Good Fellow"—Globe.
"Gaieties of 1919"—44th Street.

thought it had been a mistake not to have closed all of the theatres at the first walk-out, "and to keep them closed eight weeks if necessary."

The A. E. A. is still ready to arbitrate the points in dispute with the P. M. A., it is said. The main issues are extra pay for special holiday matinees and Sunday performances to which has been added recognition of the A. E. A. The managers claim that the ten affected attractions, out of a total of 26 will be operating by the end of the week.

Managers readily admitted the A. E. A. requests for arbitration were fair, one managerial executive saying that most of the points should be granted

there was a moral issue in the fight as well as a legal one and that the A. E. A. had ample defence.

"If we had given the managers two weeks' notice, the gaps would have been filled and we wouldn't have had a chance," said an Equity leader. Asked what the position of the American Federation of Labor was, he said the A. E. A. was "in labor" but no clear understanding of the position of the Associated Actors and Artists of America could be secured, other than that it was the old international charter of the White Rats under another name. The Four A's have no part in the Equity's fight, it was stated.

The managers admitted a tactical er-

CHICAGO PASSIVE BUT WARY; ONE SHOW THERE PROTECTS ITSELF

Strike Troubles Looked For Friday and Saturday Nights. Nothing Happened. Prominent Members of A. E. A. in Chicago Wire Headquarters Their Willingness to Obey Orders. Local A. F. of L. Reported Lining Up For Outbreak. Stage Hands and Musicians Don't Anticipate Sympathetic Walk Out.

Chicago, Aug. 10. The strike situation in the theatre here is passive but ominous. No trouble at any of the theatres last night, but it was not unlooked for. Local managers, professed to have heard a report the Actors' Equity would order its members out Friday night, and then again Saturday night was mentioned.

It was reported back here that the A. E. A. headquarters in New York had posted an announcement its Chicago members, those at present here, were prepared to walk out of their casts at notice. This announcement stated that a wire to that effect had been received in New York, signed by Tom Wise, Grant Mitchell and Walter Jones. Mr. Jones came in last night (Wednesday) with "Up in Mabel's Room." J. J. Rosenthal, manager of the theatre addressed the company, putting the matter of a possible strike directly to them. Rosenthal said he wanted to ascertain the attitude of the players to govern his advertising matter for the show.

The newspapers in town don't seem to take the New York strike seriously. They treat it lightly in the news reports.

Harry Ridings, president of the Chicago Theatre Managers' Association, and local representative for Cohan & Harris, has gone to Sturgeon Bay, Wis., to fish. The strike reports did not sound convincing enough to Mr. Ridings to deter him from taking the holiday.

Harry Powers (Erlanger), Nat Royster (Comstock), George Galt, and Hardy (Tyler), say they do not think there will be a strike in Chicago.

John Fitzpatrick, president of the Chicago Federation of Labor, is reported lining things up for a local strike, but refuses to make any positive statement. The musicians and stage hands attached to their respective unions say they do not believe a sympathetic walkout will be necessary, if the A. E. A. orders a strike in this city.

At the Palace for the past two nights a number of vaudevillians have been held in readiness to step into "The Passing Show" (Shubert) if any of its members walked out. Eugene and Willie Howard of this company are conspicuous A. E. A.'s.

ZIEGFELD OUT AND IN.

The chief topic of conversation on both sides of the present legitimate controversy is Flo Ziegfeld Jr.'s position. When the strike was called Thursday night the "Follies" cast played according to program. Eddie Cantor, who is a member of the Equity Council, did not walk out, as was predicted. Later it was explained Cantor could not be reached in time.

Friday afternoon Cantor spent his time on Broadway recruiting new members and declared the "Follies" would not open that evening. He intimated that Johnny and Ray Dooley and Eddie Dowling and possibly Bert Williams would walk out.

Friday night the "Follies" opened and Cantor did not appear until the latter part of the second scene. His

return occasioned much surprise among the leading Equity members, but later it was explained Ziegfeld was not a member of the Managers' Producing Association and was therefore exempt from interference.

Saturday the managers declared Ziegfeld was with them. The actors claimed he wasn't. Sunday the same variance of opinion prevailed. Today it will probably come to a show down and Ziegfeld will have to make a declaration of his opinion or the A. E. A. proposes to take action. Cantor is still with the show.

A prominent member of the "Follies" declared Ziegfeld has few contracts with any of the company, the principal generally accepting his word on an engagement, or working under a telegram or letter contract.

COMMENT ON BLINN'S RETURN.

A high official of the A. E. A., who requested that his name be withheld from publication, in discussing Holbrook Blinn's withdrawal and return to the cast of "The Challenge," stated: "Mr. Blinn's act, in returning to the 'Challenge,' was particularly despicable, in my opinion, in view of the fact that Mr. Blinn solemnly promised Jefferson De Angelis at 6 o'clock Friday night that he would refuse to play. Mr. Blinn was so positive in his protestations of loyalty to the A. E. A. that I am dumfounded by his disloyalty."

The same official characterized E. H. Sothorn as a "well-intentioned meddling who had been misled by managerial propaganda."

HOWARD KYLE'S LETTER.

In the New York dailies this morning appeared a quarter-page advertisement, in the form of a letter signed by Howard Kyle and addressed to E. H. Sothorn.

The advertisement is headed by the announcement Mr. Kyle is the founder of the A. E. A. and for over six years served as a member of its Council, without remuneration.

The Kyle letter to Sothorn tells of the reasons for Kyle's resignation from the A. E. A.

The advertisement was sent to the newspapers through J. P. Mueller & Co., the advertising agency. No name of the financial sponsor for the announcement was given out. Mueller & Co. handle most of the theatre newspaper advertising in New York.

Charles Emerson Cook In.

Charles Emerson Cooke is now a member of the producing managers' association.

Mr. Cooke's new play, "A Beggar Fellow" is due to open at the Cort this Wednesday night. Up to Saturday Mr. Cooke had not joined the managers but was invited in that day.

The men in charge of the Winter Garden show Saturday night had much difficulty in procuring taxicabs to transport the talent and from the theatre the neighborhood taxi drivers refusing to handle the fares. Private cars were procured and the players were delivered to and fro with safety.

ORDERS TO VAUDEVILLIANS.

A special announcement was issued from the vaudeville branch of the four A's to the members of the profession, it being sent to members only of the organization but to all vaudeville artists. The announcement read as follows:

To the members of the vaudeville profession:

All members of our branch are forbidden to appear at any theatre where there is a strike of the members of the Actors' Equity Association. Any member of the vaudeville profession who appears in such a theatre is a scab.

(Signed) James William Fitz Patrick Harry Mountford.

"DISLOYALTY LIST" PUBLISHED.

A bulletin carrying the caption, "Disloyalty," containing the names of all A. E. A. members who failed to obey the strike call, was posted up on the wall of the 45th street headquarters of the Equity Saturday morning.

Proceeding the names of those who refused to walk out appeared the following: "We want volunteers to make them see they are wrong. We want reports on those who are rehearsing and those who have taken the places of Equity members. Report to your Captain."

The "Disloyalty List" follows: Holbrook Blinn, Allen Dinehart, Wilson Reynolds, Bill Morgan, Fred Louicelli, Chas. Sellen, Jessie Glendinning ("The Challenge"), Zella Sears ("Voice in the Dark"), Olive Tell ("Civilian Clothes"), Donald Gallagher ("Those Who Walk in Darkness"), Thais Lawton ("Crimson Alibi"), Lionel Braham, Albert Howson, Adelaide Messmer, Fred Kaufmann, Geo. Zorn, Louis La Veigne ("Chu Chin Chow"), Victor Dyer ("Better Ole").

BENEFIT FOR STRIKERS.

The Actors' Equity is formulating plans to stage a series of benefits for the purpose of raising funds to help members who may be in need of financial assistance, as the result of the strike call. Grant Stewart stated yesterday that so far no applications for financial help had been made by striking members but the benefits were being planned with a view to meeting such an emergency should it arise.

When it was pointed out to Mr. Stewart that it might be difficult to secure a theatre, he stated that the Equity had already arranged for four houses, but for public reasons believed it unwise to make them known at present.

One report is that the Equity will engage Madison Square Garden and will put on a show containing Ed. Wynn, John Drew, Francis Wilson and other prominent stage stars.

MANAGER RETURNS MONEY.

A woman member of "Chu Chin Chow" acting on the call of strike from the A. E. A. wrote Morris Gest enclosing a money order for \$50 representing the sum advanced to her by the manager. Mr. Gest replied, sending back the money order which he said he understood represented the sale of a \$50 liberty bond by the striking player.

The manager's letter read that he hoped the player would accept the money with his compliments under the circumstances and expressed the hope that when it was used up a similar sum would be obtainable from the A. E. A.

\$2,500 IN DONATIONS.

The cast of "The Red Dawn," one of the exempted attractions, made up a purse of \$180 which they presented to the Equity strike fund last week.

Up to date the A. E. A. has received \$2500 in voluntary contributions, \$750, the largest sum, coming from Sheldon Lewis, the picture actor. Virginia Piersen (Mrs. Sheldon Lewis) contributed \$250.

Anatoly Lambert, who stepped into Frederick Santley's role in "The Royal Vagabond" and made a good impression, is a nephew of Richard Lambert.

HANLON'S CASE PECULIAR.

Unders Bert Hanlon is promptly reinstated in "The Scandals of 1919" it is very likely that show will be "pulled" despite it is an independent organization and not owned by a member of the Managers' Producing Association.

Hanlon's case has a peculiar twist and is the first of its kind to come before the organization. He was an A. E. A. member Thursday night at 8 P. M. and when he heard of the strike promptly left the theatre. The following morning he discovered that the show had not been "pulled" and returned. But Hanlon was not permitted to appear, and Saturday when he went to the theatre to pack his trunk the manager of the show accompanied him and would not allow him to talk to any of the other members of the cast.

Saturday night Hanlon presented his side of the case and explained that Larry Beck also of the "Scandals," was an Equity member.

While no decision has been reached, several of the prominent members declare they will look after Hanlon and see that either he works or the show will go dark.

IMPORTANT CONFERENCE.

A conference which will include Chas. C. Shay, Pres. I. A. T. S. E., representing the stage hands, Joa. Weber, Pres. American Federation of Musicians, representing the musicians; Frank Gilmore, Actors' Equity; Hugh Frayne, and James E. Sullivan, American Federation of Labor, and W. B. Rubin, attorney for the Associated Actors and Artists of America, was to be held at Equity headquarters today (Monday) at 11 A. M.

The question of whether the stage hands and musicians will call a sympathetic strike, to support the Equity will be discussed according to the report.

705 APPLICATIONS.

The official statement issued by the A. E. A. Friday, that 1,200 new applications for membership had been received, was announced to have been erroneous.

According to a corrected statement given out Saturday night, 705 applications were filed at Equity headquarters Friday and Saturday.

Mr. Gilmore stated the error, which he designated as distinctly unintentional, had been caused by doubling up the applications filed at the Longacre Building, and the 45th Street strike headquarters.

PICKETS ARRESTED.

Two arrests were recorded Saturday night as a result of the strike when Anthony Hughes and Sidney Jarvis were locked up at the Winter Garden on charges of disorderly conduct.

Hughes was arrested in front of the house where he was picketing for the artists, Stanley Sharpe preferred the complaint. Jarvis was taken in at the stage door after an argument with a police sergeant. Both men were promptly bailed out by the organization.

A. E. A. INITIATION.

The A. E. A. announced Saturday an initiation fee of \$5 would become effective Sept. 1, Jan. 1, this will be increased to \$10.

The yearly dues of \$10 effective at present will remain the same.

Lisbon Actors Ask Amelioration.

The Actors' Association of Lisbon (Portugal) sent a cablegram to the A. E. A. Saturday asking for an affiliation, and commending the A. E. A. for its stand in the present strike situation.

Ned Sparks on Publicity Staff.

Ned Sparks was added to the A. E. A. publicity staff Saturday, and placed in charge of press matters at the 45th street headquarters.

STRIKE NOTES

Yesterday the executives of the organization held committee meetings at both offices, arranging plans for today's activities.

As far as the strike has progressed, with the exception of the two Winter Garden arenas, there has been no acts of violence registered nor any damage to property, as is usual in controversies of this nature. At the Balfour Saturday night, someone plugged up the toilets and wash bowls and, after turning on the water, disappeared. The cellar was flooded, but the damage was slight. Special orders have been delivered by President Wilson so that acts of violence will be tolerated, and the perpetrator of such will be expelled from the organization and left to defend his own action.

The strike has its comical angles as well as the serious ones. For instance, Thursday night, when "East Is West" closed the electric sign went down and read "East Is West." Saturday night the sign reading "The Royal Vagabond" was fixed so it read "The Vagabond," the "Royal" lights being extinguished.

When the "Who's a Good Fellow" company left the Globe it is said Charles Dillingham called them individually into his office and wished them good luck. Later, the following announcement was issued from the Dillingham office: "Although I have just arrived in town after a month's absence and am not familiar with the situation of the Equity Association, by its threat to close my theatre and force actors to break their contracts against their will, compels me to take a stand and join my fellow managers in protesting against any such arbitrary and illegal methods." (Signed) Charles Dillingham.

A nifty battle was staged around strike headquarters Saturday night when one of the strike sympathizers made some remarks about E. F. Albee and J. J. Murdoch. A friend of the vandeville men promptly demanded an apology and, when it was refused, he flattened the speaker. A mob scene ensued, but the victor was carried off by friends.

Saturday night the inspector in charge of the police traffic squad ordered men to keep 46th street clear, and traffic policemen were on hand to disperse the crowd which had gathered in front of the A. E. A. Central headquarters, at 100 West 42nd street. Several thousand actors and sympathizers of the strikers were always gathered in front of the headquarters. Thursday night a near riot was narrowly averted when a U. S. Marine brushed a strike sympathizer and the crowd, thinking he had been killed, made an endeavor to lynch the chaplain. The crowd "small" and U. S. mail trucks traverse east and west continually. The crowds increased with the mail trucks' roadway and because of this the order was issued.

Saturday afternoon an aeroplane flew over the city, dropping handbills carrying the following announcement: "The following positively will be given this afternoon and tonight by Holbrook Billings, 'The Challenge,' at the Selwyn Theatre, West 42nd street."

It was erroneously reported that J. C. Nugent had worked at the Winter Garden Friday night. Nugent journeyed to the theatre, but when he became acquainted with conditions refused to appear. Johnny Hughes was also reported as having refused to walk out. Hughes was among the first to leave the theatre and is now one of the strike committee.

All Saturday the strike headquarters was packed to capacity by members who listened to speeches by various labor organizers and sympathizers of the A. E. A. cause.

It is understood that a number of telegrams were sent to players who continued in productions called for strike and to several players who went in and filed the game. The A. E. A. denied responsibility or knowledge of such methods.

At the Lamb's Club a group of actors called on Bert Brown and told him that a strike was on whether they could not be permitted to have larger credit. Mr. Brown replied that the constitution forbade it, that any member exceeding credit limit of \$100 was subject to suspension.

The following telegram was received last night at the headquarters of the Actors' Equity Association in West 46th street: "Hartford, N. Y., Jan. 20.—While throughout my theatrical career my association has been under one management, from which I have received only the fairest and consideration, I feel that the traditions of my family and my personal predilection ally me to join the irreconcilable with the majority of my profession, in the Actors' Equity Association." (Signed) Ethel Barrymore.

A press bulletin sent out last night by J. C. Warrall, of the Winter Garden office, stated that the following had resigned their membership in the Actors' Equity Association: Laura Edwards, Zeida Sars, Yail Vail, Olive Wrayman, Janet Becker and Jeannette Lovell. At the A. E. A. office it was stated that no resignation had been received from Laura Hope Crews up to 11 o'clock last night. Jeannette Lovell was also reported to have resigned from the A. E. A.

A large bus with members of "Lightnin'" company rolled through the Times Square district Saturday night with the chœur "step-

ping on" the strain. A sign on the bus read, "Lightnin' has struck."

John Drew made his initial appearance at 46th street strike headquarters last night, and in a speech in support of the Equity stated that he had just received word from Ethel, John and Lionel Barrymore that they were heartily in accord with the A. E. A. in the present strike situation.

Grace George's entire company, which was to have opened at the Vanderbilt tonight (Monday) in "The World and the Day," immediately following their arrival in New York last night walked into the A. E. A. 46th street strike headquarters in a body, and all those not holding A. E. A. membership filed applications.

MANAGERS' STATEMENT.

The following statement was issued by the Producing Managers' Association last night. A committee from the managers personally delivered the statement to editors of the various metropolitan dailies. The committee was made up of David Belasco, S. H. Sothern, Harrison Grey Fiske and George Broadhurst. The statement follows:

In a desire to make clear its stand to the public and to the actors, the Producing Managers' Association issued the following statement yesterday:

The Producing Managers' Association of America advised the Council of the Actors' Equity Association to a meeting at the Hotel Claridge, May 2, to enter into a conference with the managers and the Actors' Equity Association for the relations that they desired to maintain. At this meeting the Producing Managers' Association informed the Actors' Equity Association that it was desirous to enter into an agreement with the Actors' Equity Association for a period of three or five years, that it was composed of actors and managers, and that it was desirous to have a board, composed equally of actors and managers, this board to submit to the decision of the actors and managers in case of a dispute. During the meeting, Francis Wilson, president of the Actors' Equity Association, asked if his association was taking steps toward the "closed shop." Mr. Wilson admitted that the situation was made absolutely clear. The managers were ready and willing to deal with any fair labor union, but they would not consent to any attempt to interfere in the surprising of actors did not happen to belong to the association.

The result of this meeting was the appointment of an actors' committee and a managers' committee on contract. Several days later these committees met and practically all the points of the new contract were agreed upon. It was decided that such committee should draft tentative contracts, these to be merged at a second meeting. The second meeting was never held. Frank Gilmore, secretary of the Actors' Equity Association, delivered to Henry W. Savage, chairman of the managers' committee, a form of contract which he said was final and all that the Actors' Equity Association would accept. Mr. Savage asked Mr. Gilmore if he meant that the managers' refusal to agree to this contract would mean an attempt on the part of the Actors' Equity Association to enforce the "closed shop." Mr. Gilmore's reply was that the managers' failure to agree would force the Actors' Equity Association to extreme measures and that "closed shop" might be among them. Then the attempt instituted by the managers to reach an understanding with the actors resulted in an ultimatum from the Actors' Equity Association, accompanied by a threat of extreme measures which they faithfully lived up to in the past few days.

With cessation of negotiations the managers drafted a contract following the contract which the Actors' Equity Association had drafted and operated under for three years. The arbitration clause in the Actors' Equity Association contract is as follows:

"The parties hereto, in consideration of said contract and in view of the fact that the promises herein contained, agree, for their mutual benefit and protection, that in the event of any dispute or disagreement, or in case of a claim for salary or damages for alleged or supposed breach of contract, the matter shall accrue, it shall be submitted to arbitration, to ascertain and determine what sum, if any, is due for salary or damages." "The arbitrators shall be two disinterested persons to be chosen from among the actors in the theatrical profession (one by each of the parties hereto), and the two chosen shall first select a competent and impartial umpire. The two arbitrators together shall then estimate and fix the amount of any damages or salary, and, failing to agree, shall submit the matter to the umpire. The award, in writing,

of any two shall determine the amount of such salary or damages.

"The parties hereto shall pay the arbitrators respectively selected by them, and they shall bear equally the expense of the arbitration and the umpire." "The arbitrators and umpire shall be appointed within ten days after notice is given, and within ten days after their appointment, meet to hear and determine the differences which have arisen. If being provided, however, that if the actor be a member in good standing of the Actors' Equity Association and the manager a member in good standing of the United Managers' Protective Association then, in that event, it is agreed by the parties hereto that the respective arbitrators shall be selected by these respective organizations.

"Should suit be brought before the selection of arbitrators, the party sued may, at any time after suit and before trial, give notice of his desire for an arbitration and choose an arbitrator for an arbitration and choose an arbitrator. The manager shall choose one arbitrator and the actor shall choose one arbitrator. The arbitrators shall be two disinterested persons, to be chosen from among persons who are in the theatrical profession (one by each of the parties hereto), and the two so chosen shall first select a competent and impartial umpire. The two arbitrators together shall then estimate and fix the amount of salary or damages, if any, and, failing to agree, shall submit the matter to the umpire. The award, in writing, of any two shall determine the amount of such salary or damages.

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It will be noted that there is nothing in the Managers' contract to prevent the actor from selecting the arbitrators by himself, or a member thereof as his arbitrator; moreover, there is nothing in the clause providing for the selection of arbitrators from among the actors or a member thereof as the final arbitrator. It is important to note that the actors who "walked out" had signed Actors' Equity Association contracts, and their managers had not notified their managers of an intention to strike, and have shown by their action that they were in violation of the Actors' Equity Association contract is not a guarantee of an intention to strike, or the breach of agreement. On the other hand, had the managers failed to fulfill these contracts the actors have shown that they could have been liable for every dollar of salary involved in the terms of the contract.

The chief point of difference between the actors and managers was the eight-performance clause. The managers had brought evidence to show that this was a demand they could not comply with in many cases. As further evidence of his good faith, Mr. Wilson publicly offered to submit this clause to the arbiters. Furthermore, he offered today as a grievance is "The managers wouldn't arbitrate."

To further make forever impossible any relationship between the managers and the Actors' Equity Association Mr. Wilson took into his councils two notorious agitators and trouble-makers, who, before their downfall, had created great havoc in the vanderbilt profession. The mark of these men instantly appeared in public vilification of managers, and haranguing of actors, scurrilous attacks in their published newspapers, and, as a grand climax, the strike, complete refusal of Actors' Equity contracts by which the managers were faithfully sliding, cigar store displays, five hundred dollar a week actors strike, three dollar a week chorus girls at stage doors and asking them to go out in sympathy, threats of assault on managers, and the complete demonstration of all the misery an unscrupulous agitator can create, particularly in the case of his playing an unusually emotional class. So as in the matter of the Actors' Equity Association has proven itself the enemy of the actor and the manager. No contract with any of his managers can be considered anything better than an obligation which the Actors' Equity Association has drafted and operated under for three years. The arbitration clause in the Actors' Equity Association contract is as follows:

"The parties hereto, in consideration of said contract and in view of the fact that the promises herein contained, agree, for their mutual benefit and protection, that in the event of any dispute or disagreement, or in case of a claim for salary or damages for alleged or supposed breach of contract, the matter shall accrue, it shall be submitted to arbitration, to ascertain and determine what sum, if any, is due for salary or damages." "The arbitrators shall be two disinterested persons to be chosen from among the actors in the theatrical profession (one by each of the parties hereto), and the two chosen shall first select a competent and impartial umpire. The two arbitrators together shall then estimate and fix the amount of any damages or salary, and, failing to agree, shall submit the matter to the umpire. The award, in writing,

of any two shall determine the amount of such salary or damages. The manager must fight now to deliver the actor from the grip of an uncompromising and arbitrary strike in a position of some personal liberty.

The Producing Managers' Association will continue to keep the theatre open and will give performances; they will have no quarrel with the actors who have had any quarrel with labor, a fact which is clearly proven by the continued good relations between the actors, managers and the union of stagehands, musicians, etc. The Producing Managers' Association deplores a strike by the actors at the present time when there is so much unrest throughout the country.

11 BROADWAY HOUSES DARK.

(Continued from page 1)

were sent out for the latter play, the management afterwards regretting it when a steady box office line stripped the racks.

At the 44th Street a revue form of show was given. Announcements were made both here and at the Winter Garden the regular show would not be given because of the strike and that money would be refunded at the box office for those who wished a refund. Business at both of these houses was badly affected. The Garden has been running a vaudeville show, with the aid of the chorus. One half of the Saturday matinee attendance walked out of the Garden. About \$70 was refunded at the 44th Street.

While three houses reopened Friday another was added to the strike list Saturday, when "She's a Good Fellow" walked out of the Globe.

E. A. claimed it did not know whether Charles Dillingham was a member of the managers' association or not. When the Equity asked that Mr. Dillingham sign a statement to the effect he was not a member, which the producer refused to do, the show was "pulled" out. Mr. Dillingham went back stage and said he was sorry the company was sent back into the cast salaries would be paid out at four o'clock.

"Chu Chin Chow" opened Friday night at the Century on Sunday, and never left the walk-out, but no trouble of any kind. It was this show which featured the first strike symptom when half a dozen players were called out of rehearsal.

In A. E. circles it was conceded the managers might succeed in reopening all of the affected houses by the end of the week, but it was pointed out that the quality of the casts would be inferior. The Equity stated it was investigating other attractions on the exempted list and might order further walk-outs.

The "Follies" was watched carefully by both sides. The A. E. A. stated that Mr. Ziegfeld said he did not belong to the managers' association, which was the reason that Eddie Cantor was sent back into the cast. The managers stated Mr. Ziegfeld did belong and that he would be forced to show his hand. Managers stated that if he signed a statement sent him by the A. E. A. similar to the one Dillingham refused to sign, it would mean the end of the new Erlander, Dillingham and Ziegfeld combination. Mr. Ziegfeld was not at the Amsterdam. It was said there he was away on his yacht.

Saturday night the managers' association sent out the following statement:

The Producing Managers' Association passed a resolution at its meeting yesterday, offering financial aid to all loyal actors forced out of work by the actors' strike.

Reports from members showed satisfactory progress in the completing of casts, despite the extraordinary lengths to which the Actors' Equity Association has gone in the intimidation and coercion of its people.

A resolution was passed branding as stage doors and asking them to go out in sympathy, threats of assault on managers, and the complete demonstration of all the misery an unscrupulous agitator can create, particularly in the case of his playing an unusually emotional class. So as in the matter of the Actors' Equity Association has proven itself the enemy of the actor and the manager. No contract with any of his managers can be considered anything better than an obligation which the Actors' Equity Association has drafted and operated under for three years. The arbitration clause in the Actors' Equity Association contract is as follows:

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of any two shall determine the amount of such salary or damages. The manager must fight now to deliver the actor from the grip of an uncompromising and arbitrary strike in a position of some personal liberty.

The Producing Managers' Association will continue to keep the theatre open and will give performances; they will have no quarrel with the actors who have had any quarrel with labor, a fact which is clearly proven by the continued good relations between the actors, managers and the union of stagehands, musicians, etc. The Producing Managers' Association deplores a strike by the actors at the present time when there is so much unrest throughout the country.

A large auto truck painted white and carrying the "Lightnin'" company halfpainted in the colors of the company, was carrying a banner reading, "Lightnin' has struck." It was loaded with men and women members of the A. E. A.

DAILY BULLETIN—No.3

VARIETY

NEW YORK, TUESDAY, AUGUST 12, 1919

LAW SUITS AND ENTHUSIASM USHER IN STRIKE'S FIFTH DAY

**Damages and Injunction Sought by Managers in Court—
Enthusiasm Runs High at A. E. A. Headquarters, Where
New Members Are Admitted in Large Lots—
"Listen Lester" Reopens—Plenty of
Pickets Around Times Square.**

Monday, the fifth day of Broadway's most spectacular strike, found enthusiasm running at high pitch in the camps of the striking Actors' Equity Association and in that of the Producing Managers' Association.

The principal high-lights last evening were the reopening of "Listen Lester" and the continuance of the "Folies," the latter show proceeding without trouble when Flo Ziegfeld, Jr., secured a temporary injunction restraining Equity members from violating their contracts and the A. E. A. from interfering with any of the "Folies" players. The show ran intact.

The important events of the day were the filing of a suit by the Shuberts for \$500,000 damages against the A. E. A. and several hundred of its most prominent members and preparations for the beginning of suits aggregating \$6,000,000 by the managers.

Enthusiasm in and outside strike headquarters on West 45th street was greater than last week. Applications for membership came piling in and the crowds in front of headquarters was so great mounted policemen were on duty far into the night keeping the center of the street open for the mail trucks.

Picketing strikers by the hundreds paraded in front of the several theatres now open.

It is estimated that around 500 actors and actresses were on duty in front of the Winter Garden which offered a combination of the "Gaieties" and "Monte" displaying little cards in their hats and on fans. The crowd there was so great patrons had much trouble in getting to the box office. The Winter Garden did not have near capacity.

Pickets in orderly fashion paraded at the Booth where business was very bad and in front of the Selwyn where, in spite of advice not to attend, there was nearly capacity attendance. Pick-

ets operated, too, in great numbers at the Century and their appearance throughout Times Square gave the theatre district an air of a New Year's eve celebration.

The A. E. A. was slated to meet the heads of the Stage Hands Union and the Musicians Union. Neither president was reported to have showed, but other representatives did. It was given out that the meeting was "satisfactory" but inside reports had it that neither union was disposed to do more than give an expression of sympathy for the strikers. Labor men said that should a sympathy strike be declared it must be done on the vote of the members of the unions and that would take over a week.

The main issue that came up from the mass of excited movements on both sides was the sweeping aside of contractual relations. The managers take that as their chief line of action as represented in the legal actions begun and restraining orders obtained. This angle sprang up in the morning meeting at the A. E. A. strike headquarters when a number of members wanted to know "what about our contracts; are we to have the law upon us." Francis Wilson replied that the managers had answered that question by denying they would recognize clause number 18 in the A. E. A.-U. M. P. A. contract.

By the reopening of "Listen Lester," the number of houses dark by strike order dropped back to ten in number, those exempted houses being shown in the "strike situation" list carried elsewhere in this Bulletin. It was stated that "East is West" would open "rain or shine" on Wednesday and that "The Five Million" and "A Voice in the Dark" would also be operating by then. Tickets for tonight's performance of the latter were on sale at the Republic yesterday. A No. 2 company of the "Voice" finished rehears-

(Continued on page 3)

COHAN RESIGNS FROM LAMBS.

George M. Cohan resigned from the Lambs Club, Saturday night. At that time a letter was sent to Shepard R. H. Burnside asking that steps be taken to stop public abuse of managers in the club.

VAUDEVILLE PLEDGED IN CHICAGO

Chicago, Aug. 11.—Harry Weber, the New York agent, reached here yesterday. He came as representative, he says, of New York vaudeville, and promised the legitimate managers in town vaudeville support if their theatres were minus attractions.

BOOKING AGREEMENT STANDS.

The rumor on the street yesterday that two managerial firms on the K. & E. side of the fence were so angered over the stand that Florenz Ziegfeld has taken in the strike, that they were going to switch to the Shubert books, unless Ziegfeld was instructed by the man higher up to declare himself once and for all time, was found to be without foundation.

A Klaw & Erlanger representative stated that both of the firms were mentioned are under an agreement to book with the K. & E. office for the next ten years beginning with this season.

WORKING FOR NEW SOCIETY.

Engagements made yesterday in some of the legit offices carried the condition that the artist engaging must agree in writing to support the new actors' society being formed under the auspices of E. H. Sothern.

SOTHERN SENDING WIRES.

A number of telegrams, signed E. H. Sothern, were received yesterday by professionals. The wires requested that they join the newly proposed society of dramatic players.

Several facetious answers were returned to Sothern. Many who received the wires had never met him. They presumed his name had been signed by permission to a prepared list of A. E. A. members. Who prepared the list no one appeared to know.

READY TO CLOSE UNTIL XMAS.

Lee Shubert is reported as having stated yesterday that he stood ready to close down all the theatres under the Shubert management in New York until Christmas time if such a step were necessary to the winning of the present strike by the managers.

FAY ORGANIZES SERVICE MEN.

Frank Fay, one of the commissioned deputy organizers of the A. E. A., called a meeting at strike headquarters yesterday afternoon and enrolled in a separate chapter all those members who have been in service of the U. S. Army or Navy during the late war.

RUSH OF APPLICATIONS.

The rush of applications for membership in the A. E. A. yesterday caused the working force in charge of that department to be increased to six men in the afternoon.

The large number of chorus girls making application for membership was a noticeable feature of the day's work.

THE STRIKE SITUATION

SHOWS OPEN

"The Royal Vagabond"—Cohan & Harris.
"Listen Lester"—Knickerbocker.
"Chu Chin Chow"—Century.
"The Challenge"—Selwyn.
"Midnight White"—Century Roof.
Nine O'clock and Midnight Revue—Amsterdam Roof.

*Shows reopened Friday after closing through strike Thursday.
*Closed through walkout Saturday matinee.
The Red Dawn* closed at the 89th Street Saturday, but not due to strike.
"Feed-a-Bro" switched from the Columbia to Central Monday, playing as a regular legitimate attraction.

EXEMPTED SHOWS

(Plays not declared unfair by Actors' Equity Association)
"John Ferguson"—Fulton.
"La La Lucille"—Miller.
"Greenwich Village Follies"—Greenwich Village.

SHOWS CLOSED

"East is West"—Lido.
"Oh, What a Girl"—Shubert.
"The Five Million"—Lyric.
"The Grinnon Alibi"—Broadhurst.
"At 345"—Playhouse.
"A Voice in the Dark"—Republic.
"Nightie Night"—Princess.
"Lightnin'"—Gayety.
"She's a Good Fellow"—Globe.
"Gaieties of 1919"—44th Street.

MANAGERS START PROCEEDINGS IN \$500,000 SUIT AGAINST A. E. A.

Plaintiffs in U. S. District Court Ask That Actors Equity Association Be Enjoined From Taking Further Steps in Furtherance of Strike. Shubert's "Gaieties of 1919" and "Monte Cristo, Jr." Base of Action.

The managers' association began promised legal proceedings when the Winter Garden Co. started action in the U. S. District Court against the Actors' Equity Association, its officers and several hundred of its members severally and individually for recovery of \$500,000 and demands "that the defendant association, its officers, members, agents and servants be enjoined and restrained from taking any further steps or proceedings in furtherance of the strike resolution and conspiracy."

The lengthy complaint, which is based upon the Danbury Hatters case, sets forth the fact that certain members (named) in "Shubert's Gaieties of 1919" and "Monte Cristo, Jr." had been widely advertised and that their services were unique and inimitable. It is set forth that each of the productions mentioned had cost \$100,000 to produce. The action alleges that the strike is illegal and asks that it be so declared. The managers' counsel assert that the noted players named in the suit are liable individually in the action. The basis of action and complaint is:

"The plaintiff, through his solicitors Bala-bridge Colby and William Klein, demands judgment that the defendants and each of them, and each of their officers, agents, servants, employees and attorneys, and any and all other persons in active concert or in participation with them, be enjoined and restrained perpetually and during the pendency of this action from:

- (a) Interfering or attempting to interfere with the plaintiff's employees, and from willfully bringing about by plaintiff's employees of contracts of service existing with the plaintiff's present and future employees;
- (b) From willfully and unlawfully inducing such employees present and future to leave plaintiff's service and from interfering or attempting to interfere with plaintiff's employees;
- (c) From compelling or inducing or attempting to compel or induce by threats, intimidation, coercion, or abusive and violent language any of the plaintiff's employees to leave its service or fail or refuse to perform their duties as such employees, or compelling or attempting to compel by like means any person desiring to seek employment therein;
- (d) That the strike resolutions of the defendant association, in so far as it affects or relates to employees of the plaintiff present or future with respect to whom it has or shall have contracts of service, be declared illegal and void;
- (e) That the defendant association, its officers, members, agents and servants be enjoined and restrained from taking any further steps or proceedings in furtherance of or in execution of the strike resolution and the conspiracy referred to in this bill, in so far as it applies or relates to employees of the plaintiff with whom it has contracts of service;
- (f) That the plaintiff have such other and further relief as may be just;
- (g) That the plaintiff recover the sum of \$500,000 damages.

THE WINTER GARDEN COMPANY,
LEE SHUBERT, Vice-President.

Francis Wilson, individually and as president of the Actors' Equity Association.
Ben Bernard
Grant Stewart
Richard A. Purdy
Harry Mountford
James Fitzpatrick
Frank Gilmore
John W. Cope
Frank Mills
Barney Bernard
Jefferson de Angelis
Arthur Byron
Thomas A. Wise
George Lamb
Walter Jones
Herbert Corbell
Grant Mitchell
Joseph Santley
Frederic Banley
Norman Trevor
Harry Browne
Frank Hatch
Lumden Hare

Richard Carls
William P. Carleton
Edward Nordcutt
Pedro de Cordoba
Harry Cope
William Courtleigh
Douglas Fairbanks
Frank Fortney
William S. Hart
Hearst
Helen Dwan
Dennis Mailey
Brandon Tracy
J. Forbes Robertson
Gloria Maude
Wallace Edinger
George R. Platt
Frank Fletcher
Robert Eason
Blanche Ring
Lan Robertson
William Farum
Lillian Parham
Eddie Ferguson
Max Flegman
Thomas P. Fritzsche
Robert T. Haines
Sam Harte
Ben Hendricks
De Wolf Hopper
Cyril Kuchelberg
William J. Kelly
Oliver Kunkin
William Lackaye
Sheldon Lewis
Thomas J. McGuane
Frank McIntyre
C. Aubrey MacFarlane
Andrew Mack
George G. McQuarrie
J. Harlow Mathews
Robert Mantell
Edith W. Matheson
Fuller Mellich
Antonio Moreno
John Daly Murphy
Mary Nash
Florence Nash
Conrad Nagel
William Norton
Alia Natimov
Fred Niblo
James J. O'Connell
Eugene O'Brien
James O'Neill
Frederic Perry
Francis Byrne
Roy D'Amico
Tracy Force
Edwin J. Kadloff
Thomas W. Rose
George Probert
Ernest Lawford
Henry Kolker
Frank Keane
Julius Tannen
Prater Cooper
Frank Crane
Hilda Spang
Ola Skinner
The above all individually and as members of the A. E. A.

CLAUSE 18 FOR PROTECTION.

Francis Wilson, in a speech at the 45th street fight headquarters, yesterday, declared that members of the A. E. A. holding Standard U. M. P. A. A. E. A. contracts who were threatened with law or should become involved in legal actions as a result of having walked out of theatres, need not worry as clause 18 of the contract fully protected them.

Clause 18 reads:
"The parties hereto in consideration of said employment and hiring, and, of the mutual promises herein contained, agree for their mutual benefit and protection that in the event of any dispute or disagreement in respect to a claim for salary or damages for alleged wrongful discharge, before a right of action shall accrue, it shall be submitted to arbitration, to ascertain and determine what sum, if any, is due for salary or damages."

Swete Resigns.

E. Lyle Swete, the English stage producer, sent his resignation to the A. E. A. yesterday afternoon.

A. E. A. STATEMENT.

The following statement was given out by the A. E. A. yesterday afternoon:

"The Producing Managers' Association invited the officers and council of the Actors' Equity Association to an informal luncheon at the Claridge on May 2.

There they announced through Mr. Winthrop Ames that they were dissatisfied with the present form of contract and wished for some changes. We also wished for some changes, and a committee was appointed from each organization to agree upon those changes.

When the committee met although we did not definitely agree to all the concessions they asked, no insurmountable difficulty arose until we asked that "eight performances should constitute a week's work, all extra performances to be paid for pro rata." Their committee told us that seven out of eight of that committee had already voted that that request be granted, but that it had been voted down in their council by a two-thirds majority.

Subsequently, an emissary from the managers came to us and asked if the council stood firm on the "eight performances" clause. He was told that they did.

"Meantime, the Equity Council decided on a 'quid pro quo' that it felt the managers would grant accept, and its committee was given power to act.

"To our amazement the managers broke off all negotiations abruptly and announced they would have nothing further to do with the Actors' Equity Association.

We approached them again and again, suggesting that they should be permitted to arbitration. We even went so far as to secure the promise of ex-President Taft and ex-Governor Hughes to act as arbitrators requested. We suggested that three representatives be named by each side to meet and discuss the disputed points and that Messrs. Taft and Hughes should be umpires. All these offers were flatly rejected by the managers, who announced publicly that they were determined to destroy the Actors' Equity Association.

We then affiliated ourselves with the American Federation of Labor, who granted us a charter as a branch of the Associated Actors and Artistes of America, and we were given the Actors' Equity Association full autonomy and absolute control over its own policy.

As soon as it was granted us, it again approached the managers, renewing our offer to submit all disputes to arbitration, and offering further that if the arbitration were decided in our favor we would not ask for the new contract to be put in force until the season of 1920-21, thus giving the managers a year to adjust their budgets to the new conditions.

This was also flatly refused, and again the managers announced that they would sever ties with the Actors' Equity Association. The managers have claimed at various times that they had no right to attack the Actors' Equity Association was:

Their objection to Francis Wilson.

Our unreasonable demands.

Our affiliation with labor.

Their relationship Harry Mountford in the A. E. A.

Our breach of contracts.

Some of them now deny that they objected to our entering labor. They told us repeatedly we would be deprived of our jobs.

Neither Mr. Mountford nor any other non-member has any voice in the policies of the Actors' Equity Association. No one has a right even to advise us except on our express invitation.

Now, as to the breach of contracts: Clause 18 in the "Equity" contract calls for arbitration in case of dispute between the Actors' Equity Association and the manager.

Their new contract calls for arbitration between actor and manager. In other words, they insist on dealing with the actor as an individual and deny him the right of organizing for his protection.

All the members of the Producing Managers' Association have announced that they will not recognize the Actors' Equity Association.

Therefore, they have publicly stated that they will not comply with clause 18 of the "Equity" contracts that they have signed.

When a party to a contract announces that he will not abide by it, that party has broken the contract.

EXECUTIVE COUNCIL OF THE A. E. A.
FOR FRANK GILMORE.

SERVED WHILE PARADING.

During the parade at the theatre last night, in which the striking members of the A. E. A. participated, the process servers of the managers' attorneys worked overtime.

Standing on the curb in front of the Cohan and Harris theatres, the service men stepped into the ranks of the marchers whenever one of the actors was identified by some of the managers' representatives, and delivered the papers in the suit for managers. No record of the services were available last night.

APPLICATIONS AND RESIGNATIONS

According to the official report given out by the A. E. A. last night, 150 new applications for membership were received yesterday.

Up to one last night 12 resignations had been received.

THE COMICAL SIDE.

Bill Brady's speech at the Friar's Sunday night.

Eddie Foy and the blue glasses trying to convince Jim McIntyre.

Mountford keeping score on the side lines—minus the personal pronoun.

S. Jay Kaufman being called in from his vacation. Wow!

Gene Walters trying to square Brady's speech.

The N. V. A. club.

The icebergs floating around the Lamb's Club.

Lew Cooper's temperament.

The egg who has had his first legit offer, but is afraid to take it.

Jim Thornton's view: "The Chateau Thierry of show business."

The rumors.

The self-appointed strike advisors.

George Trimble's good nature, despite the perspiration.

The mystery about Al Jolson.

The gab about what is going to happen to vaudeville next.

The way the electric signs are being tried up.

The street cleaner's anger every morning.

Those telegrams.

The popularity of J. J. Shubert.

The sudden disappearance of Eddie Cantor.

Ed Wynn and Franklyn Ardell's speeches.

The sidewalk pow-wows outside the Friar's Club.

The chorus boy's attitude.

The cops trying to keep the sidewalk clear.

Jim Marcor's confidences.

The vaudeville agents' interest.

The autos trying to plow through 45th street during the exciting hours.

Frank Fay trying to be serious.

The reporters trying to get into strike headquarters.

The egg with the alibi for staying in.

The announcer who said "chorus girls, male or female, should join."

The rumors about George Cohan.

Sam Bernard's excitement.

Bert Hanlon's predicament.

The chump in the mob who doesn't know what it's all about and tries to find out.

Zowiel what a corking strike this is.

KEEPING CASTS SECRET.

The actors that have been engaged to appear in the "Five Million" and "The Voice in the Dark" are being rehearsed secretly and their identities are being hidden until the time for the reopening of those two plays arrives. At present both pieces are scheduled to renew their runs tomorrow evening.

A representative of Comstock & Gest stated yesterday the managers were protecting themselves against the possibility of the A. E. A. influencing the actors that they have engaged to replace those that walked out.

The William A. Brady office announced yesterday that "At 9:45" would reopen at the Playhouse sometime next week. A complete cast has been assembled and includes Amelia Bingham. She will play mother and Charles Hopkins, owner of the Punch and Judy Theatre, will play the father.

William A. Brady will also appear in the play in the role of the butler.

"East Is West" is also included to reopen to-morrow night with Lester Longman as the only member of the cast mentioned in addition to Fay Bainter.

Francis Wilson's Secret Mission.

Francis Wilson informed the newspaper reporters yesterday that he was leaving New York on a secret mission for the Equity. Mr. Wilson said he would be away for two days and when he returned he would have important information to give out regarding the strike situation.

"The Follies" gave its usual performance last night at the Amsterdam, with Flo Ziegfeld fortified with an injunction secured yesterday afternoon. The injunction order is published herewith. It is returnable Aug. 15.

Included among the defendants in the injunction order are several members of the "Follies," believed to belong to the A. E. A. They were likely included as a protective measure on the part of the manager, through the possibility that the A. E. A. would order its members from "The Follies," following Ziegfeld's announcement of alignment with the managers' association.

The strongest play last last night on the theatre block of 42nd street was against "The Challenge" at the Selwyn. The house management claimed a sell out. The theatre was picketed from almost its doors to Broadway, with a goodly crowd of idlers watching the proceedings.

**SUPREME COURT—NEW YORK COUNTY.
ZIEGFELD FOLLIES, INC.,**

STEELE, Plaintiff, vs. Defendants.
Upon the summons and complaint herein the affidavit of Florence Ziegfeld, Jr., hereto annexed, the exhibits thereto annexed, the undertakings and such additional papers as may be served upon the defendants or their attorneys, two days prior to the hearing hereof, it is hereby

[illegible][illegible]

(Signed) RICHARD P. LYDON.
JUSTICE OF THE SUPREME COURT
OF THE STATE OF NEW YORK.

A joint committee consisting of Hugh Frayne, James P. Holland, Frank Gillmore and representatives of the American Federation of Musicians and the I. A. T. S. E. met yesterday afternoon to discuss the question of the stage hands and musicians going out on a sympathetic strike with the A. E. A. Chas. C. Shay, president of the I. A. was not present, nor was Joe Weber, president of the musicians. Both were out of town.

After the meeting it was stated by Mr. Gillmore the sympathetic strike question had not passed the stage of discussion.

A conference was held yesterday afternoon between representatives of Theatrical Protective Union No. 1 and the U. M. W. A. for the purpose of talking over the new wage scale demands of the local stage hands.

The stage hands are asking a uniform wage of \$50 weekly for carpenters, electricians and property men. At present carpenters are receiving minimum of \$40 and electricians and property men \$35 weekly.

The stage hands employed at the Globe and Gaiety theatres received pay for a full week last week, despite that the Globe did not give a Saturday night performance and the Gaiety shut down Thursday night.

There has been considerable talk about the stage hands supporting the A. E. A. in a sympathetic strike. Up to date it is understood nothing definite has been done on the subject by the organization, and nothing will be done until it is reported until the stage hands wage demands are settled. An impression has been created that the stage hands are keeping on the fence until their own wage scale is set.

(Continued from page 1)

ing Saturday and may be inserted in place of the first.

Some of the exempted attractions will most likely be placed on the strike list today. One, "John Ferguson," is almost certain to be so classed with Walter Wanger having joined the managers yesterday. Mr. Wanger, however, followed Ziefeld's lead and applied for an injunction restraining the A. E. A. from interfering with the players.

Rehearsals of road shows are continuing. There are some disaffections that their walking out will not help the strike. The A. E. A. attempted to but many attractions are intact. Some of those casts have taken the position secure possession of several of the Times square rehearsal halls as their present strike headquarters was deemed too small, but were unsuccessful.

The "Greenwich Village Follies," due to move to the Bayes last night, remained at the Greenwich Village theatre and may move to Broadway next Monday. The change was made to dodge the strike situation uptown.

At a meeting the managers held in the Hotel Astor, last night at 7.30, it was decided that the various members, following the Shubert lead, would bring suits aggregating about \$6,000,000, against the A. E. A. and its membership. This information was given out late last night at the newly opened publicity headquarters of the man-

Probably the greatest social display last night was staged around the front of the Winter Garden, where more than 800 members of the organization wearing explanatory cards in their hats picketed the house, advising prospective ticket purchasers that nothing but amateurs were engaged, in giving the performance. One the west side of Broadway, opposite the Winter Garden, autos were parked carrying crowds of Equity members who cheered every move of the active pickets.

Occasionally moving autos would crawl by

the house, while women orators would deliver speeches about the unfairness of the management. The picketing had a marked effect for the house was but slightly flayed, although the show went along smoothly, there being no effort made to molest the artists at the rear of the house. Several uniformed policemen were in attendance at the stage door.

Sidney Jarvis, Franklin Ardell and several other prominent strikers evoked much merriment with their clowning in front of the theatre.

At the Central, where "Peek-a-Boo" was christened a \$2 production after playing at burlesque prices directly across the street during the summer, there was no disturbance whatever. No pickets were in sight, and the house was comfortably filled at certain time.

At the Century a large number of pickets carrying banners, cards and with the ladies carrying fans walked up and down continually advising the patrons that the cast was full of understudies. On the steps of one entrance stood Morris Gest, declaring that the original cast was on hand and no understudies were employed. The house was well papered and uniformed men were admitted free. One of the pickets in front of the Century wore an overseas uniform, but would not divulge his identity.

To the great extent the picketing of the night was directed against John Cor's attraction "Listen Lester" at the Knickerbocker. There were four members of the original cast present on the stage last night when the curtain came up. Outside of the theatre there were about six men and three women picketing. Their speech was: "The regular cast is not appearing tonight. The house will be unfilled because of the picketing of this with the pickets stating that a lot of amateurs were appearing and advising the public not to spend their money."

Police Captain William Bailey of the 23d Precinct was on hand in front of the theatre in plain clothes directing a sergeant and five men to keep the pickets on the move. Just before curtain time an automobile drove up containing five women, one of whom tried to make a short address but the police insisted that the car be kept on the move.

The Knickerbocker contained an audience that filled about two-thirds of the house. The only picture in the lobby was that of Adlai Mac Weeks, one of the original cast, who remained with the management. Just before the curtain rose there was a fear on the part

of the management that the stage hand would refuse to work and Harry Sommers, manager of the Knickerbocker, had a representative of the Theatrical Protective Union present to address the men on the stage. Manager Sommers stated last night the stage crew was informed by their union's representative that this fight was not their fight at the present time, and that no one but the I. A. T. S. has the right to order them to walk out and that they were to remain working until such time that the I. A. T. S. E issued a call to them. At the event that night, the I. A. T. S. E decided that the stage hands were to be asked what attitude they wished to adopt in the strike.

Sommers stated he understood from the representative of the Union that in the event of the I. A. L. balling on the I. A. T. S. M. show that the matter would have to be put to a vote of the International membership.

Harry L. Cort, George L. Stoddard and William F. Lister, who were the three witnesses of the "Listen Lester" show all played parts last night. Cort was on in the role of a waiter, while Stoddard played Eddie Garvie's part. Lester played the part of the waiter.

Original members who remained with the show are Irma Marwick, Ethel Ingham, Ada Mae Weeks and Marguerite Francesconi. All of the members of the chorus remained with the show according to the management.

"The Challenge" played last night without Jessie Glendinning. It was expected that Miss Glendinning would leave the Eugene Walter piece at the Selwyn, although she appeared in it Saturday night. Mrs. Allen Dinehart appeared in place of Miss Glendinning.

The management of the show alleged Miss Glendinning had been intimidated Saturday, between shows, while at the offices of the A. E. A. The remainder of the company were in the theatre after the Saturday matinee, and had their meals sent in to them. Miss Glendinning decided to exercise, and while walking, was asked by A. E. A. to visit the executive office. This she declined to do, and returned to the hotel. She was then informed by the "Challenge" company. Her principal reason was that she held a contract for three years with the Selwyns, and an attorney had advised her the contract must be fulfilled or she would be liable for damages.

The Selwyn Theatre people asserted that during Miss Glendinning's visit to the A. E. A. rooms, "third degree" methods were employed to dissuade her from continuing with the show. Returning to the theatre, Miss Glendinning announced she would not appear Saturday night. The management urged her not to disappoint that evening. Coupled with the arguments of Janet Beecher (who had replaced Louise Macintosh), Miss Glendinning agreed to appear for Saturday night only.

Her brother, Ernest Glendinning, is a member of the Executive Council of the A. E. A. Mr. Glendinning is due to open Wednesday night at the Court in "A Regular Fellow" (Charles Emerson Cooke). It is unlikely that pieces will open at the announced date unless something happens meantime to smooth down the existing trouble.

Miss Beecher resigned from the A. E. A. before going into "The Challenge." Allen Dinehart of that show also resigned. Holbrook Blinn remained with it, he having a 10 per cent interest in the production. Mr. Blinn stated he did not care to destroy property ("Challenge") of his management through leaving the piece.

"The Challenge" company was paid full salary for the week. It opened on Tuesday and there was no performance Thursday. It is reported the management had engaged two players for each role and held them under contract.

Ernest Glendinning representing the cast of Chas. Emerson Cook's "A Regular Feller," slated to open at the Cort Wednesday night, walked into Equity headquarters yesterday morning and informed Frank Gillmore the entire company, which is 100 per cent. Equity, had walked out.

At Cook's office, yesterday, no information could be obtained as to whether "A Regular Feller's" premiere would be postponed. A representative of Mr. Cook stated he did not know if a new cast had been recruited, or, if any steps had been taken to meet the emergency.

Chicago, Aug. 11.
Nothing has happened theatrically
around here outside of the usual rou-
tine.

The local managers are confident there will be no strike in this city. Business was very big at the theatre here last week.

STRIKE NOTES

Nelle Revelle says that strikers were the cause of two tire blowouts that her automobile suffered yesterday. She says that her car was driven by a chauffeur and ordered the chauffeur to drive to the garage. Having further use for the car the "phonon," and the driver informed her that he had been trailed by a low yellow car which started from the Lambs Club as he drove off. She ordered him to drive downtown, and when he arrived he stated the same yellow car drove in front of him on upper Broadway and one of the occupants tossed something into the roadway in front of him. A block farther down the street two punctures occurred.

George M. Cohan, William Collier and E. F. Albee held an informal meeting in front of the Cohan and Harris Theatre yesterday afternoon. In a few minutes there was a great audience standing around in the hope that there might be "doings."

A. H. Woods expects to reopen "A Voice in the Dark" at the Republic within the next two days. With such success as "Edgemoor" at the Gaiety.

Many of the theatrical employment agencies, Chamberlain Brown, particularly, are doing a rushing business supplying "cabs" at short notice. Phone calls are keeping the organizations busy, as the demand for a few cabs is no doubt of questionable status and ability—who have expressed their willingness to step in at short notice and replace any vacancies in the casts.

George M. Cohan rewarded the entire "Royal Vagabond" chorus, principals and stage and technical crew, \$100 each, with a check at the Knickerbocker in appreciation of their loyalty to the C. & H. firm.

Hobcock Blinn, star of the "Salvage" "The Challenge," explained the peculiar position continuing in the cast despite his A. E. F. affiliation with the statement that he has no interest in his starring vehicle and must exit.

Theatregoers patronizing the Selwyn Theatre Friday were handed a laugh on seeing Harry Mann and Chad Chalk. The latter, long from the manuscript, having been rebuffed in to assume the role of the reporter made vacant by Leonard Doyle's walkout with the A. E. A. members. Both sides of the footlights enjoyed it immensely, particularly the audience.

Among the speakers who attended the Saturday night meeting at strike headquarters were Mr. Lawrence, of the "Y. World"; Hugh Frayne, of the "J. of the Arts"; and J. Holland, of the State Federation of Labor. Francis Wilson also delivered an oration on conditions and possibilities.

In his speech before the gathering in front of strike headquarters Hugh Frayne, chief organizer for the American Federation of Labor, said, among other things, "The managers have taken pains through the press to announce they have grievances against organized labor. Let me answer that publicly by saying that organized labor has many grievances against the managers, and organized labor proposes to stand behind the actor on the eve of his emancipation."

The "Chu Chin Chow" company did not leave the theatre Saturday morning, but taking the entire troupe to the Century Road between the matinee and night show for dinner and a dance.

Ed. Wynn, Harry Fox, Frank Fay and Al. Jolson have been created special deputy organizers for the Actors' Equity, according to a statement issued yesterday by Grant Stewart, recording secretary. Wynn, Fox and Fay, who joined the A. E. A. since the trouble started, were given the posts which are honorary, in recognition of special services rendered the organization. When asked whether Al. Jolson had filed an application for A. E. A. membership, Mr. Stewart stated that he had been so informed, but he could not verify the same.

George M. Cohan added a new touch of satire in "The Royal Vagabond" when he entered the cast, placing a veto in "A Kingdom All Our Own," whose lines read that "in spite of the Equity," we'll have a company of our own. Mr. Cohan brought a laugh at the theatre. As Marcello, the revolutionary baron, he is asked what became of the soldiers. The reply was, "Oh, the Queen raised their salaries and they all went back to the White Hall." Mr. Cohan was interrupted by a shout from the audience as having referred in a certain speech to striking actors as "beat it." What he said was, "I'm with the managers this time. If we weren't right I wouldn't be. It's the few fellows who have struck, manifesting no consideration for these people (pointing to the chorus and others in not important roles). Think of it, ladies and gentlemen, actors who have been making from \$300 to \$1,000 weekly have gone on strike."

A wire from Raymond Hitchcock denying the report that he was against the Actors' Equity in its contest with the managers and had offered his services to the Producing Managers' Association to take the place of any striking actor, was received at the A. E. A. offices yesterday. The Hitchcock wire read: "There is no truth in the statement that I played a part for a striking actor. I am still a member of the Actors' Equity Association. Command me." The report evidently referred to by Hitchcock was a story carried by the New York Mailer on Friday, stating

that Hitchcock had agreed to substitute for the leading comedian of "The Royal Vagabond."

Jim Thornton, booked to appear at the Winter Garden Sunday, marched up the steps of the 40th street strike headquarters shortly after 6 o'clock, accompanied by an A. E. A. organizer. A few minutes later it was announced that Thornton had joined up and that the Winter Garden date was off.

TICKET SPECS. PROTECTED.

A few wise birds thought they struck an easy way to make some easy coin since the strike started when several tickets purchased at box office rates were presented at two of the leading Broadway ticket brokers' offices for redemption at the advanced scale. The specs were protected, however, all of the buys having been recorded according to location. Joe Leblang's cut-rate duckets are stamped on the back, protecting him likewise.

NEWS WEEKLIES ON THE JOB.

The picture news weeklies got on the job Saturday and filmed the overflow from the all day mass meeting of the A. E. A. at 160 West 45th street, making close-ups of Francis Wynn, Ed. Wynn and other A. E. A. leaders.

TYLER STARTING REHEARSALS.

George C. Tyler sent out letters yesterday to all of the artists under contract to appear in his four productions, "Tillie," "Penrod," "Polyannas" and "On the Hiring Line." The letter said rehearsals were called for this week and that the companies would open their season Labor Day. He requested all to immediately inform him regarding their decision whether or not to report for rehearsals.

Tyler is not a member of the managers' association, and because of this, he does not feel that he will have any difficulty with those of his casts that are A. E. A. members.

Laura Hope Crews, who has the leading role in "On the Hiring Line," sent her resignation to the A. E. A. according to the information given out at the Tyler offices yesterday.

FORUM.

New York, Aug. 11. Editor VARIETY, Daily Bulletin:

In reference to the article headed "Manager Returns Money," which appeared in the issue of Aug. 11.

Your story would lead one to believe I am still in possession of the \$50 I borrowed from Mr. Gest, which is not the case.

During the rehearsals of Chu Chin Chow I did borrow \$50 from Mr. Miller. On the call of the strike, I was one of the first A. E. A. members to walk out. I wrote Mr. Gest, enclosing a money order for the amount. Mr. Miller, Mr. Gest's representative, returned the money to me, wishing me to accept it as a present. This I would not do under any circumstances, and once more returned the \$50 and supposed the incident was closed.

Lucy Beaumont.

Variety's Daily Bulletin

WILL BE PUBLISHED DAILY (EXCEPTING SUNDAY) IN NEW YORK AND ISSUED WITHOUT CHARGE WHILE THERE IS A STRIKE. ANY THEATRICAL OFFICE MAY HAVE AS MANY DAILY BULLETINS DELIVERED TO IT AS ARE WANTED OR THEY MAY BE PROCURED AT VARIETY'S NEW YORK OFFICE, 1336 BROADWAY. THE WEEKLY EDITION OF VARIETY WILL BE ISSUED AS USUAL ON FRIDAY.

GEST SUMMONED FOR ASSAULT.

A police court summons was handed Morris Gest yesterday. It was obtained by Frank Alexander, who charged Gest with assault.

Friday night, while Lionel Braham was on his way to the stage at the Century, to take part in the "Chu Chin Chow" performance, Gest alleges that Alexander attempted to interfere with him (Braham).

Alexander claims Gest struck him.

BELASCO REHEARSAL OFF.

The first rehearsal of "The Gold Diggers" (David Belasco) scheduled to be held at 10.30, yesterday morning, at the Belasco, was called off.

A member of the cast, speaking for Mr. Belasco, stated the rehearsal had been indefinitely postponed because Mr. Belasco was ill and unable to reach the theatre.

At A. E. A. headquarters, it was announced that the cast of "The Gold Diggers" was nearly 100 per cent. Equity, and the failure of nine-tenths of the cast to answer the rehearsal call was the real cause of the postponement.

A. E. A. AND DAMAGE SUITS.

In reply to the announcement sent out by the managers' association, stating that damage suits would be instituted against every member of the A. E. A., who held a Standard A. E. A.-U. M. P. A. contract and violated the terms of it by walking out in response to the strike call, the legal department of the A. E. A. issued the following statement:

The press states that the managers propose to bring suits. So far they have not done so. Should they so they will not come out with clean hands.

Every contract between the Actors' Equity Ass'n is designated as the representative of the actor. The members of the Producing Managers' Ass'n have served notice upon the actor and his association that in the future they would not deal with the association in any matter concerning the actor.

They have therefore pledged their word that they would not observe the terms of the very contract upon which they propose to come into court. They would be endeavoring to enforce a contract which they have already definitely repudiated.

Had settlements by the managers declare that the Actors' Equity Ass'n has demanded a closed shop. This is untrue. The advertisements apparently inserted by the managers do not state that at all times the Actors' Equity Ass'n has been willing to arbitrate the justice of any demand which it has made.

This is true, notwithstanding any statement of any manager to the contrary.

MANAGERS' STRIKE FUND.

The managers have subscribed a \$1,000,000 fund, it is claimed, to carry on their side of the strike warfare. That amount was raised at the meeting Friday. The subscriptions were in the amount of \$25,000 and \$50,000 each, the total almost touching the million dollar mark.

All of the managers signed an agreement under which the managers' association has the right to draw on them for whatever moneys are needed to carry on the fight to a successful issue from the managers' standpoint.

MANAGERS' PUBLICITY BUREAU.

The Producing Managers' Association opened a publicity bureau yesterday in the Cohan & Harris theatre building under the direction of Arthur Hopkins. Will A. Page and Walter Kingsley reported there for duty yesterday afternoon.

The press agents will occupy George M. Cohan's private office during the period of the strike and will issue daily bulletins for the morning and evening papers on the situation.

NEW A. E. A. MEMBERS.

It was stated yesterday that Al. Jolson, Raymond Hitchcock, Lionel and John Barrymore, Marie Dressler and Sophie Tucker had joined the A. E. A.

Grace George Delays Opening.

The opening of the season of Miss Grace George in New York at the Vanderbilt was called off yesterday. The postponement is indefinite.

CHORUS GIRLS WALKING.

There has been a report about that with the customary pay night this evening (Tuesday), there will follow a walk-out by several chorus girls in the musical productions.

Some of these girls have been receiving, it is said, \$35 weekly as salary. They actually receive, however, around \$20, the remainder being held to their credit for account of costumes or stage equipment.

One story was that the Equity suits promised the girls lodgings and food while they are out and the girls agreed, upon the condition that they were allowed to remain with their companies until pay night.

CHORUS GIRL BRANCH.

It was decided yesterday by the A. E. A. officers to place a chorus girl branch of the four A's. The chorus girls union is still out of the plan determined upon by the A. E. A. some months ago.

It will have the patronage of the A. E. A. and the benefit of the older association's counsel.

A meeting of the new Chorus Girls' Auxiliary, of the Actors' Equity Association, will be held in New Amsterdam Hall to-day at 3 p. m.

MANAGERS ADVERTISING.

The managers' association seems to have started on a campaign of advertising. Following up the advertisement of yesterday in the New York dailies, the managers this morning announced in the form of an advertisement its acknowledgment to those professionals standing with them.

The announcement stated that all members of the managers' association will stand by those of the acting profession who stand by them. The announcement was signed by all of the members of the association.

BOOKINGS UNDISTURBED.

Victor Leighton, of the Klaw & Erlanger booking offices, stated that the bookings for the road for the coming season are going on as usual.

The strike has thus far not disturbed any of the road arrangements principally because none of the attractions are getting underway until about Labor Day.

'LIGHTIN'S' REASON.

A sign in the lobby of the Gayety, placed there yesterday, reads: "Owing to the fact that the members of the company playing 'Lightin'' have played 427 consecutive performances, they felt that they needed a vacation. The show will re-open soon." The names of Smith and Golden appeared under the notice.

A sign in the lobby of the Astor frankly stated: "East is West" was closed because of the actors' strike. The latter attraction had an advance sale of \$74,000, and a considerable sum has passed back through the box office to the public. Most of that money is figured not to return.

KISSED AND MADE UP.

Spencer Charters and Jay Packard "mixed it" in front of the Selwyn last night. Charters, an Equity member, was picketing, and Packard was a bystander. The two became involved in an argument over the merits of the various angles of the operators combined with Packard taking the managerial side.

They finally became so incensed blows were passed, and a policeman of the West 47th street station took them into custody. At the station house it was stated by the lieutenant behind the desk that both men shook hands and, at neither wished to prefer a charge against the other, they were permitted to go.

Centor Has Not Resigned.

Editor Centor's "Polities" personally informed a VARIETY reporter last night that he had not resigned from the Actors' Equity Association.

DAILY BULLETIN—No. 4

VARIETY

NEW YORK, WEDNESDAY, AUGUST 13, 1919

ACTORS' STRIKE CONTINUES BOTH SIDES STANDING FIRM

Walkout in Chicago Provokes Wild Excitement at Headquarters in New York. Managers Say Actors May Last One Month Without Working. Concede A. E. A. Strike Is Being Well Conducted. No Closed Shows Reopening in New York nor Any More Open Shows Closed.

Far from being disturbed over the legal bomb shell thrown into the camp of the striking Actors' Equity Association, leaders of the A. E. A. declared that the damage action would serve their cause mightily, acting as a boomerang by attracting public support to their cause. Several prominent A. E. A. members stated they had received telephone calls unsolicited from substantial business men, the latter saying that in light of the Producing Managers' Association through suits attempting to take away actors' homes and savings, the A. E. A. could rely upon their hearty financial support.

The A. E. A. secured the services of former attorney general George Wickershman to defend the actions brought by the managers. Mr. Wickershman, with the Equity counsel Paul Turner and attorney Rubin, of the American Federation of Labor, declared the legality of the strike could not be questioned. They agreed that the situation is entirely different from that which attained in the noted Danbury Hatters action.

The position of the striking A. E. A. appeared stronger than ever yesterday and strike officials said the outlook was never brighter. Publication of the news of the \$500,000 damage action of the Shuberts was calmly regarded and brought forth the comment that "the managers are winning our case for us," figuring the throw-back effect the actions should have upon public opinion.

Equity officials also regarded the suit in another light, saying they were pleased that the names of over 200 of their prominent members had been published as defendants. The A. E. A. said it had been considering taking advertising space to publish just such a list of notables.

The managers admit the touring season has been set back by the strike, that they are unable to continue se-

complete rehearsals and that there is some doubt if the newly organized companies to play the pieces closed by the strike will develop satisfactorily. A prominent manager stated yesterday he believed the actors could remain out a month without feeling the pinch of financial distress. Asked if he thought the A. E. A. had received financial aid from the American Federation of Labor, the manager answered no. Nor did he believe the volunteer contributions to the actors' strike fund had so far reached over \$10,000, if that amount.

Another manager, as prominent among the producers, replied to a query as to what would be done with the theatres if the secondary com-

THE STRIKE SITUATION

SHOWS OPEN

"The Royal Vagabond"—Cohan & Harris.
"Antony Lester"—Kolkobrook.
"The Chin Choo"—Century.
"The Challenge"—Selwyn.
"Midnight Waltz"—Century Roof.
Nine O'clock and Midnight Revue—Asterdam roof.

"John Ferguson"—Fulton.
"La La Lucille"—Miller.
"Greenwich Village Follies"—Greenwich Village.
"88 East"—Maxine Elliott.

SHOWS CLOSED

"East Is West"—Astor.
"Oh What a Girl"—Shubert.
"The Fire Million"—Lyric.
"The Crimson Altar"—Broadhurst.
"At 840"—Playhouse.
"A Voice in the Dark"—Republic.
"Nightie Night"—Princess.
"Lighthouse"—Gayety.
"She's a Good Fellow"—Olebo.
"Gaieties of 1919"—44th Street.

EXEMPTED SHOWS.

"A Lonely Romeo"—Casino.
"Scandals of 1919"—Liberty.
"Peek-A-Boo"—Central.
Shows Not Declared Unfair by A. E. A.

panies should be unable to draw in the public, that the theatres would be closed and remain closed. Another manager did not appear to feel as confident the theatres would be indefinitely closed in account of the strike, for any reason.

All managers interviewed stated positively there would be no peace reached with the A. E. A. that would, (Continued on page 3.)

SPEAKING OF ZIEGFELD, ET AL.

The following statement covering the Ziegfeld injunction, and the new actors' organization sponsored by E. H. Sothern, was issued yesterday by Frank Gillmore, of the A. E. A.:

"The obtaining of the temporary injunction by Florenz Ziegfeld is a splendid defense of our cause. We wanted to be absolutely sure that he was against us before we acted against him. He gave us his word that he was not a member of the Producing Managers' Association, so we allowed his show to go on, and instructed our people that they could work for him. He then joined the Producing Managers' Association, and obtained the injunction. It is a great indorsement of our desire to help those whom we believe are with us.

"It is an interesting thing to note that the announcement of the new Actors' Organization, fathered by Mr. Sothern, came from the Managers' Press Department. I think this clearly shows its origin, and I heard that E. F. Albee suggested its organization. It is quite evidently a managerial association of actors like the National Vaudeville Artists."

WICKERSHAM ATTY. FOR A. E. A.

George H. Wickershman, former Attorney General of the U. S., will personally conduct the defense for the Actors' Equity Assn. in the \$500,000

VAUDEVILLE'S POSITION.

Just how vaudeville stands in the legit strike matter isn't exactly clear.

Some acts asked to appear at boycotted houses have turned the offer down on the ground they held no contract to appear there. It was not insisted that these acts should appear.

Other specialists who have walked out of musical comedy productions, when applying for vaudeville engagements, though former vaudevillians, have been refused time, with the reason ascribed that they were still under an uncompleted contract to a legit manager.

At one meeting of the legit managers, vaudeville men present were reported as having offered to fill open stages with vaudeville acts. This offer was not taken up with the exception of a couple of musical shows that became more vaudeville then otherwise following the start of the strike.

One of these shows was "The Gaieties" that closed Saturday night. The Shuberts are said to have decided it was better to end the run than to give an inferior performance or a broken up routine. One of the principals who remained to the last was Gilda Gray, the shimmy dancer. She is said to have encountered a former friend, now a member of the A. E. A., with a resulting disagreeable experience to her for "sticking."

SHUBERTS LOSING \$20,000 WEEKLY

The weekly net loss of the Shuberts during the strike was estimated yesterday by a member of that concern at \$20,000 weekly.

The speaker did not seem perturbed over the financial catastrophe and said that they went through eight weeks of the influenza last season.

HITCHCOCK'S OFFER.

Raymond Hitchcock advised the A. E. A. last night if they would secure a play, even though it be an old one, and place in the cast players who are out of work, he would finance the production and guarantee to book and route it.

ADELAIDE AND HUGHES TOUR.

Adelaide and Hughes, who walked out with the cast of "Monte Cristo, Jr." at the Winter Garden, have under way plans for a tour of South America, a company of 100 persons being due to sail around the first of the year. A production costing \$75,000 is to be carried. A three-hour entertainment is to be presented, all in pantomime, with the main feature dancing.

The tour was arranged for before the strike occurred.

TWO CHIC. THEATRES CLOSED BY A. E. A. CHIEF'S ORDERS

**"Prince There Was" at Cohan's and "Cappy Ricks" at Cort
Closed Following Arrival of Francis Wilson in Town.
No Other Chicago Shows Affected Up to Last
Night. Theatre Managers Go A-boating
on Lake Michigan.**

Chicago, Aug. 12. The Actors' Equity Association strike against the Producing Managers' Association spread to this city tonight when Cohan's Grand, with "A Prince There Was," and the Cort, with "Cappy Ricks," went dark. Grant Mitchell announced the strike to the "Prince" company, while Tom Wise and William Courtney acted likewise in the case of "Cappy Ricks." The strike action followed the arrival here this afternoon of Francis Wilson, the Equity head.

There are a number of A. E. A. members in the other attractions playing the Chicago Loop theatres. They include the Howling Brothers in the "Passing Show" at the Palace. The latter however are not featured. Only Wise, Courtney and Mitchell are the only featured players among the current attractions.

No other attractions were ordered on strike so far. Protective measures via injunction proceedings are being sought by A. H. Woods to restrain members of "Up in Mabel's Room" from walking out at the Woods. Other attractions continued the sale of tickets and casts assembled as usual.

Harry Ridings, manager of Cohan's, and U. J. ("Sport") Herman, manager of the Cort, went aboard the latter's yacht this afternoon and are out in the middle of Lake Michigan, taking themselves beyond reach of the foreseen strike middle. There is no wireless aboard the boat.

Several New York managers attempted to secure restraining orders through injunction proceedings in the Chicago courts by long distance telephone yesterday, but were unsuccessful in accomplishing the move in time to avert the Chicago walk-out.

ADVERTISING SPLURGE.

The managers' association have spent about \$38,000 in advertising space in the newspapers in an effort to set their side of the strike before the public. The Nathan Burkan letter, coupled with the warning and the statement of the managers which appeared in all the morning and evening newspapers of New York yesterday, also appeared in Chicago, Philadelphia and Boston. The Brooklyn papers were included in the New York schedule.

The J. P. Muller Co. handled the copy and placed 40 pages of advertising copy in less than three hours. This is said to be a record for speed in landing advertising in four cities at so widely scattered points.

In Boston the Globe, Post and Herald of the morning papers, and the Traveler, Record, American and Transcript of the evening, were used. Chicago had the ad in the Tribune and the Herald-Examiner in the morning and in the News, Journal, Post and American in the evening. In Philadelphia the Ledger, Inquirer, Record, North American and Press were the morning papers used while the evening Ledger and the Bulletin also carried the ads.

In New York the morning papers were the Herald, World, Sun, American, Times, Tribune, Telegraph, Commercial and Journal of Commerce. The

evening editions, the World, Sun, Journal, Telegram, Mail, Globe and Post. The four Brooklyn evening papers, Eagle, Standard-Union, Times and the Citizen also carried the advertisement.

The managers are also using the theatrical trade papers. The advertisements were submitted for Variety's Daily Bulletin, but were declined for that daily publication, though accepted for the weekly issue.

It is understood the A. E. A. does not intend to use newspaper advertising, saying it is against their policy.

BELASCO NEVER HEARD OF IT.

The other day at a managers' meeting (legit) attended by Sam A. Scribner, there was some conversation concerning the closed houses. Scribner suggested to Lee Shubert that the "Peek-A-Boo" show at the Columbia would have a couple of open weeks. Scribner said it might be worth while to send it into the Central. Shubert agreed, and the show opened at the Central Monday night.

At the meeting also was David Belasco. He sat next to Scribner. Turning to him, Belasco said: "Mr. Scribner, that was a very fine thing to do for Mr. Shubert."

"Mr. Belasco," said Scribner, "that was nothing at all. I'll tell you what I'll do for you. I will send 'The Gay Morning Glories' into the Belasco theatre if you want the show."

Belasco thanked Scribner and arose to his feet, calling the attention of the managers present to the magnanimity of Mr. Scribner who had offered him "The Gay Morning Glories" if necessary to keep open the Belasco theatre.

ALL WORKING IN "FOLLIES."

The entire cast of "The Follies" gave its regular performance last night at the Amsterdam. The usual attendance was on hand.

"The Challenge" across the street, also held a very good house. White's "Scandals of 1919" at the Liberty was another of the 42nd street houses open and playing to good business.

While the street was picketed, only "The Challenge" received special attention. "The Scandals" show is exempt and "The Follies" is backed up by an application for an injunction.

The A. E. A. picketing did not look as active on 42nd street as the evening previously, around 9 p. m., though there was an auto parade at that time which attracted a good sized crowd of idlers.

A sign posted at the A. E. A. strike headquarters reads:

"All members of the Ziegfeld 'Follies' cast are members of the Actors' Equity and are Loyal."

Harrison Hunter announced last night during the mass meeting at strike headquarters that members of the "Follies" cast had been instructed by the A. E. A. to keep on playing.

Delegation of members from the Hebrew local union called at the A. E. A. office yesterday and stated that \$500 had been voted in support of the Equity fight.

APPEAL TO ENGLISH ACTORS.

The appeal below was sent out Tuesday by the British members of the A. E. A. Although there is an affiliation between the A. E. A. and the Actors' Association of England, a large number of the English professionals over here are not members of their native society.

The claim is made that 95 per cent. of the English legit players now on this side are enrolled with the A. E. A. The appeal was sent to the remaining five per cent. Among the latter is Lionel Braham, who opened with "Chu Chin Chow" at the Century last week. He seems to be an objective of the letter which was signed by all of the Englishmen belonging to the A. E. A.

Dear: After a display of unparalleled pettence and wantonness and of such all differences of opinion between the theatrical managers and actors, the actors and actresses of America, through the Actors' Equity Association, making a protest in a manner only undertaken as a result of this, many American actors are "out" and are earning no salaries while others have relinquished their prospective autumn engagements.

There are many British actors over here, some of whom are enjoying the privilege, and presumably the reason for their present fear is that they are obtaining more profitable returns for their part to join the movement, and now under way, there is surely a very strong obligation to follow the lead of the American actors and not to continue to hold their positions and enjoy the fruits of the strike.

We are glad to know the vast majority of British actors are also "out" in company with the Americans in their present protest against the unfair methods of the manager. We regret to notice, however, that you, who are master of your own fate and whose all hold in high regard, are not as yet among the last ones who are getting behind this movement.

Whatever your reasons may be for this delay, we beg that, if you cannot of yourself see your way to join with us at once, you will meet some of us while you know us personally, and confer with us, so that we may show you what your obvious duty is in this time so critical and important as it is to the future well being of every one.

Any delay on your part which your present inaction may cause you much future regret, we would ask you, as British ourselves, to very seriously consider before continuing your present course, that the effect of it will inevitably and inevitably be to give cause for severe criticism and comment, not only on yourself, but on all who come from the country which is so dear to each of us.

Yours very truly,

ENTHUSIASM IN LOS ANGELES.

A strike contribution of \$600, made up of \$100 each from Bert Lytell, William Courtleigh, Geo. Fawcett, Milton Sills, Edward Connelly and H. B. Warner, was turned into the Equity headquarters yesterday.

A wire signed by the contributors, in pictures in Los Angeles at present, follows: "One hundred dollars each merely as a starter. Will hustle additional subscriptions tomorrow. Assured they will be generous. Feel confident we can send on ten thousand dollars within a few days, to be followed by voluntary weekly contribution during strike. Great enthusiasm prevailing."

REHEARSALS HELD UP.

It is a free admission by the managers that many rehearsals have been held up through the strike.

Any number of the rehearsals have been called off since last Friday. Inability to secure a cast can be held by the producers is the main cause of the general abandonment.

1,200 New Members for A. E. A. According to official statement given out by the A. E. A. publicity bureau last night between 1,100 and 1,200 new applications for membership were received by the Equity association yesterday. It is estimated 350 of these were applications for membership in the chorus girls A. E. A. auxiliary. No resignations were received yesterday, according to the Equity Press Bureau.

THE COMICAL SIDE.

The conference between David Belasco and Sam Scribner.

All those eggs who insist they have arranged a meeting between managers and actors.

Capt. William Harrigan's telegram to Cohan.

The two eggs who told everyone Harrigan sent it.

Steve Kiordan's opinion: "Cohan had the actor wrong for 15 years. Now he's got him right."

Morris Gest's necktie.

Secretary Henry Chesterfield's silence on the question.

The only neutral theatrical club in the city, the "Fifty-Fifty" Club.

Arthur Hopkins giving Walter Kingsley suggestions on press matter.

The sign outside strike headquarters, "Keep the traffic clear." How and why?

George McKay trying to get some dough for a subscription for some actor and trying to get it at the managerial headquarters.

Gerson's cigar store sign, "Get your smokes here and pay when you win."

The small time vaudeville manager praying it will last forever.

The panning circle at the Friars' Club.

The panning circle at the Lambs' Club.

The panning circle at the Green Room Club.

The eggs at the N. V. A. club trying to figure why \$300 a week actors should strike when they are looking for the first half of next week with a dark lantern.

The sure-thing guys at the Astor Hotel after 11 P. M.

Eddie Foy's big glasses.

Walter Kingsley and Bill Page laughing at prohibition.

The newspaper men who come up to the managerial press headquarters 47 times a day. Once for news and 46 times for a drink.

"Whitely" Pierson getting the air from Equity headquarters.

The auto banners.

Frank Fay, still trying to be serious.

The absence of stink-balls. (Always considered necessary in strikes.)

The old guard of the White Rats holding a mutual admiration meeting, all accepting credit for the coming victory—from one another.

Howard Kyle's neutrality.

Johnnie Stanley's intense interest in the situation.

The birth of opposition to the N. V. A.

Harry Fox's answer to E. H. Sothorn's telegram.

Sam Bernard trying to explain a point to a prospective member of the A. E. A.

Those four newly commissioned deputy organizers.

The poor chump who has promised his girl a treat at the Winter Garden and after buying his tickets with her took her to the Greeley Square.

The smart egg who promised to take his girl to the Astor and after getting her there convinced her he wanted to know all the time the joint has gone democratic.

The Friars' Club in a few months when the commercial boys have their own board of governors.

Eugene Walter's speech on psychology.

David Belasco conferring with the birds who burlesque Shakespeare.

That blacklist sign in the Lambs' Club.

The dues Cohan will save if he keeps resigning from the clubs he belongs to.

Bill Brady's arguments.

Oh, what a "pip" of a strike.

1,000 ACTORS AT \$400.

It was stated by a manager yesterday he believed the membership of the A. E. A. held at least 1,000 actors who received \$400 or more a week for their stage work.

Almost immediately he corrected the amount to make it \$500 or more.

MANAGERS' DAMAGE SUIT CALLED "COLOSSAL BLUFF" BY EQUITY

Meeting Yesterday in A. E. A. Strike Headquarters Addressed by Many Sympathizers. Charles C. Shay Present. Attorney Rubin Goes Into Legal Aspect of Damage Action. Local Union of Musicians in Committee Meeting on A. E. A.

A rousing meeting was held yesterday afternoon by the Actors' Equity at the 45th street strike headquarters. The session was called for 2 P. M. Long before the starting time, the assembly room, which holds about 500, was packed to suffocation. Chas. C. Shay, president of the I. A. T. S. E., Ethel Barrymore, Marie Dressler, Pedro De Cordoba, Ed Wynn, Barney Bernard and W. B. Rubin, attorney for the Four A's, were among the speakers.

John Cope, in a short introductory address, said the actors had the managers standing on their heads and admonished the assembled A. E. A.'s to beware of propaganda. After telling the actors to stick and victory would be certain, Mr. Cope introduced Mr. Shay.

Shay commenced by stating the stage hands were with the actors heart and soul in the present battle with the managers. Referring to the Shuberts' \$500,000 suit against the Equity and individual members, Mr. Shay stamped it as one of the most assinine moves the managers could possibly have made.

The \$500,000 suit, Shay said, in effect was merely a grand stand play by the managers' association to frighten Equity members and should not be taken so seriously. Even in the event that such a thing should happen as the Shuberts winning their suit, Mr. Shay said the making-up of the sum of \$500,000 would not be such a difficult matter. He added: "I am pretty safe in saying that the stage hands wouldn't be a bit adverse to being assessed as high as \$20 a man, if the actors should need their help in raising \$500,000, in case of the Shuberts winning a verdict in the courts. Mr. Shay declared in effect that the idea of such a contingency was ridiculous, as the managers, in his opinion, had no chance of winning."

Mr. Shay did not commit himself definitely as to the stage hands taking action on a sympathetic strike with the A. E. A. In closing he made the following statement: "Anything within the laws of our organization we can possibly do for the A. E. A., we are going to do."

Asked by a Variety representative, yesterday, whether he cared to be more explicit regarding a sympathetic strike, Mr. Shay stated he was not in a position to do so at the present time.

Miss Barrymore arrived at strike headquarters while Ed Wynn was in the midst of his speech, and Wynn stopped to introduce her. Miss Barrymore, who received an ovation that could be heard a block away, stated she was not an orator and would have to content herself with telling the A. E. A. she was with them and would support them to the finish.

Miss Dressler also received a great reception, making a brief address, in which she asked the A. E. A.'s to fight it out to the end.

Mr. Rubin declared the Danbury Hatters case bore no comparison to the A. E. A. strike suit and was not applicable. He said that a member of the A. E. A. had a perfect legal right to call upon anyone not to patronize any particular theatre if they so de-

sired. The \$500,000 law suit, Rubin characterized as a colossal bluff by the managers, and any striking actor who felt weak-kneed because the managers had brought the action in question, should cheer up immediately, as there was not the slightest cause to worry.

A committee meeting of the local union of New York musicians was held yesterday morning. The main topic considered was the A. E. A. strike. That a strong undercurrent was in favor of the strikers was evidenced. The committee became interested in continued chorus girls' rehearsals without pay, but what was more important, they felt that by joining with the A. E. A. and walking out they would be benefited by the stronger union effected. As a whole, however, there was no understanding as to what the strike was about.

There was a strong faction, however, against international president's Weber's promise of support of all the American Federation's men.

The weak factor in any movement to walk out in sympathy appeared in the fact that the union has no sinking fund and therefore would not be in a position to aid its members, besides not contributing to the A. E. A. fund if that was necessary. The absence of a sinking fund is well known to Mr. Weber, one of the committeemen said. The matter of chorus girls, one musician said, was a new feature of the A. E. A., and since some received \$50 per week, they were earning more than musicians when they worked.

The lack of resources and the recent agreement for a wage increase is stated as mitigating against a walk-out of musicians, although that was not a settled fact by any means. There has been no general meeting called to consider a walk-out, and Sam Finkelstein, president of the local, is non-committal.

WANGER'S REHEARSAL OFF.

Rehearsal of Walter Wanger's "Five O'Clock" were called off yesterday at noon, the entire cast walking out of the Fulton following a formal announcement by Wanger he had become a member of the Producing Managers' association.

The actors leaving the rehearsal, all Equity members, included Byron Russell, David Higgins, Leslie Austen, Robt. Lee Hill, Percy Burton, J. Brennan, Owen Ogden, Harry Gibbs, Sarah Edwards, Mina Gleason and Gertrude Maitland.

Wanger holds an interest in "John Ferguson," up to the present an "A. E. A. attraction." "John Ferguson" is presented by the Theatre Guild, a co-operative organization, and each member of the cast holds an Equity contract.

Because of the Theatre Guild's connection, and the fact that Wanger was not a member of the P. M. A. up to yesterday, the Equity has held off on a strike call. The Equity officials stated yesterday afternoon they were not at liberty to make known their future attitude toward "John Ferguson," owing to the situation being complicated and in need of further investigation before definite action was taken.

ACTORS' STRIKE CONTINUES.

(Continued from page 1)

call for recognition of the actors' society as a union. They were as confident that there would be no defections in the ranks of the managers' association. One of the managers opined that there were several reasons for this. Probably one of the best reasons is that any producing manager excepting a few might find himself without a theatre on Broadway were he to disregard the will of the others.

Credit was given to the A. E. A. for a good system in the strike matter, though some of the tactics employed to persuade players to leave shows were deplored as "somewhat rough." The managers seemed to be striving to ascertain who was the director in charge of the strike movements. They said there was no member of the A. E. A. executive council with previous strike experience and classed the entire council as "pure amateurs at strikes."

The managers admitted they were taking no steps themselves to combat or break the strike other than to attempt to open the theatres that have been closed. They seemed to believe that this would be the most effective way of winning out for them.

The Shubert show, "Those Who Walk in Darkness" is announced to open at the 48th Street Thursday night. The cast is believed to be without an Equity member. A couple who have resigned from the order are in the company.

A. H. Woods is understood to be holding back the presentation of "A Voice in the Dark" at the Republic and the second company that has been rehearsed in it, under the impression he has a good piece of property in the play and it would be unwise to jeopardize it with a company not looked upon as up to standard.

The managers place quite some reliance upon the legal actions to recover damages for breach of contract, from their conversation. They were ever ready to discuss the contract angle and claimed that their case for breach, without the artist giving the notice called for or even forwarding a doctor's certificate of illness, was an excellent one to recover a verdict upon. Asked about collecting a judgment after recovery, they mentioned several actors who they thought were financially responsible.

Just what the actors thought of the damage action could not be obtained. One or two in the class of money men mentioned there might be some liability attaching to a broken contract, but stated that those who walked out did so on the assurance of A. E. A. officials. One actor said he had consulted two lawyers on the subject and had received a different opinion from each. It was mentioned in this connection that Francis Wilson, president of the A. E. A., and an individual defendant in the \$500,000 damage action of the Shuberts, is reputed to be worth in his own right over \$1,000,000.

A message received at the A. E. A. headquarters from the local union of scenic artists expressed sympathy to the strike and expressed willingness to supply material support if needed. Among the scenic studios much work planned for new production were cancelled and stopped and estimates were cancelled.

Broadway last night, the sixth of the great actors' strike, was more hilarious than ever. Equity members and their supporters cheering an auto parade of striking members. In 45th street, the crowd was denser than ever, and frantic cheers greeted the news of the walk out in Chicago. The crowds were larger than on the previous night, many New Yorkers being attracted to the strike zone to witness the work of pickets and absorb some of the excitement.

Among the theatres there was no further attempt to reopen the affected attractions. The ticket sale at the

Republic for "A Voice in the Dark" was stopped and money refunded, although it was expected that an attempt would be made to open the show last night. "The Five Million," at the Lyric, was indefinitely put over and the signs taken from the canopy. A picture, "Deliverance," first booked at the Park, will start there next Monday unless a settlement in the strike is accomplished. "John Ferguson," continued on at the Fulton. This is an exempted attraction, but through Walter Wanger joining the managers' association, the status of the piece was not known. It was finally declared that "Ferguson" was really controlled by the Actors' Guild, labor and, however, had made no new ruling and the performance was not impaired last night.

The outlook last night was that none of the new attractions would be able to open this week. There were several meetings of the managers' association during the day. One result was that George M. Cohan said he was staking his all to defeat the A. E. A.

Among labor circles it was reported that the mention of the Danbury Hatters case was as if dynamite had been heaved into their quarters. The Danbury affair has been a sore point in the history between labor and management. It brings rancor. Union labor believes that the Danbury case is a legal freak, and that its verdict was a miscarriage of justice.

At the White Garden last night the attendance was far better than Monday night. About 24 rows were filled while the house only carried a few rows. The show was a night. The pickets were active, but shared no sensational displays such as marked the Monday night. Uniformed pickets were no disorder, nor were there any pickets in evidence. Several uniformed pickets were stationed on the 17th avenue side of the house and the yards of uniformed men and plain clothes men patrolled in front of the theatre. At the Century pickets were in evidence, but made no move to trouble the ticket purchasers. There were only seven pickets in evidence around the park and they were only to be recognized by the signs they carried in their hands. The house was close to capacity. Ambule Manager Nordstrom declared was almost wholly a tank house it is believed. The house was liberally distributed to fill the theatre.

At the Central, where "Peek-A-Boo" is now the attraction, there was no trouble whatever, the management announcing in inquiring newspapers that the A. E. A. had placed the show a safe assumption.

COHAN RESIGNS FROM FRIARS.

George M. Cohan, Abbot of the Friars' Club, tendered his resignation from the organization yesterday afternoon, without giving any reason. Mr. Cohan resigned from the Lambs' Club the day previously.

While his resignation carried no cause, it is generally known that Cohan became incensed at some of the remarks hurled at him during his absence from the club rooms by members who did not even know him personally.

Cohan's resignation from the Lambs' club did not cause any surprises, but his resignation from the Friars means much to that organization. George Cohan was always the backbone of the Friars and while his business activity kept him absent from the premises often, his heart was always with the club.

It is said a number of other Friars, not directly connected with theatricals, would follow the Abbot's lead and tender their resignations. Cohan's resignation with the resignations that will undoubtedly follow means the destruction of what was once the most popular theatrical club in America. Around Broadway last night a number of prominent members of the club were busy discussing the possibility of reorganizing the Friars last night with the idea of taking over the club.

While prevailed upon by personal friends to reconsider his action, Cohan said he would not withdraw his resignation, preferring to quit even a loser with some manhood than a winner without none.

Jo-Jo, a Peist song plugger, tried to put over a number in front of the strike headquarters on West 45th street yesterday, but was "given the air."

MANAGERS CONFER ON MEMORIAL DAY WITH ACTORS ON STRIKE

Luncheon at Hotel Commodore Yesterday. "Big Bill" Edwards Calls Attention in Speech to Managers Working for Actors' Fund While Actors Are Out. Theatres Will Be Turned Over Dec. 5, Though Fight Still On. Memorial Day Expected to Realize One Million Dollars for Fund.

At a luncheon at the Hotel Commodore yesterday, tendered by Daniel Frohman, a committee of New York theatre managers met "Big Bill" Edwards, with whom they talked over the campaign for the Actors' Memorial Day. Present were a number of prominent business men representing various trades and industries, who are captains in the drive to dispose of tickets for the Memorial Day performances which are scheduled to take place on Dec. 5.

By tacit agreement the issues at stake in the strike were not touched on in any way, although there was comment on what was described as a regrettable affair. Frohman stated that the luncheon was arranged for two weeks ago. Because of the strike he was prompted to postpone it, but decided against that, as managers had always been sincere in regards to the Actors' Fund in aid of which the Actors' Memorial Day is designed. Mr. Frohman also stated that in ten days another luncheon meeting would be held, and while the business men present yesterday would also be invited, they would meet instead of managers, a committee of ten representative actors and explain and take up with them the campaign. Mr. Frohman addressed the meeting, complimenting the business men on the splendid work done thus far.

Mr. Edwards followed with a ranging speech in which he referred to the great service rendered by the people of the theatre in the various war drives. But he felt that it was a remarkable situation which found actors out on strike while managers who were losing thousands through the strike were devoting time to the actors' charity.

Ward Adams, representing the lumber trade and chairman of the trades committee, reported on local and out-of-town activities. He said that thirty state governors had sent enthusiastic letters of co-operation, and in mentioning the various cities said that Pittsburgh was leading all others. L. F. Robertson, head of the hides and leather committee, spoke of great progress.

E. F. Albee spoke with deep feeling of the Actors' Fund and thanked all present for their aid. He said these were trying times and declared that even if the strike continued until Dec. 5, the managers would nevertheless turn over their theatres to the actors for the great event.

After luncheon Mr. Frohman, before entering his office, which is across the street from strike headquarters, met Ed Wynn and Ethel Barrymore, who were just starting off in a motor car. Mr. Frohman said that in spite of the strike, \$1,000,000 would be raised for the Actors' Fund by Dec. 5. Wynn announced it to the crowd in the street, who wildly cheered. During the excitement a pickpocket secured Mr. Frohman's wallet, but was caught and dropped it. The manager refused to have the thief arrested and quietly told him to slip away.

The managers present at the Commodore luncheon were Mr. Frohman, E. F. Albee, Sam Harris, Adolph Klaus-

ber, Arthur Hammerstein, Arthur Hopkins, Sam Scribner, Walter Vincent and B. S. Moss.

"BETTER OLE" IN DIFFICULTY.

Though "The Better Ole" is being played at the Booth, it is given under difficulties. Charles Coburn is reported as having said that there would be a performance of the "Ole" show tonight even if he had to play all of the characters alone.

Since last week about 12 male members of the cast have been replaced. The originals were induced to leave through the efforts of Charles McNaughton, whose role was being read by a chorus boy Tuesday night, according to report.

SPLIT THREATENS PLAYERS' CLUB

A split now threatens in the ultra conservative Players' Club as the result of a letter sent to the newspapers by Ben Johnson panning Francis Wilson and the A. E. A. for their stand against the managers.

According to John Westley, Mr. Johnson's letter was brought to the attention of the Board of Governors yesterday and Johnson was suspended indefinitely.

The suspension apparently pleases the majority of the members, but a few have openly declared that Johnson was right and should not have been disciplined.

MANAGER BUSY PHONING.

At the meeting of the managers' association yesterday afternoon but little besides long distance phoning took place. The phoning seemed to be occasioned on the part of the managers by a belief that a strike might be called by the A. E. A. outside New York.

This phase of the situation was quite well gone over. The managers determined, they said, if further walk outs were ordered, to bring damage actions in each instance against the A. E. A. and those who might do the "walking."

READS STATEMENT FIRST.

Last night, in one of the musical comedy theatres remaining open, a principal of the cast was asked to sign a statement. Preferring to first read it, she found it amounted to a statement that she had been annoyed and injured through the actions of members of the A. E. A., and authorized some unknown person to sue out an injunction against the actors' organization.

The young woman approached stated she was not a member of the A. E. A., had not been annoyed nor injured by any member and refused to sign the statement.

TWO HOUSES TO REOPEN.

The Astor Theatre is due to open tonight with "East Is West," and the new Shubert attraction, "Those Who Walk in Darkness," scheduled for the 48th Street Theatre tomorrow night, is certain to open, according to a statement from the managers.

MORE INJUNCTIONS?

A rumor late yesterday said that there might be other injunctions against the A. E. A. and its members, following the lead of Flo Ziegfeld, who secured a temporary restraining order Monday on behalf of the "Follies."

Just who would apply for further injunction orders could not be learned. It is expected that if the argument on the Ziegfeld order results in that being made permanent pending trial that there will be a flood of injunction orders applied for at once.

With reports of a strike order being issued outside New York, in Chicago principally, and possibly Philadelphia and Boston, it was thought that managers having attractions in those cities might file the injunction applications.

BALDWIN ON STOCK PLAYERS.

Walter S. Baldwin, Sr., Middle West stock manager, sent the following wire yesterday to Frank Gilmore, of the A. E. A.:

"During thirty years' experience as manager of stock companies throughout the United States, my experience leads me to believe that stock actors are all loyal to their profession and will refute the implication that they will step into the breach in the capacity of strike breakers. Good luck and God bless you."

(signed) Walter S. Baldwin.

New Garden Show Rehearsal Off.

Through Blanche Ring and Charles Winniger failing to appear for rehearsals with the new production for the Winter Garden, the preparations for that show have stopped temporarily.

WHITE NOT WITH MANAGERS.

A denial that George White was a member of the managers' association was issued by the A. E. A. yesterday, in the form of the following statement from White: (1) "I positively do not belong to the Producing Managers' Assn." (2) "I have made no application." (3) "I don't know anything about the future." An advertisement carried by the dailies Tuesday listed George White as a member of the managers' organization.

PERCY WILLIAMS AS MEDIATOR.

It was reported yesterday afternoon Percy Williams, while at the Lambs' Club, had agreed that if called upon, he would act as mediator in the strike matter.

It was also said Mr. Williams would intervene to secure arbitration if called upon by either side to do so.

ETHEL BARRYMORE SPEAKS.

Joining the A. E. A. but the day before, Ethel Barrymore made a speech at strike headquarters yesterday afternoon.

Later she appeared at the New Amsterdam hall and addressed the assembled chorus girls.

MANAGERS' PRECAUTIONS.

The members of the managers' association evidently believed the Equity would order walkouts in Chicago, Boston and Philadelphia last night. As a precautionary measure they were in touch with their representatives in these cities in an effort to get an advance line on the situation.

OFFICIAL STATEMENTS

A. E. A. STATEMENT.

The following statement, signed by Bruce McRae, V. P. of the Actors' Equity Association, was issued yesterday by the A. E. A. press bureau:

The present deadlock in the theatrical business has been brought about by the refusal of the Producing Managers' Association to accept the terms of the contract proposed by the Actors' Equity Association. The managers prefer to deal with the actors individually, and know that the worst of a dispute the individual actor has no opportunity to obtain redress when opposed to capital. It was for the protection of the small salaried individual that the Actors' Equity Association was organized six years ago and since that time by sheer moral force, backed by the actors' own solidarity, it has been able to secure the recognition of the Actors' Equity Association as the sole representative of the actors in the industry.

After three years of effort, the managers finally agreed to use the Equity contract, but only two out of forty developed any sincere intention to abide by their promise, and at the expiration of the experimental period agreed upon they flatly rejected the contract and stated that in the future they would use their own. All efforts to have the points at issue submitted to arbitration, were rejected by the managers, although the Hon. William H. Taft and ex-Governor Hughes has generously consented to act as the arbiters.

At the last meeting between the committees of the two opposing associations, the managers declared they would not deal with the Actors' Equity Association, but would deal with individuals, thereby creating a deadlock. All negotiations having failed, the Actors' Equity Association resolved not to render any further services for any member of the Producing Managers' Association until the latter had agreed to recognize the Actors' Equity Association as the representative of the actor and to issue the Equity contract.

The peculiar aspect of the situation is that no matter how many of the actors who feel that the demands made are not asked to be given until the season 1920-21 and 1921, the opportunity of assisting their business relations with their actors.

The present strike is an absolute altruistic movement devoid of any materialism. For the sake of the history of better organized workmen, specialists, who have never had any grievance with employers, and have never had anything to gain, but a great deal to lose, have gone to the aid of the matter of principle and for the exercise of their God given right to help their co-workers to secure a fair working agreement.

One abuse we wish to remedy is that the actors strike shall not be prolonged longer than four weeks without pay, and that for each week, half salaries shall be paid them. Also they shall not have to pay for their stage shoes and stockings.

Bruce McRae, vice-president, ACTORS' EQUITY ASSOCIATION.

MANAGERS ASSOCIATION.

The following statements were issued yesterday by the press department of the Managers' Association:

The press department of the managers indignantly made an error in writing press reports on Flo Ziegfeld, Jr. having joined the managers. The managers have not joined the Actors' Equity Association. Arthur Hopkins, in charge of the managers' publicity, spilled strong sentiment about the press office.

Mary and Florence Nash resigned from the Actors' Equity Association yesterday.

Chicago loomed up in the next storm center in the actors' strike yesterday and the Producing Managers' Association, at a meeting in the office of President Sam Harris, took vigorous steps to handle the situation. Attorneys O'Brien, Maternity & Driscoll were engaged to secure the necessary injunctions to prevent walkouts in Chicago, and the long distance telephone was kept busy all the afternoon as the managers conferred with their representatives in the late city. It was reported that Francis Wilson was enroute to Chicago to take charge of the situation there for the Equity Association.

William A. Brady vigorously denied last night that he had engaged in any conference whatever with the Equity actors the night before. He said: "It is rumored by the strikers that I and other managers talked over the situation with striking actors on Monday night. This is absolutely untrue. I have talked with about twenty actors, but not on strike or anything else and I brand any statement to that effect as a lie. Any communication I have with them will be officially through the Producing Managers' Association."

George M. Cohan yesterday authorized the following statement:

"Every dollar I have in the world—and I have a few—in on the table in this fight against the actors is being put into the Actors' Equity Association. Before I will ever do business with the Actors' Equity Association, I will lose every dollar I own, even if I have to run an elevator to make a living. I would be with the actors if they were right; but they are being misled."

A telegram from Los Angeles yesterday stated that Douglas Fairbanks was leaving immediately for New York to protect his property interests in the prospective litigation as a result of the \$250,000 damage suit brought by the Winter Garden Company against members of the Actors' Equity Association.

Sam Garson, the cigar store man of the Longacre square section is displaying a sign to the striking members of the profession. It reads: "Striking Actors Get Your Cigarettes Here and Pay When You Win."

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CRITICISM.

THE RED DAWN.

A drama in three acts, by Thomas Dixon, at the 50th Street, Aug. 6.
If "The Red Dawn," presented by Thomas Dixon, had more chorus girls it might be a good musical comedy. Designed as a serious indictment of Bolshevism, the play caused considerable amusement among an otherwise apathetic audience.—*World*.
The play is an excellent exposition of the theories and practices of Bolshevism. These are stated so clearly and succinctly that it is a pity the dramatic workings of the piece descend to a low pitch of melodrama.—*Herald*.

Charles Dillingham's new Hippodrome show will be called "Happy Days." The spectacle has been arranged by R. H. Burnside, stage director, and the music by Raymond Bunnell. The opening will be the latter end of this month.

"What's the Idea," the new musical comedy which F. V. Paterson will produce with Rice and Cady, as the stars, has begun rehearsals. Ruthie Francis, Louise Wolf, Beesie May, Maxton Vernon, William Dougherty, Jack Bernard and others have been engaged. The show opens Aug. 25 at Schenectady.

Sobilla Theatrical Enterprises, the firm that staged "Fanny Wise" and "Love Laughs" and is preparing a new musical comedy, "Fifty-Fifty, Ltd.," will build a legitimate theatre in the theatrical district. The location is yet to be announced. Associated in this firm are Anton F. Sobilla, Clord V. Koute, of New York, Edwin E. Kohn, of Philadelphia, and Harry W. Ritter, a Cleveland, Ohio, banker. Their new theatre will be completed by February 1.

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Morley Mrs
Morton Henry
Morton Jack
Mudge Leola
Mullally Don
Mullon & Coogan
Mullis J W
Murray Wm
Myers Harry
Myers Irene
Myers Mr & Mrs J
Myer Nellie

N
Nary & Miller

Neft Ben
Newport Hal
Newroz Billie
Newsome Chas
Neville Jack
Nixon Doc
Noble Mrs B
Noble & Brooks
Nolan Dave
Norvick Nedra
Nordstrom Clarence
North Frank
Norval Julie
Norworth Jack

O
Ortman Grace
Ortman Myron
Oak & Orlie
Otis Ernest
Owen Harry

P
Page Clay
Panner Bros
Parrow Anne
Pattett Miss
Patterson K & M
Peck Frank
Pemer Frances
Perry Harry
Peters Al
Phillips Phil
Phillips Robt
Pierce Eddie
Pierce Frederick
Pickett O Pinckett
Pittu Augustus
Poole Norma
Port & DeLacey
Postley Louis
Poyer A
Preuberg Mr & Mrs
Prevost & Goulet

Q
Qualters Tol
Quashy Harry
Quinn Mrs L

R
Rafael Dave
Raymond Edward
Reynolds Edythe
Reynolds Ruth
Reynolds Pearl
Reynolds & Ryan
Rome Al
Ronella Maria
Rube & Rube
Russell Dillio
Russell Blanche

S
Sample Sammy
Sargow Alma
Sargent Betty
Sargow Eva

Scherman E H
Schreck Geo
Shapiro Katherine B
Satchell Mike A
Saxton Pauline
Shannon John
Shields Arthur
Shimmons Bobbie
Simclair Ada
Seman Mr R
Smith Marie
Smith Wm D
South Al
Southern Tessie
Spencer Margaret
Spiegel Emma
Stern Anna
Sturt Frank
Sutherland Roy
Sweetie Polly
Sydney Eleanor

T
Talmadge Rae
Taylor Chester
Taylor Geo
Terry Kate Gibson
Thompson L K
Thorne Ruby
Trevette
Trevette Irene
Tyler Adele

V
Valentine Gertrude
Vandergrace Wm
Van Hoff Geo
Vandergrace Wm
Verona Countess
Vice Mrs Emily
Vine Aralton
Wald Frank
Walker Frank
Wallace Eugene
Walsh Austin
Ward Mrs F

W
Ward Mrs F

Word Millicent
Ward Sisters
Warrington Babe
Watts James
Westfall Hugh
Whelan John
Whitfield Ann
Whitfield Joe
Whitfield Betty
Williams Andy
Williams Foster
Williams Marie
Wilson Lee
Wingard Marj
Winkie Billy
Woods Ralph

Y
Yeager Marge
Yemada Joe
Yates Harold
Yoder Gerwen
Yonah Elche
Young Beatrice
Young Joe
Young & Leonard
Young Rod
Young Offi
Yule Arthur
Yvonne & C

Z
Zarbo Mrs
Zohn Betty

Challenge Office
Allen & Gray
Bennett Charles
Bernard Be
Young Arthur
Yvonne & C
Zarbo Mrs
Zohn Betty

Z
Zarbo Mrs
Zohn Betty

Miller Emma
Henry Patrick
Kirk Ralph
Kate & Coyne
Kelly Phil
Knight Frank
Lamert Sam

Miller Elizabeth
Robinson Bille
Stanley & Lea
Siddall Jack
Saxon Trama
Tyler Adele
Wilson S P

ATLANTIC CITY.

By CHARLES SCHUEER.

Mack Bennett Bathing Girls created a sensation on the Atlantic City beach last week with their one-piece bathing costumes, when they attempted to invade the surf from the Court on the Boardwalk where they were playing for Manager B. J. O'Keefe. The entrance of the young women on the famous strand at the height of the bathing hour on Monday necessitated their withdrawal and the substitution of more decorous costumes for the advertised daily bathing.

Raymond Hitchcock will offer "Fitzzy-Koo" at the Apollo Aug. 18, while the new Cort musical production, "Just a Minute," will hold forth week of 25th.

Week of Aug. 25, the first of the two weeks dropped from the originally booked eight of Woods openings at the Globe, has not been definitely booked at this writing, but it is rumored that Al Johnson and Sibola may return that week. Johnson, who opened the Globe after his rebuilding at Easter time, has been spending much of the summer here, and has been a regular visitor at every opening of the season.

The presence of Will Denning in "Breakfast in Bed," and the also noted violation of legal talent associated with the Actors' Equity Association, has given rise to rumors that some of the questions connected with that organization have floated to the shore for settlement.

ALBANY.

PROCTOR'S GRAND.—Vaudeville and pictures.

EMPIRE.—Columbia burlesque season opened Monday, Aug. 11, with Arthur Pearce's "Top Lively Girls," a brand new production. The attraction featuring Sherry McCallister, Harry T. Shannon, Catherine Crawford and Little Anna Fropp has been in Albany for the past week putting on the finishing touches. CLINTON SQUARE.—Pictures. REGENT.—Pictures.

Florence Auer, leading woman with "Joseph and His Brothers," is passing the summer with her mother, Mrs. David Auer, in Madison avenue, Albany.

BALTIMORE.

By F. D. O'TOOLE.

MARYLAND.—Vaudeville. Playing to large crowds all summer.

PALACE.—The slinging of Grace Fletcher and Justine Grey share equal honors in winning the approval of the large audience which was on hand for the opening night of the new season. The attraction was the "Social Maids," brimful of soap, pep and ginger. Florence Bennett as the leading woman of the "Spinners" stops and dances cleverly. She has a way of shimmying at the most unexpected moments and with an abandon that makes everyone take another look. Ben Small and Elsie Landoff, the comedians of the show, inject a great deal of life into their performances. The team work of the well

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NUMBER ON THE HIGH
ROAD TO POPULARITY

"I'LL SAY SHE DOES" RELEASED THROUGH THE COURTESY
OF AL JOLSON-A SURE FIRE HIT!

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SUCCESS BY AL JOLSON BUT RELEASED FOR ALL

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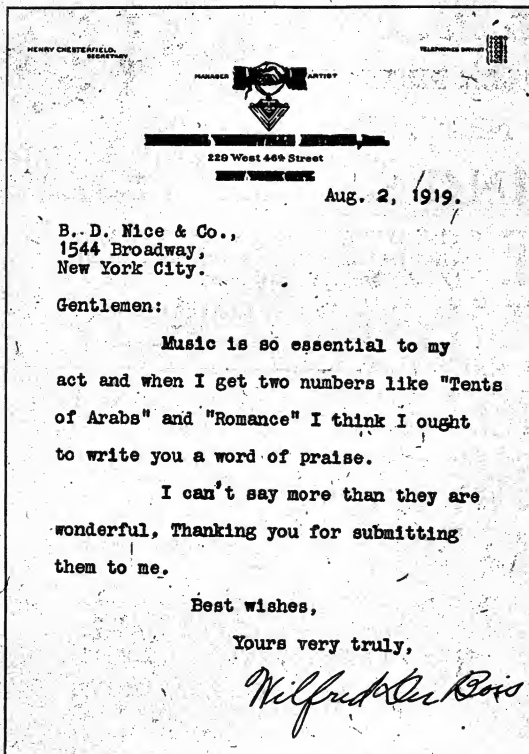
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A Letter From An Artist To A Publisher

(LE JONGLEUR SUPERBE)



By Lee David
B. D. Nice & Co. Music Publishers 1544 Broadway

trained and well costumed chorus is notable here where such a thing happens usually but once or twice a season.

GARDEN—Entertainment in its lightest vein is the spirit of this week's bill. Ethel Clayton, assisted by Jack Holt, in "A Sporting Chance," an adaptation of Roger Hartman's "Impulses," features in a near comedy with a Vitagraph film followed close. On the vaudeville portion, Ethel Rose and Co. in a condensation of "The Three Twins," get across some good songs and dances. Mr. and Mrs. Necroose portray comedy of several decades ago, and William Smythe and Co. endeavor to show humor in its latest form. Also on the bill are Reddington and Grant and Seymour and Mann.

HIPPEDROME—It would be a hard thing

to pick out a neater all around bill than the management offers this week. The bill includes Adelaida and Hughes in "A Danco Romance," the younger brother and sister, according to the signs out front of the big time stars; Charles Deland and Co. in "Back to Buffalo," a comic skit; Nell McKinley, comedienne; Chaplino and Wells, jugglers; and Ford and Goodridge in a number of songs and snappy dialog.

GAYETY—This house opened its season Saturday with "The Girlie from the Folies," and made an exceptional hit with the first nighters. One pleasing feature is that the whole thing is here—songs, songs and dances, and most of the faces from its last time here. Elele Denny is the star and carries off all the singing honors.

FOLLY—This house has been playing to small burlesque crowds all summer, but still keeps open. How do they do it? The Jolly Maids Co. in the attraction in a musical comedy call the "Mustard Kings."

VICTORIA—Nazimova in "The Red Lantern" is the main attraction. On the vaudeville portion are Morgan and Gales, Arthur Stone, the blind pianist, Nestor and Vincent.

PAREWAY—The film adaptation of "Upstairs and Down" will be here all week.

NEW—Justin Parum will be here for the first part of the week in "A Man's Fight."

The opening of Ford's Monday, when "Boys Will Be Boys," will mark the beginning of the season, will not be affected by the actors' strike now on in New York, according to a

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in characterization depends upon the actor's dress. The type may be a dignified statesman, a conservative business man or a fashionable member of society, but the dress must in every case be precisely appropriate. Mack, the actors' tailor, has thus served an apprenticeship in producing the exact type of clothing required. He can satisfy YOU.

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Opp. Columbia Theatre

telegram received yesterday by Manager Charles E. Ford, from Joseph Hart, of New York, manager of the company. Mr. Hart wired Mr. Ford that the members of his company are members of the union and will play all the week's performance in Baltimore, as sanctioned by their union cards.

Plans for a new theatre on Lexington street, to cost about \$1,500,000, were announced today by the promoters who represent the same interests as control the New Theatre and the Garden Theatre. The announcement was made possible by the closing of the deal for the last piece of property needed which has held up the project for some time. Incorporation papers for the Century Theatre Co. were filed with the State Tax Commission for approval.

The incorporators are Charles E. Whitehurst, F. William Bolgiano and H. Worcester Smith, and the capitalization as set forth in the charter is to be \$800,000 8 per cent, preferred stock and \$100,000 common stock of no stated par value.

It was announced that the ground which was purchased last year by the company about \$350,000 and that the building to be erected will cost about \$1,000,000, exclusive of decorations and fittings. A syndicate formed by Stola Brothers, bankers of this city, has underwritten the project and will do the financing.

The plans as outlined will make the theatre one of the largest in the country, even surpassing the Hippodrome in New York.

The main theatre will be at the rear of the grounds, and have a capacity of 8,750.

The plans call for a roof theatre over the main building that will accommodate 2,500 persons, making a total seating capacity of 6,250 for both auditoriums. This it is said is a larger seating capacity than can be found in any other theatre in the country, even surpassing the Hippodrome in New York.

The theatres, for there will be two, really the upper and lower auditoriums, will be equipped for any kind of a theatrical performance, but the local popularity of vaudeville will probably limit the productions to that class of shows.

Plans have also just been completed for the erection of another large motion picture house in this city to be located at Milton avenue and Hoffman street. The names of the parties backing the project have not yet been announced. The theatre is to have a frontage 50 feet on Milton avenue and a depth on Hoff-

100

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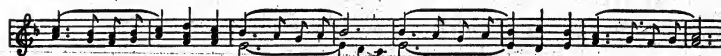
Slow waltz tempo



Hear the mu-sic play-ing an old fam-i-lar strain, Dix-ie-land is say-ing "Come back to me a-gain"



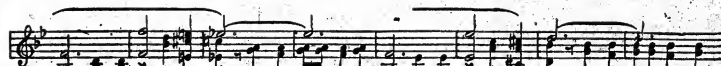
Back where glap-ces and foud ro-man-ces are ming-les with per-fume of ros-es;



Mem-or-ies are turn-ing to days of long a-go, And your heart is yearn-ing for one you used to know;



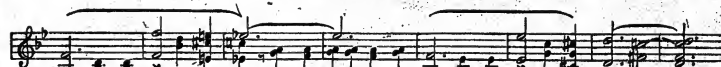
'Way down you-der, a-gain you wan-dor, It's all a Ken-tuck-y Dream.....



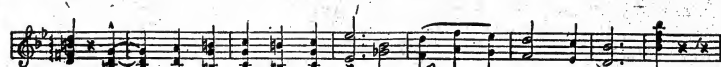
Sweet mem-ry girl..... Sweet heart of yours.....



Some-times when I'm lone-ly and blue, No one will do, No one but you, dear, Your



voice far a-way..... Comes back to say.....



"Kiss me".. then in fai-cy I seem, With my Ken-tuck-y Dream...

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man street of 150 feet and will be modern in every respect.

Charles Nolta, manager of the Belmont and Aladdin theatres, which are controlled by the Greater Theatres Company, announced today that his company had bought the Belmont Theatre and the adjoining property for \$20,000. The property, which covers about 75 by 150 feet, will be improved with another new moving picture theatre. The building is to cost in the neighborhood of \$40,000.

BOSTON.

By LEO LUBBY.
ORPHEUM-LOEW.—Pictures and vaudeville.
BOSTON.—Picture and vaudeville.
BIJOU.—Pictures and songs.
BOWDOIN.—Picture and vaudeville.



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SCOLLAY OLYMPIA.—Second week, using feature film, "Bill Apperson's Boy."
GORDON'S OLYMPIA.—(Yvonne from Paris.) Feature film; also vaudeville.
GORDON'S CENTRAL SQUARE.—Bond Wilson Co. Gummie and Albert, Borthby and Everdeen, Andre Sisters, Toole and Stockton's Trained Dogs; feature film.

ST. JAMES.—Vaudeville and pictures.
GLOBE, STRAND, PENWAY, EXETER STREET, ROBERT, BEACON, COLUMBIA, FRANKLIN PARK.—Pictures.

SHUBERT.—Dark.
MAJESTIC.—Third week of "Damaged Goods" film.

WILBUR.—Fourth week of "Oh, My Dear," bids fair to have a long run.
PLYMOUTH.—"Adèle," musical show, never here before and now being presented by the stock musical company.

TREMONT.—Second week of "See-How," Savoy musical comedy, which got away to a good start.

PARK SQUARE.—Opened Tuesday with a new show, "Buddies."

CASINO.—Opened Saturday with James E. Cooper's "Sightseers."

TREMONT TEMPLE.—Another week of Mary Pickford in "Daddy Long Legs," transferred here from the Tremont; pulling big with two shows a day.

NORUMBEGA PARK.—Stock company with "Lena Rivers" this week.

It appears that the season of 1919-1920 will be in full swing here soon. The Wilbur, Tremont and Park Square are already open, and the shows for the Plymouth and the Hollis have been announced. Nothing has been announced as yet for the Majestic when the film season ends there. For a while musical shows will have the choice, as is nearly always the case at the start of the season.

The baroque season got under way here Saturday, when Charlie Waldron opened his Casino. The Howard and the Gaiety will follow soon. Extensive alterations and renovations has been done on this last-named house while it was dark.

Thomas D. Sorloro, manager of the Park for the last four years and a half, has resigned because the theatre is changing hands. He was connected with the Keith interests in Providence before coming here and launched the first film house in that city about 15 years ago. He also introduced some novel ideas while manager of the Park.

The first "super-film" that will appear at

the Park under the new policy will be "The Miracle Man," opening there Labor Day. L. Thompson is here from the New York office of the Paramount-Artcraft Company and he, with John T. McCoville, will exploit the film and those that follow.

Rehearsals for the winter season will soon start at the Copley Theatre, the home of the Jowett Playars. Nicholas Joy will have charge of matters.

At the close of his season Manager Carl Hunt, connected with the Plymouth as a manager for the Shubert, Intervista and who leased the house for the summer months for the presentation of revivals of musical shows, expresses himself as satisfied with the experiment. He had many obstacles to overcome, the idea being a new one here, but he met with fair success. Lack of opportunity to rehearse the company, outside of the principals, was one of the handicaps.

Leo Christian, for the past 17 years associated with B. F. Keith's new theatre, is slated for apparent success as manager of the new Park, resigning his position as assistant manager of Keith's. This acquisition of the new Park gives Sam Pineski four picture houses in Boston, and there is no evidence that he has stopped.

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The Hand That Rocked My Cradle Rules My Heart

By IRVING BERLIN

VOICE *con espress.*

Moderato

rall.

How can I ev-er
Close by my side you

pay the debt I owe you Mother o' mine, Mother o'
stand what e'er be tide me, Mother o' mine, Mother o'

mine,
mine, What is there I could ev-er do to show you
How can I come to harm with you be- side me

How much I love you Mother o' mine.
Ev-er to guide me Moth-er o' mine.

REFRAIN *With tenderness*

I kiss the hand, the wrinkled hand that rocked my
era - die in ba-by land. A mem-ry lingers of by-gone
years When gentle fin-gers would dry my tears Her face will
ev-er be my guid-ing light Shall whisper ten-der-ly "Turn to the
right" No harm can come to me by day or night For the
hand that rocked my cradle rules my heart. I kiss the heart.

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Be One
of the
First
to Sing
this
"Berlin"
Gem

Also
A
Beautiful
Poem
by
Irving
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HERE ARE SOME

"SOMEDAY YOU'LL WANT ME BACK"
"BLUES" (My Naughty Sweetie Gives
To Me)
"YOU DIDN'T WANT ME WHEN YOU
HAD ME"
"IT'S NOBODY'S BUSINESS BUT MY
OWN"
"KENTUCKY DREAM"
"WAIT AND SEE" (Shimmie Fox Trot)
"PAHLAMAH"
"HIMALAYA"
"KINKY KOO"
"IDA-TISHOMINGO & INDIANOLA"
(SAXOPHONE MEDLEY)
"HONEYMOON" (Waltz)

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LATEST
HITS!

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CHICAGO

CENTRAL 1801

BUFFALO.

By SIDNEY BURTON.

The Gayety opened Saturday to capacity with the "Bostonians." The Academy opening is scheduled for Aug. 25.

Danny Meyers, publicity man for the Gayety here when it opened several years ago, returned to Buffalo last week, and will handle all the publicity for the new Academy. Danny is one of the snappiest publicity men on the map.

Irene and Bill Teleak, who claim to be theatrical folk, broke into a column of print in the local papers this week by reason of a new baby grip invented by Father Bill in which to transport the team's baby, Josh. The contraption is a white cage with a leather handle in which the baby reposes. When the parents are at the theatre the child lies in the cage which is suspended off stage.

The death of Mrs. B. A. Eberle in Chatham on Sunday, after a brief illness, brings back memories of many stage successes. Mrs. Eberle was 78 years old and was associated with the stage for over 50 years. Her last appearance was as Aunt March in "Little Women." Her body was interred at Red Hook, N. Y. She is survived by a daughter and two sons.

The Realart Picture Corporation has opened a branch office at 221 Franklin street, under the management of Henry B. Wilkinson, who recently was manager of the Ellen Terry Theatre.

August Belmont, of New York, was granted permission by Judge Laing last week to examine the books of the Sattler Theatre Corporation, owned by John G. Sattler, a Buffalo real estate operator. When Sattler bought the old Kenilworth race track from Belmont several years ago, the theatre figured on the deal.

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DENVER.

By EDWARD C. DAY.
The receivership hearing scheduled to come up in Littleton, Col., court last week was forestalled by the action of the National

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Film corporation in filing a bankruptcy plan
in the United States District Court. The com-
pany lists its liabilities at \$15,107, and its
assets at \$5,107, which includes real
estate scheduled at \$22,430. No resistance to
the bankruptcy proceedings is contemplated.

The Broadway will reopen its 1919-20 sea-
son Aug. 18, with John Hitting. Aug. 25,
Ruth Chatterton will appear in "The Merry
Month of May." Sept. 1, Henry Miller and
Blanche Bates will be the attraction in
"Mollie." This will be followed by the
comedy "Yes for Three," featuring Arthur
Byron, Frederick Perry and Elia Ryan.

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The holder of passage—especially travelling—passages forwarding, cargo, of mail,
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Yours faithfully, FRANK GORRINGE

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Address VARIETY, New York

Headed by the Marion Morgan interpret-
ative dancers, the first bill of the autumn
season started at the Orpheum Theatre.

Enroute to New Mexico, Mrs. Ida Serwan,
who has played in companies with Joe New-
man and Mrs. Ole Schaner, stopped off in
Denver to meet old friends. Thirty years ago,
when the Scott-Barton College of Dramatic
art was flourishing here, Mrs. Serwan was a
member of the faculty.

George Papini, manager of the Pastime,
Albuquerque, N. Mex., visited the office here
of the Fox Film Corporation and perfected a
program for the balance of the year. H. E.
Shorman, of the Bee Theatre, Albuquerque,
was also a visitor along film row.

With vaudeville as the attraction, the Taber
will reopen Aug. 31. The management has al-
ready started an advertising campaign.

The Fox exchange manager here is send-
ing out letters to exhibitors to advise them
that after Aug. 18 all standing orders for
advertising matter will be abolished.

Clair Hutton and F. H. Gallagher, former
managers of the Danban Stock company, have

signed with the Art-O-Grat company and will
play parts in the new film to be "shot" at
Steamboat Springs, Col.

O. P. Woody, former manager of the Dea-
ver offices of the Select Pictures corporation,
has been appointed Los Angeles manager for
the Realart company.

DETROIT.
By JACOB SMITH.

Richard Carle, in "Sunshine," opens at the
Garrick for week of Aug. 17. Next season the
Detroit Opera House on the Campus, is to be
known as the Shubert-Detroit Theatre. This
is a splendid idea as its present name is most
confusing with the New Detroit Opera House,
which plays the R. & B. attractions. The
regular season at the Shubert-Detroit will be
Aug. 31, when a musical show, "Rose of
China," opens a seven-day engagement. This
will be followed Sept. 7 with "Nothing but
Love," another musical production. Sept. 14
comes "Good Morning, Judge"; then Sept. 21,
"Tumble In"; Oct. 12, "Bonaparte"; Oct. 19,
Bertha Kalich, in "The Riddle of Yonah"; Oct.
26, "Chu Chin Chow" for one week, and Nov. 2,
the San Carlo Opera Co. At last year, the
Shubert-Detroit will be open Sunday nights.

There is no such thing any more as darning

James Madison's Address
until Aug. 1st will be in the Flattery Building,
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HAZEL HAND, now playing Keith Circuit with
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the show business by past performance. "Til-
lie's Punctured Romance" at the time of its
release a few years ago played every house
in Detroit, was revived at the Opera House on
the Campus, Sunday, Aug. 10, and at 25, 35 and
40-cent prices, including war tax, did a gross
business of \$1,400. The picture will remain
there for several weeks.

JACK L. LIPSHUTZ EVERY TUESDAY IN NEW YORK
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MISS BETTY DENINSON—THE PETITE LITTLE DANCER, AND

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See the "Miniature Circus Parade," the "Slide for Life," "Mysterious La Rosa," "The Mosquito Crusher," "Fly Killer," and **BILLY HART'S "ORIGINAL FUNNY SECOND SIGHT AND MIND READING."**

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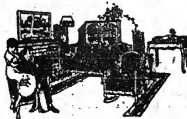
Al Green, orchestra leader at the Temple Theatre for 25 years, will remember his last night, Sunday, Aug. 10. Each artist presented Al with an autographed photograph or a box of smoke, while Gus Greene went a bit further than the rest by making a curtain speech wishing him "success" in the big city, for which place Al left Monday.

Detroit union picture operators are notifying theatre owners and managers that a wage increase of 25 per cent. will be effective Sept. 1.

At the photography houses: "A Social Exile" (Paramount), at the Madison; "Better Times" (Exhibitors Mutual), at the Adams; "Man's Desire" (Exhibitors Mutual), at the Washington; "Girls" (Paramount), at the Majestic; and "Bill Henry" (Paramount), at the Broadway-Broad.

J. O. Brooks, former manager of the Liberty, Camp Center, Mich., has been given his dis-

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Can place 25 more standard acts on Big Time East and West.

WILLIAM L. LYKENS

1520 Broadway, Room 7, New York Theatre Bldg.

charge and has been appointed special representative of the Fazio lecture department.

"Golden Crooks" at the Gayety opening week. Next, "London Belles," J. M. Ward, Gayety manager.

"The Tempters" at Cadillac.

Reported that Charles H. Miles is considering putting vaudeville into the Majestic before January.

Fred Craig has been appointed stage manager at the Temple, succeeding Fraho, who resigned. He is a brother to George Craig, electrician at the New Detroit for many years.

INDIANAPOLIS.

By VOLNEY B. FOWLER.

MURAT,—"Fair and Warmer" (Stuart Walker Players).
PARK,—"The French Frits."

KEITH'S—Summer vaudeville.
RIALTO.—Vaudeville and pictures.
GAYETY.—Vaudeville and pictures.
CIRCUS.—Picture.

The Park opened Monday for burlesque, after having been closed for two months. G. Everett Black is the new lessee and manager of the Park.

George Sommes, of the Stuart Walker Company, has been engaged as professional director of the Little Theatre Society of Indianapolis.

Articles of Incorporation have been filed by the Ohio Amusement Co. of Indianapolis. The company will operate the new Ohio picture theatre at 42 West Ohio street. Frank J. Rembach, John R. Welch and David A. Coulter are directors.

The Roy-Lite Corporation, a \$4,000,000 concern, of Nashville, has filed suit for specific performance of contract against George A. Costa and J. Roy Hunt, of Indianapolis, in Federal Court here. The corporation alleges the defendants agreed to deliver to it patents on a camera which will photograph natural colors and a motion picture projection machine which will transmit the colors to the screen, but failed to do so. The corporation says it was formed for the express purpose of exploiting the machines which the defendants refuse to deliver.

ROCHESTER, N. Y.

LYCEUM.—Al G. Fields Minstrels, last half only.

TEMPLE.—Vaughan, Glaser and Co. In "The Silent Witness"; next "Totash and Permuter."

VICTORIA.—Eddie Riley and Jack Collins. Johnny Green, Dorothy Dalton in (film) "The Lady of Red Butte," first half.

The Gaiety will open Monday for its second season of Columbia burlesque, with Charles H. Yale again managing the house. "Boston Burlesquers" will open.

Announcement is made that Fay's will re-open Aug. 25 with the same policy as last season, pay vaudeville and pictures. Fred Barr will again be the manager.

SEATTLE.

BY WILBUR.
METROPOLITAN.—H. Ruth Chatterton in "The Merry Mouth of May." Undercard, Henry Miller and Blanche Bates in "Mollie." MOORE.—Dark. Orpheum vaudeville season opens 24th.

ATTENTION MANAGERS!

DICK

CARRIE

HENRY AND ADELAIDE

INTRODUCING A CHANGE IN DANCING

Here is an act that is a real novelty. The only one of its kind. Look us over at the 81st St. Theatre (Aug. 21-22-23-24).

The original idea of this act is protected and not for sale. Any infringement will be prosecuted by our attorney, Mr. Ben Schwartz.

Direction, FRANK EVANS



MAX HART Presents

THE MEYAKOS



At B. F. Keith's Palace Theatre, New York, This Week

(AUG. 11)

First Return Date in New York after an absence of two years

WANT TO THANK EVERYONE FOR THE KIND-
NESSES SHOWN MY SON WHEN SICK OUT WEST

Mr. Howard Kyle, founder of the Actors' Equity Association, who for more than six years served as a member of its Counsel and in other capacities without remuneration, has resigned from the Actors' Equity Association. In connection with his resignation Mr. Kyle sent the following letter to Mr. E. H. Sothern who has also since resigned from the Actors' Equity Association.

New York, August 5th, 1919.

Dear Sothern:

I am sorry I didn't get a word to you before you were induced to send a letter to the Actors' Equity Association, approving the course its officers and counsel have wrong-headedly taken. For once the managers are right in their stand. They have recognized the Actors' Equity Association as an organization and they invited its representatives to meet them and make a mutual agreement for the uniform adoption and use of an improved form of the United Managers' Protective Association-Actors' Equity Association contract to cover a period of three or five years. Each manager in the new producing Managers' Protective Association (and it includes practically all of them) is under a bond by which he would forfeit \$10,000. if he breached any agreement made by his organization. That is any agreement like that of the adoption of a uniform standard contract. This was the very situation, or should I say consummation, toward which the Actors' Equity Association has been aiming for six years. Some of the radicals misapprehend the spirit of co-operation that possessed the managers and attributed their action to motives of fear; thereupon an utterly foolish and unnecessary ultimatum was issued concerning extra performances which were made to include legal holiday matinees and Sunday appearances. The arbitrary action was taken despite insistent warnings I made to the counsel of its illadvisedness. The aggression came, you see, from our side when the managers were in an amenable state of mind and actually willing, as they are now, to stand for a clause by which all salaries shall be reckoned by the performance.

In order to save their own faces our representatives proposed publicly that the whole matter of a contract be given to an outside Board of Arbitration, thus trying to embarrass the managers. As I openly predicted, the managers said there was nothing to arbitrate and they have proceeded to use the standard contract United Managers' Protective Association-Actors' Equity Association, changing only the clause as to how any issue may be arbitrated; meanwhile poor men and women who are actually working under equitable conditions are forced to strike as the result of the bad leadership of our association.

It is important to remember that the accepted Actors' Equity Association-United Managers' Protective Association contract was actually drawn up in the first instance by the Actors' Equity Association itself, and the clauses consenting to play Sunday night performances and legal holiday matinees were put into this contract by the actors themselves. The changes now demanded, therefore, constitute additions to our own contract, which we have proclaimed as equitable all over the world. No one has ever pretended that the contract, which is a minimum one, is the best that might be secured, and it is only fair to recall that Mr. Marc Klaw, President of the United Managers' Protective Association, spoke at the ratification supper in November, 1917, saying: "This is a history-making occasion, but the contract as it stands is only a beginning."

(Signed) Yours very truly,

HOWARD KYLE.

WARNING!

All members of the Actors' Equity Association are personally liable for all damages and losses to the Managers caused by the strike.

DO NOT BE MISLED—CONSULT YOUR OWN LAWYER

Attention is called to the following letter sent by Mr. Nathan Burkan to the Actors' Equity Association; copy of which was transmitted to Mr. John L. Golden by Mr. Burkan.

August 10, 1919.

Mr. Frank Gillmore, Executive Secretary, Actors' Equity Association, New York City:

My dear Mr. Gillmore—My attention was called last night to a list of your membership, in which was included my name as a life member. In view of the strike called against the enterprises managed by my clients, Messrs. Winchell Smith and John Golden and Charles Dillingham, respectively, and in view of the action of the organizers of the strike in wilfully bringing about the breaking by members of your association of contracts of service existing with Messrs. Smith and Golden and Dillingham, respectively, which have long periods to run, and particularly in view of the fact that Messrs. Smith and Golden and Dillingham, respectively, have at all times and on all occasions treated their players with the utmost consideration, justice and fairness, as the striking players as well as all other players associated with them will admit, and against whom the players can have no legitimate grievance, I must insist that my name be forthwith stricken from your membership roll.

The action of the organizers of the strike in knowingly and wilfully ordering players under written contracts of employment with these managers to leave their employers and break up their attractions, manifests an utter and wilful disregard not only of law and order, but of the welfare of your membership, as well as of the rights of these Managers, and it also betrays crass stupidity on the part of the officers of your association in permitting such acts to be committed.

Let me call your attention to the decision of the Appellate Division of this Department in the case of Grassl Contracting Co. v. Bennett, 174 A. D., page 249, where the Court held that

It is not lawful to call a strike, the result of which will be the violation of contracts of its members with their employers; and the United States Supreme Court, in *Hitchman Coal & Coke Co. v. Mitchell*, 245 U. S., page 229, held that a combination to procure concerted breaches of contract by plaintiff's employees is as plainly unlawful as if it involved a breach of the peace.

In that case the members of a union were enjoined from inducing or seeking to induce the plaintiff's employees from violating their contracts of employment. The Court, in protecting those contracts, said, at page 251:

"Plaintiff, having in the exercise of its undoubted rights, established a working agreement between it and its employees, with the free assent of the latter, is entitled to be protected in the enjoyment of the resulting status, as in any other legal right. That the employment was at will and terminable by either party at any time is of no consequence."

The right of action for persuading an employee to leave his employer is universally recognized."

Applying this principle to the facts involved in the strike, the strike organizers, the officers of the Actors' Equity Association, and its membership, were and are guilty of unlawful acts in directing, inducing, persuading or coercing players under contractual relations with managers to strike, to break their contract, and not to play at scheduled performances. The contract need not be for any specific period (although I know of my own personal knowledge that a great many of the contracts are for long terms and some have a two weeks' notice clause).

In justice to the many players who are members of the association and who do not realize the consequences of the acts of the organizers of the strike, and the officers of the association, in permitting the organizers to commit the acts which the courts have pronounced illegal, let me call your attention to the famous *Danbury Hatters' case*, known as *Lawlor v. Leard*, 235 U. S., 522.

In that case the members of a labor union attempted to compel a hat manufacturer to unionize his factory, left his employment and prevented others from taking employment therein, and with the assistance of members of affiliated organizations declared a "boycott" on his goods. The court held that all the members of the labor union who paid their dues were jointly liable with the officers of the union for the damages sustained by their acts. It is not essential that each member of the Union should have knowledge of the details of the action proposed to be taken by the strike organizers and the officers of the Union.

The court said, on page 529:

"The individual members are liable as principals for what their officers did in the performance of their duty, even though they did not know of the particular acts done, or may have disapproved of or have forbidden it."

In that case the plaintiff recovered a judgment for \$222,000.00, and many of the members of the Union had their bank accounts attached, their property sold at public sale under execution, and many were obliged to pay whatever they had, to make good the damage.

The damages in such cases are not apportioned, but each member is liable individually and collectively for the entire damage done, and if he has sufficient property, he must make good the entire damage.

It is beyond dispute now that very serious damage has been inflicted upon a number of managers by the closing of their theatres. The damages are not speculative, because the managers will be entitled to recover for moneys refunded by them to patrons who were deprived of the opportunity to see the attraction, moneys paid for rent for the theatre while it remained dark, moneys paid to employees who had to be laid off in consequence of the strike, moneys paid for advertising, current expenses, and possible losses wherever they can be established. The resulting damage of this strike may run into millions of dollars, and all those players who have contracts with Managers as well as the officers and strike organizers, and the individual members of this association, though they did not participate in or have any knowledge of the strike, may, within a short period of time, find themselves involved in a serious predicament. By the action of the organizers of the strike and the officers of your association, the life savings of many players have already been jeopardized.

I think it is your duty to at once direct all players who have walked out in breach of their contracts to return and to minimize the damage as far as possible.

This letter is written, not with the idea of giving you advice, but simply to justify my action.

Very truly yours,

NATHAN BURKAN.

THE PRODUCING MANAGERS' ASSOCIATION desires to give expression to its sense of the loyalty and good conscience of those members of the acting profession who have declined to compromise their individual freedom as artists and to break contracts which have been fairly and freely entered into by them.

THE PRODUCING MANAGERS' ASSOCIATION hereby gives notice to all whom it concerns that it will steadfastly stand by those members of the theatrical profession who are loyally standing by the true interests of the theatre and its patrons in the discreditable strike now in progress.

DAVID BELASCO
A. L. ERLANGER
GEO. BROADHURST
WINTHROP AMES
LEE SHUBERT
WM. A. BRADY
C. B. DILLINGHAM
ARTHUR HAMMERSTEIN
ARTHUR HOPKINS
CHAS. EMERSON COOK
H. H. FRAZEE
EDW. MacGREGOR
ABE LEVY
GEO. C. TYLER
GEO. M. COHAN
ALF. HAYMAN
F. RAY COMSTOCK
MARC KLAU
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RICHARD HERNDON
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I wish to thank MR. CASEY, who stands for honesty and justice to the artist as well as the manager, for the fairness he has shown me.

RESISTA?

THE GIRL YOU CAN'T LIFT

N. V. A. ALWAYS

OAK—Darki Monto Carter Musical Comedy Company returns 24th after short vacation spent in California.

LYRIO—Walter Owens Burlesque Company, ORPHEUM—Mid-summer Folly Company, "Till Say She Does," with Lew White and Bert Hunt in the principal comedy roles.

PALACE-HIP—W. V. M. A. vaudeville featuring Bernard DePaul.

PANTAGES—Vaudeville, with Joe Jackson featured.

ARENA—Whitney Boys' Chorus (1,000 voices) with instrumental and vocal numbers.

HIPPODROME—McClellan Girl Revue, dancing and pictures.

Bert Lang, manager of the Juvenile Bostons for seven or eight years, will manage the Daniel Frawley Operatic Co., which is to sail for the Orient in January.

William Jennings Bryan and Ida M. Tarbell were the principal attractions of the chautauque held in west Seattle 31 Aug. 3. Bryan spoke on the leading questions of the day. The attendance was very satisfactory.

Nothing more elaborate has ever been seen in the Northwest than the pageant, "Seattle, the Seat of Success," which was given at the Denay Playgrounds, University of Washington campus, Sunday, Aug. 3, under direction of Mrs. Robert Sandall. 1,000 girls and 100 men were in the cast.

The Southern Washington Fair will be held in Chehalis, Wash., 18-23, with the Greater Werham Shows and an exhibit furnishing the chief amusement features this year.

C. H. Hopper, of the Hopper-Kelly Music Co., this city, died here Wednesday at the Swedish hospital following an illness of several weeks. He was 38 years of age, and leaves a sister, two children and his widow. Was a member of several lodges, and also of the Commercial Club and Chamber of Commerce.

John Spargur will direct the Seattle Symphony Orchestra series next season. This year the musicians' salaries will amount to \$50,000, against \$37,000 last season.

The Tiffin Picture Corp.'s "Movie Castle" on a hill overlooking Ft. Wright, near Spokane, has been looted by vandals during the past week. J. Don Alexander, president of the company, notified the police that the structure had been swept clean of all valuables, even to the lighting fixtures, doors, windows, plumbing, etc.

The Superlative Three and Odie Billedeau's 8-piece orchestra opened at the Lodge Cabaret, Sunday, Aug. 8, for an indefinite stay. The vocalists and the musicians are recent arrivals from New York City.

The Hagenbeck-Wallace Circus will be here next week for the first time to the writer's knowledge. This will be the second circus they ran in Seattle this year.

M. Whitmark & Sons have opened a branch office in this city at 221 Pike street. Nearly all the larger publishers now have offices in Seattle.

Boys broke into the Oak Wednesday night and carried away a bunch of stage money, costumes, wig, make-up, stage props and other paraphernalia. The house has been dark for several weeks.

Poley & Burke will supply the carnival attractions for the Moose Lodge Carnival to be given here 12-16th.

Billie Bingham, soubrette with the Armstrong Musical Comedy organization at the Pivoli, this city, has quit the musical comedy organization at the Lyrio, Portland, Ore., and joined the Cleverly Film company, now working in that city.

Princess White Elk, an Indian maid from the Klamath reservation, is at the Orpheum this week doing a bare-foot native dance in conjunction with the Lory Musical Comedy Company at that house.

The rating of the old Rainier block, 24 and

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Marion, Forbes the Circuit Theatre out of business until such time as a suitable location can be found. A building will probably be erected in the downtown section.

The old Frederick & Nelson Building opposite the Palace-Hip Theatre has been rebuilt, and will be known as the Rialto Building.

Mrs. Bertha Savage, well known "cowgirl" at frontier shows, roundups and stampedes, was married, Sunday, Aug. 30, at the Marine barracks, Bremerton, Wash., to George R. Sprague, of the Marine Corps. Mrs. Savage was known as "Montana Lily," and wore a belt with that name engraved on it. She tried to enlist for overseas service, and, being refused, went to work at the Puget Sound Navy Yard, wearing full men's garb.

Two local companies are providing serial taxi service at \$1.00 per minute, a 15 minute trip over the city and lakes costing \$15.00. There is always a waiting list of passengers who wish to spend that sum for an air ride. A number of theatrical people have made the trip.

The Victory, 1420 3rd Avenue, one of a string of ten owned and controlled by a Japanese

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ardiente, has been incorporated with a capitalization of \$25,000, with Jay C. Allen and H. C. Robertson named as incorporators. There has been no change in management.

May Peterson, soprano, and fourth on the summer series of concerts held in the Tacoma stadium, was postponed from Thursday night to Saturday on account of inclement weather.

James Glenmer, manager of the Glenmer, this city, has signed a contract whereby first release of "The Big Four" pictures will be shown at his theatre.

J. Murry Smith, Irish author and vocalist, has been engaged to sing at the Colonial Theatre by Manager Dana.

Mary P. Loomis, local pianiste and teacher, is making the trip from Chicago to Seattle by automobile. Her husband accompanies her. They will stop at Yellowstone National Park for a couple of weeks, arriving here about the first of September.

John Josephs, prominent violinist of San Francisco, is in the city accompanied by his wife. They are visiting his sister, Mrs. Mattie J. Burr. Mr. Josephs has been connected with a number of musical organizations in the California city, and was concert master of the

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Written and composed by JACK STERN

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Played Davis Theatre, Pittsburgh, July 28

Last Week (Aug. 4) at the State-Lake Theatre, Chicago; went on No. 2 and was moved to No. 4 the next show.

This Week (Aug. 11), Temple Theatre, Detroit

Next Week (Aug. 18), Shea's, Buffalo August 25—Shea's Theatre, Toronto

Direction, RAY HODGDON

Takimi Miura Opera Company, which toured the Pacific coast a short time ago.

Friday, Judge Nelson in Tacoma Federal Court decided that the Tacoma Peace Jubilee was not subject to the provisions of the bankruptcy act, and the case was dismissed. Frank J. Neyhart, the receiver appointed by the state court, is again in charge of the affairs of the defunct organization. \$30,000 deficit resulted at the close of the week's festivities despite the biggest crowds ever witnessed in Tacoma. Carnival attractions received no pay for the week's work.

SOUTH AFRICA.

By H. HANSON.

Cape Town, June 25. OPERA HOUSE.—The Leonard Ragne Company is now staging Barrie's play, "The Little Minister." "The Professor's Love Story" next. TIVOLI (Knox Alexander, mgr.)—Only variety house here. Business good. Private Harold Cleverly, rag singer and comic impersonator. A weak act, no conception of rag-time and his black make-up far from perfect. Silva Trio, musical. Clever and talented trio. Enrico Palmetto, Danish tenor. Good voice, all finished vocalist. Leeds and Leckie, clever couple with light turn. Their work calls for better stuff. Arthur Reese, comedian, is no stranger to Cape Town. Good, and has some catchy numbers. Week June 6, Alfred Guest and Victoria Newby, American comedy act; Monte MacDonald, comedian; Enrico Palmetto, vocalist; Tom Rees and his doll, musical; Jack Whitford, Scotch comedian.

ALHAMBRA (D. L. Collins, mgr.)—Pictures. Has raised the prices for night shows. Advertisers super-feature films, moral plays. Also increased orchestra. May 29 to June 4, "The Common Law," with Clara Kimball Young; June 5-7, "The Dummy," featuring Jack Pickford; June 8-11, "A Soul for Sale." GRAND (Harry Fisher, mgr.)—S. R. O. often. Pictures.

WOLFEARS (G. Phillips, mgr.)—Popular house.

MAJESTIC—Pictures. Very popular house. JOHANNESBURG.

HIS MAJESTY'S (Direction, African Theatre Trust)—June 2, Dorothy Randall in "Twin Beds."

EMPIRE—"Bing Boys on Broadway" drawing crowded houses.

PALLADIUM—Pictures. OFFICERS—Good houses. Vaudeville. Francesco, June, Adell, Picture, "The House of Glass."

CARLTON—Picture. The African Theatre Trust is experiencing difficulty in securing artists from England. The authorities will not allow those who are required out here to sail.

The censorship of films in this country is very amusing, and shows the peculiar ideas of

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the authorities in each town. A film entitled "The Bestest Way" was screened in Johannesburg and favorably commented on, likewise in Durban, Natal, but the Captains Board turned it down as objectionable.

SYRACUSE, N. Y.

By CHESTER B. BARN.

EMPIRE—First half. Opening of new season, with Al G. Field's Minstrels. Field's new show is the best he has ever given the public in the opinion of Syracuse critics. Aug. 22-24, Nell O'Brien's Minstrels.

WITING.—Dark.

TEMPLE.—Vaudeville.

CRESCENT.—Vaudeville. House reopened for the fall and winter on Monday, playing to capacity business. Howard Kamper is back at this house as orchestra leader after a year's absence. William Browne continues as house manager.

BASTABLE.—Reopens next Monday with the "Hip, Hip, Hokey Girls" as the attraction. The company arrives here on Friday (26-27) for its final rehearsals.

ROKEL.—"The Basher," first part. Ray's popularity and cooler weather brought a boost in business on Sunday.

STRAND.—Bachelors, first part.

SAVOY.—"Upside Down," first part.

Syracuseans were unusually interested in the announcement this week of the marriage of Miss Plummer and Paul Dickey, the actor-playwright. Miss Plummer was residing in this city, where she was employed as one of the old Grand Opera House when she first met Mr. Dickey. Paul had a new sketch and persuaded the Syracuse girl to play the female line lead opposite him. The friendship thus began culminated with the announcement of their engagement at a dinner given here two years ago.

The new Goodwill Theatre, Johnson City, will be finished by Jan. 1, according to William H. Mack, who will manage the house for George F. Johnson. Ground was broken this week. The house will have a seating capacity of 1,200.

Attempt was made here last week to secure a warrant on a perjury charge against Irving J. Brown, the New York film detective, who it is alleged, worked up cases against Ilma Frohman, New York film broker, and John R. Van Arman, Syracuse circus proprietor. Attorney Sol Ferguson appeared at police headquarters and placed certain alleged facts before the authorities in support of his contention that Brown had committed perjury when on the stand here in Police Court against Frohman and Van Arman, who were taken into custody in connection with an investigation into a financial firm that conspired. The police referred Ferguson to the district attorney's office, but he failed to appear there.

On charges of grand larceny, first degree, growing out of the alleged sale of stolen feature films, Frohman, and later Van Arman, were arrested by the local police some time ago and held to await the action of the September Grand Jury.

It is claimed by Ferguson that Brown is responsive to a question during a hearing here declared that he had never been convicted of a crime. Ferguson told the authorities that there exists a rogue's gallery picture of Brown, taken 10 years ago in connection with a burglary charge. On these grounds he demanded the perjury warrant.

Marjorie D. Tookie, "The Film Girl" of the Syracuse Herald, returned last week after eight months' service as a Y. M. C. A. secretary in Luxembourg and Germany.

The Utica Common Council will attempt to settle the Sunday film question in that city at a public hearing to be held Aug. 20.

Gouverneur, without an opera house for four years, is soon to have one. Clifre Centre announces that he has purchased the Kenfield property adjoining the Carpenter block on Main street, and that he will use the two as a site for a theatre.

When the Bastable opens Monday, the Syracuse Herald-Bastable hatchet will have been

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the Outer Court Co. will move in for its 5th annual visit.

Manager Stephen Bastable of the Bastable has re-engaged Samuel Rosenberg as treasurer and Abraham Epstein as assistant treasurer for the new season.

The Myrtle-Harder Court Company was the attraction this week when the Army at Binghamton responded.

Maureen "Lefty" Flynn, one-time famous Yale football player, has succumbed to the film, according to telegram received by his relatives in this city from "Lefty," detained at Los Angeles. "Lefty" but recently left the service; he was in the naval aviation during the war. He is married and has one daughter.

The Tingle Opera Company continued its policy of presenting old favorite operas at Boring's, tonight, this week, "The Bohemian Girl" being current. Tingle returned to the cast personally to sing "Madama." Ludlow, classic dancer, and Ruth Christian, violinist, appear in the production this week.

The Knickerbocker Players brought their

MINERS MAKE-UP

E.L. HENRY C. MINER, Inc.

The Joseph Ferrari shows are holding forth in Binghamton this week under the auspices of the Parlor City Council, U. G. T.

The City Opera House, Watertown, will open Aug. 23 with Gus Hill's minstrel as the attraction. Manager V. Scott Matney was nuncios. During the first week of September,

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ALBERT GUMBINER, Manager

fourth season of summer dramatic stock to a close at the Empire here Saturday. According to Manager Howard Runner the Knickerbocker will be back next summer at the same old stand. The company, headed by Frank Wilson and Minna Gombel (Mrs. Runner) is one of the best money-makers to ever appear in Syracuse.

M. B. Kaleski, secretary of the mayor's committee in charge of the celebration of the New York State Fair, which opens Sept. 8, has gone to New York to secure a delegation of picture stars here for the opening. Jack Dempsey is also mentioned as a possible drawing card.

The Lyceum, Elmira, N. Y., opens Saturday with Gus Hill's Minstrels.

The Colonial, Norwich, opened this week, having Gust and Orlando Wedgie, just returned from France, again on the house staff. The former is assistant manager while the latter presides over the picture booth. Adam Tennis continues as house manager.

The Stone Opera House, Binghamton, is trying out a new publicity stunt, that of having patrons write the house advertisements with cash as prizes.

Harry G. Gardner, a "human fly," is appearing in Rome this week.

The Madison, Oneida, will produce an all-

Oneida picture, but the film is not to be a general advertising scheme. Hyman Reesh natural scenery will be utilized.

VANCOUVER, CAN.

BY H. P. NEWBERRY.

EMPEROR—A "Twin Bed" given an excellent presentation by the Empress Players. Robert Atton scored strongly as Signor Monti, and Edie DeLone as his wife was also very good. Margaret Marriott, ingenue, returned after an absence of three weeks, and was seen in the part of Blanche Hawkins, the young wife. The remaining parts were capably handled by Ray B. Collins, Clara Ordan, Sherrine Bainbridge and Eva Goodrich. 11, "Broadway and Butterfield."
ROYAL—Picture.
ORFÈRE—Picture.
PANTAGES—Vaudeville.
COLUMBIA—Vaudeville and pictures.
REX—Picture.
DOMINION—Picture.
GLOBE—Picture.
COLONIAL—Picture.
MAPLE LEAF—Picture.
BROADWAY—Picture.
ARENA—Peace celebration and dancing.

Alex. Pantager was in the city last week with his family and Ed. Hill, of the Seattle star. Mr. Pantager came here to see the lacrosse match in this city.

Douglas Fairbanks in "The Knickerbocker

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Direction, SAM BAERWITZ

JOHNNY
FRANCIS

and
RENE
WILSON

in
"A SURPRISE"
BOOKED SOLID

LOEW CIRCUIT
MANAGEMENT:
SAMUEL BAERWITZ

THE FAYNES

Fuller Circuit, Australia

Buckaroo" was to have been shown at the Rex and Nuzimova in "An Eye for an Eye" at the Maple Leaf, but "The Crimson Garden" was shown in place of the former, while the Maple Leaf had "Rugger of Red Gars" with Taylor Holmes. The Fairbanks and Nazimova time will be shown the week of Aug. 11.

Foley & Burk Shows were here Aug. 4-9. Hazenback-Wallace Circuit will be here Aug. 18-19.

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1183 Broadway
London Rep.:
MURRAY & DAW
4. Little St., N. Y. C. 2



MARIE
CLARKE
and EARL
LA VERE'S
FRIEND MAGGIE SEZ:
Whoever invented near-
bear certainly was a poor
judge of distance.
"You know how it is with
me, Timmie."
Regards to Hart and Dia-
mond.

TEMPLE, SYRACUSE
Aug. 14-16
Direction, FRANK EVANS

BRADLEE
MARTIN
AND
JESSIE
COURTNEY

PLAYING LOEW TIME
European engagements to follow.
MANAGEMENT:
Irving COOPER Joe

MERCEDES

727 IRVING PARK BLVD.
Telephone: Wellington 10252
CHICAGO, ILL.

Mlle. Lingarde

EUROPEAN POSEUSE
PLASTIQUE NOVELTY
Direction PETE MACK

ATTENTION
AGENTS AND MANAGERS
RAGO and CO.

A sure Box-Office Attraction
This Week (Aug. 11)
RIALTO THEATRE, CHICAGO

"CHUD" "ROLLIE"
Blough and Lockard

(IN BLACKFACE)
FEATURED COMEDIANS
WITH KELLY FIELD PLAYERS
Headlining Pantages Circuit

LILLIAN DE VERE

The Girl with a Voice
Direction, EARL & YATES

Ethel Elliott, leading woman with the Em-
press Players, collapsed after the final per-
formance of "The Cabin in the Hills" and was
rushed to the hospital, where she remained for
a week. At present she is taking a much
needed rest at Harrison Hot Springs, and on
her return will be featured in "The Man Who
Came Back." On account of her illness she
was unable to appear in "Little Lord Faunt-
leroy," in which little Edith Royal was fea-
tured. Eva Goodrich played Miss Elliott's part.

HOME

for a real vacation
with our two kiddies

JIM and MARIAN

HARKINS

Dir., NORMAN JEFFERIES

OSWALD

Care of

**Rawson
and Clare**
Auburndale,
L. I.



LITTLE JERRY am I you all know
me?
I am Van der Velle's "Mite of Mirth."
Three feet tall, I am clean and neat;
You can't beat.
Though the size of a kid, have a voice
Lots of ways there are to reach fame—
Entertaining is my middle name.
Justly featured wherever I play,
Everywhere from the Coast to Broad-
way.
Recognized artist, no stranger to fame.
Really, why ask? you all know my
name!
Very truly, a "Mite of Mirth," LITTLE
JERRY.

The Norvelles

MOSS TIME

They Played the Score
of
"Very Good Eddie"

Very Bad
Who Did? Why
The Local Band
at the
Thousand Islands
The Conductor When Asked
Why the Boys Were So

CARELESS

With Their Harmony
said
"The Boys are All Right
when they
GIT AGOIN'"

but they
Experience Trouble
Switched! Gears
from one
Tune to Another."

COOK and OATMAN
LOEW CIRCUIT
Direction, MARK LEVY

(INEZ) (GEORGIA) (ALICE)
PATTON, YANTIS and ROONEY

"THREE GIRLS FROM HARMONYLAND"
SUCCESSFULLY TOURING PANTAGES CIRCUIT

MABEL WHITMAN and DIXIE BOYS

BOOKED 25 WEEKS

WESTERN VAUDEVILLE
Direction, HARRY SPINGOLD

HAVE YOU SEEN MY DOG

THE HUMAN DOG ACTOR "TAXIE" CLASSY-A STAR-WORLD'S
DOES EVERYTHING BEST EDUCATED DOG
Act Name ? A Dog Valet
Ed Allen and Dog Taxie By BERRY GRAY

Miss Royal, who is a very clever child actress,
scored a big success in "Little Lord Faunt-
leroy," and in about five weeks will be fea-
tured in "The Prince and the Pauper."

The three featured acts at Pantages are
"Her Left Shoulder," Ziegler Sisters & Co. and
Rosa Valda. These were all at the Orpheum
about a year ago. "Her Left Shoulder" at
that time was called "The Little Liar" and
featured George Damsel.

Orpheum Circuit Vaudeville reopens here
Aug. 18, and the Orpheum Circuit makes its
first appearance in Victoria on Aug. 13-16,
the bills going right through to that city after
three days in Calgary and three performances
will be given, the show then returning to
Vancouver for a full week.

WASHINGTON, D. C.

By HARDIE BEAKIN.

KURTIS—Vaudeville.
POLIS—Still devoting itself to pictures,
showing this week "Mickey." After announc-
ing last week that the film, "The Signaling
and Mysteries of Life," would be held over
for Sunday, the management decided to hold
it over for the entire week. Six weeks for
this picture in Washington.

NATIONAL.—Closed. Reopening next week
with "Civilian Clothes," with a "typical Mo-
rocco cast," including Thurston Hall, Olive
Toll and Isabel Irving.

SHUBERT-BELASCO.—Second week of the
film, "The Birth of a Race."
SHUBERT-GARRICK.—The Garrick Play-
ers in a new Avery Hopwood's play, "I'll Say,
She Does." Went over exceptionally well and
the business at this house is constantly
mounting.

GAYETY.—Opened Saturday with Abe Rey-
nolds Revue. Started off to capacity as usual.
COSMOS.—"Apple Picking Time," Jones and
Sylvester, Peterson, Kennedy and Murray,
the Hayashi Japs, the Delyte Sisters, Ruth
Currie and the Melody Kings.

LOEW'S PALACE.—Marion Davies in "The
Dark Star."
LOEW'S COLUMBIA.—Charles Ray in "Bill
Henry."

CRANDALL'S METROPOLITAN.—Mabel
Norman in "Gustars."

MOORE'S RIALTO.—Mrs. Charlie Chaplin
and Frediella Jones in "Friediella."

T. Arthur Smith has announced a ten-star
series, including Margaret Matzenauer, Frieda
Hempel, Anna Case, Tilly Kossan, Marcella
Craft, Emilio de Gogorza and Grete Mason.

"VARIETY" MEANS NEW BUSINESS FOR YOU

*It is the connecting link of the moving
picture and theatrical fields.*

If you want your product placed in legitimate or vaudeville theatres,

"VARIETY" IS THE MEDIUM

For open time in legit theatres, as special attractions in vaudeville theatres, your pictures may receive a call if advertised in "Variety." At any rate, it means publicity for you among theatrical managers who do not read picture trade papers but depend upon "Variety" for their trade news.

TRY "VARIETY" IN THE PROPER MANNER AND BE CONVINCED. GO
AFTER NEW BUSINESS THAT MAY BE SECURED IN NO OTHER WAY.

48

London, July 2

We are all out for education—we have been out for a long time, and up to now, the chief result has been the killing of a lot of skilled well-paid, incompetent clerks, but now the firm has been called in. School and ecclesiastical

showing "A Soul's Crucifixion," adapted from Newman Fleming's novel, "Crucifixion." The cast includes Bea

Jessie Cranston..... Henry G. Sel
Dr. Blanche..... William B...

mustard" with the cast equally efficient. The photographer deserves special praise for some of his shots, particularly that cloud effect. The feature will please anywhere. Abel.

Al G. Fields' Minstrels opened at the Lumbeas, Utica, N. Y., Aug. 8.

Thomas Egan, the tenor, has postponed his engagement to Australia. Mr. Egan will shortly assume directorship of the Golden School of Opera.

WILLIAM RUSSELL in "THIS HERO STUFF"

By STEPHEN FOX Directed by HENRY KING



Was This War Hero A Coward in His Own Home Town?

HOW DO THE RETURNING HEROES FEEL?

With nearly four million American boys back from service overseas or in entertainments—here's a picture you can feast on.

Popular William Russell in one of the funniest vehicles he has ever had—a comedy in which a returned war hero finds life a bore.

Glimse at a portion of the supporting cast shown above. It includes J. Barney Sherry, Mary Thurman, Harvey Clark, Winifred Weaver and J. Ferrell McDonald—all top notchers.

You can easily plan on running "This Hero Stuff" three days to a week.

WILLIAM RUSSELL PRODUCTIONS
DISTRIBUTED BY PATHE

What the Trade Papers said about Russell's last one:

"Not a single dull moment. Not an lack of padding. Very good.—*Wif's Daily.*"

"...a new race for comedy-drama. Story that is sane, baffling, satisfying, full of action.—*Picture World.*"

"You can't feature this picture too big. The richest satire that has reached the screen in many a day.—*Picture News.*"

"One peach of a picture.—*Variety.*"

MOVING PICTURES

NEWS OF THE FILM WORLD.

Allan Dwan will release all his productions through Realart.

Lewis Kiskern has been appointed supervisor of contracts of Realart Films.

"Checkers," Fox's pictureization of the late Henry Blumson's play, will be released the last day of this month.

Pearl White will appear in her second Fox film in a story written by Percy Maxim tentatively titled "Reclaimed."

A. H. Fischer Feature Films has taken possession of the Thanhouser studios, New Rochelle, N. Y.

Crane Wilbur has been commissioned by Joseph M. Schenck to write an original story for Norma Talmadge's next release.

Amelia Summerville has completed "April Folly," the P. F. feature, in which Marion Davies is featured.

Major Rupert Hughes has just completed his work as an eminent author at the Goldwyn studios for his first picture from his novel, "The Cup of Fury."

All the Lawrence Weber picture productions will be released on the World Film schedule, according to an agreement entered into last week by both parties.

Charles Bryant, Mma. Alla Nazimova's husband, business manager and former leading man, will hereafter direct the star's future productions.

Jay A. Gove, last head of the exhibitors' service department of Fox, has joined the advertising and publicity forces of the Realart. John Pond Frittle is head of these departments. Mr. Gove will assist him.

Lieut. Howard Irving Young and C. Doty Hobart have been added to the Fox scenario staff. Their first work will be on the William P. Russell production, entitled "Sacred Silence."

The second starring vehicle for Pearl White under the Fox management will be from the pen of Hiram Percy Maxim and bears the temporary title of "Reclaimed." There was a production released some time ago by Henry Mac Rae Webster bearing the same title.

Allan Dwan's pictureization of Harold McGrath's "best seller" novel, "The Luck of the Irish," will include in its cast, Anna Nilson, James Kirkwood, and Harry B. Northrup, the former two "heads" and Mr. Northrup, the "villain."

In connection with his recent alliance with Goldwyn Films, A. H. Woods in a statement said among other things: "The time has come, as I knew it surely would come, when the film concerns would have to come to the legitimate producer for the bulk of their material."

Anna Lehr is to be supported by an exceptionally strong cast in "The Open Door," which is being made under the supervision of Dallas M. Fitzgerald. Those engaged are Sam J. Ryan, John P. Wade, Edith Stockton, Walter Miller, Robert Broderick and Frank Evans.

William Dowland is directing "Loot," a six reel "rock" general concoction, adapted from Arthur Somers Roche Saturday Evening Post serial. The serial was formerly pictureized into a film serial by the U. people under the title of the "Voice of the Wire" and is now being boiled down to a short feature. Ora Carew and Darrell Foss are the leads.

Harry Levy, general manager of the Universal's educational department, has been commissioned by William E. Gray, of the local Board of Education, to supervise the making of certain educational features, which are to be employed in the local public schools as a practical and visual aid in the history and geography classes. The educationalists will consist mainly of travelers.

Arthur F. Beck, head of the Arco Corporation, has formed the Arco Serial Productions, Inc., to produce picture serials, the first of which is titled "The Jewel of Jewels," from the script of Charles T. Dazey. It is slated for release through Pathé in October. Percy Keirtoff is directing. Frankie Mann and Stuart Holmes are to be featured. Mr. Holmes doing his usual "villain." Miss Mann is a new Beck "find."

George Cochrane is back with the Universal after several months' service with the Marines in France. Originally he had been attached to the Marine Corps for the purpose of "shooting" the war scenes. Having served his time, and honorably discharged, Mr. Cochrane decided to write about the humorous side of the war, and not himself to work on the searation. He is assisted in this work by George B. Brown, a local football star, who happened to bunk with him. The stories will be short two-reel comedies depicting the fun in camp of the boys with the A. E. F. As soon as the Eastern studio of the U. is completely renovated, he will begin directing the yarns.

A WHITE MAN'S CHANCE.

Don Jose Alverez
Donald Joseph Blenheim J. Warren Kerrigan
Dorothy Charlton Lilian Walker
William Roberts Joseph J. Dowling
Hugh Hankins Howard Hankins
Valentine Andrew Arbuckle
Pedro Joseph Hamilton
Juan Lopez George Field
Augustin Gonzalez Joseph Ray
The Magistrate Richard Lorenzo
Clifford Howard and Ernest C. Wade de-
serve a good deal of the credit that should
go to the author, as their adaptation and di-
rection, respectively, did more for the suc-
cess of this Robert Brunton production, than
Johnston McCully, who wrote the original
story in Munsey's, from where the yarn is

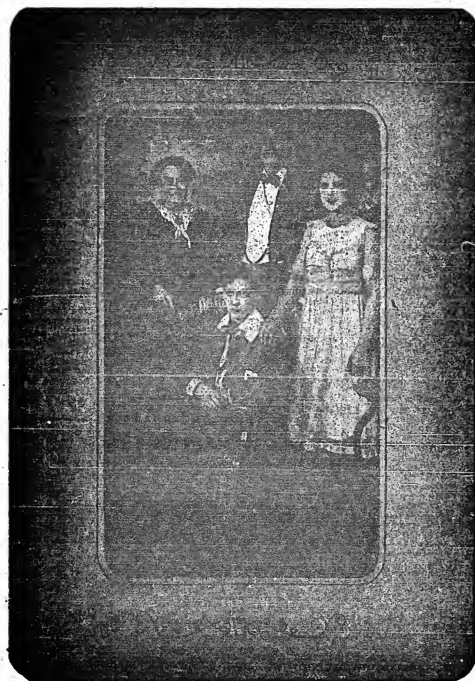
adapted. W. W. Hodkinson releases the film through Pathé. Charles Kaufman turned the crank ably, as is attested by the many ex-
cellent outdoor shots.

The story, as it appeared in the periodical was interesting and a credit to Mr. McCully's literary art, but when one tries to stretch a short story bangle into a five-reel circuit clout, the decision at the plate is bound to be close. As a whole, however, it contains in-
terest and should prove an entertaining pro-
duction on any program.

Mr. Kerrigan is a former member of a Bos-
ton law firm, known by the non-romantic ce-
nomen of Donald Joseph Blenheim. His firm
commissioned him to investigate the chance of a
Dorothy Charlton (Lillian Walker), who must
prove worthy are Miss Charlton is permitted
to marry. Naturally, a large financial gain

is attached to her hand and heart. So, Don
Joseph, aided and abetted by a swell—no
say—sandy lay-out of Spanish scenery, on
to the town of Sonora, Mexico—where
Charlton resides with her former father-in-
law as a Spanish Don, of ancient lineage
bearing the proud and respected surname
Elvarez.

Hugh Hankins, erstwhile fance of
brother, takes a back seat with the adven-
Don Jose Alverez. Jealous he arouses
agonism against the stranger, who is in
"framed" as a murderer. Jose proves his
nobility, et al., turns the tables in the
old-miller fashion and they fade-out
eternal happiness beaming from their faces.
Followers of Kerrigan romances will not
be disappointed for lack of their favorite by
The support is worthy. Als



"The Days of Real Sport"

ALEX YOKEL and J. STUART GILLESPIE present

PARAMOUNT-BRIGGS COMEDIES

By Briggs of the New York Tribune. Scenarios and supervision by Clare A. Briggs

ONE reel a week. The most unique and distinctive one-reel comedies offered to the public, backed by the wonderful publicity and prestige of Clare A. Briggs' famous cartoons appearing in American newspapers.

Not animated cartoons but real picture comedies, enacted by real people depicting the simple, natural comedy stories made famous by Briggs in "The Days of Real Sport," "When a Feller

Needs a Friend," "Friend Wife," "Handy Man Around the House" and other popular subjects.

First comedies to be released beginning August 31st include:

"NEW FOLKS IN TOWN"
"SKINNY, SCHOOL AND SCANDAL"
"SURPRISE PARTY N' EVERYTHING"
"A RAINY DAY"
"THE FOTYGRAFT GALLERY"



FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR, PRES. JESSE L. LASKY, VICE PRES. CECIL B. DE MILLE, CHAIRMAN

NEW YORK



THE VOLCANO.

THEY BOOKED EVERY PICTURE THEY SAW!

The New York Strand

has signed up for these four top-notchers

GERALDINE FARRAR

in

The World and Its Woman

with Lou Tellegen

Thompson Buchanan, Author Frank Lloyd, Director

A production as large as the world—as important and emotional as its woman—Geraldine Farrar. Follow the Strand's wonderful business judgment!

MADGE KENNEDY

in

Strictly Confidential

By Jerome K. Jerome Directed by Clarence G. Badger

Another splendid output of "the first lady of the screen." It is twice as good as "Through the Wrong Door." And you know what that means

WILL ROGERS

in

Almost A Husband

By Opie Read Directed by Clarence G. Badger

Here is the funniest ten-cylinder production starring the Ziegfeld Folies Headliner.—He's funnier and more convincing than all his epigrams put together. Take your cue and look into it!

TOM MOORE

in

Lord and Lady Algy

By R. C. Carton Directed by Harry Beaumont

The first Tom Moore production of the new season—vital absorbing, profit-making. Follow the line of good booking and tag on to "Lord and Lady Algy"

GOLDWYN PICTURES

MOVING PICTURES

73

MUSICIANS AND THEIR PAY.

Three jobs open for one desired is the present ratio cherishing the organized and unorganized musicians of the country. With New York's Federated musical organization totaling a membership of more than 7,000, and the independent body, Local 4, listing more than 2,000 members, the orchestra and other musical fields were never before such sure-fire job-finding playgrounds. Of the unorganized musicians playing tag with employing managers before the recent non-union fight waged against B. S. Moss and other managers, more than 250 have joined the union groups since Moss' got under the Federated wing, and the others are reported listed for early acceptance.

A proposition by some of the malcontents among the \$40 dollar a week men to have their salaries boosted to the \$50 per scale has been conclusively abandoned. The kickers, who get \$40, and work 6½ hours per day in the picture houses, couldn't see why they got \$10 per week less than the men who work in other houses only 5½ hours, their complaint charging that paying an accomplished artist from a scale that was determined by the box office rate of admission was absurd.

The union scale attacked by the kickers provides that picture theatres charging a window tax on the ground floor of 50c per person shall pay their musicians \$50 per week, and picture houses charging patrons as low or lower than 40c at the gate for the orchestra places shall pay their orchestra members \$40 per, the \$50 men being required to work but 5½ hours and the lower salaried musicians 6½ hours.

PERRET PRODUCING IN FRANCE.

Following the completion of his "The A B C of Love," starring Mae Murray, Rene Perret, the French film producer, will return to France, where he is to make three big special features. The first will be a screen adaptation of one of Rudyard Kipling's novels, the title of which is kept secret, as are the names of the second and third of the trio.

Each of the features will be different in locale and theme. Mr. Perret is taking an American company with him to France, the leading man of which will be Wyndham Standing. Mr. Standing's brother will be included in the company.

Miss Murray returns to the Famous Players-Lasky fold to begin work on "On With the Dance."

FOX'S NEWS WEEKLY.

Fox is going into the news weekly field and is now getting an organization together. He has placed H. E. Hancock at the head of the department, and "Hank," who was for a long time with the Hearst service, is getting together a staff of news photographers from the other organizations.

Bill Hearfield has been placed under contract and will leave the International in two weeks to start for Europe for the Fox interests. Other news photographers are also signing up.

Pell Mitchell was engaged this week to take entire charge of the news department.

Paul Bern Comes East.

Paul Bern, one of the best known technical men in the picture business, has left Goldwyn and come east to join the staff of W. W. Hodkinson. He will be at the Republic Laboratories where Hodkinson's printing is done.

BROADWAY RENTALS.

Sydney S. Cohan, president of the Motion Picture Exhibitors of New York State, has leased the remainder of his property at 1612 Broadway, at the corner of 49th street, to Borden & Walker for 15 years at an aggregate rental of \$450,000. Part of the corner is leased to the United Cigars Co., at \$100,000.

Cohan leased the property about eight years ago for a period of 105 years at an annual rental of \$6,000.

E. K. LINCOLN SIGNS.

E. K. Lincoln has signed to make four productions for American Cinema which is producing the Mollie King specials and pictures starring Louise Hull.

New Picture Monthly in October.

Eugene V. Brewster, publisher of the Motion Picture Magazine, and the Classic, will put out a new picture monthly, "Shadowland," in October.

Briggs Going Before Camera.

Clare Briggs, cartoonist and producer of the Paramount-Briggs Comedies, is to become a picture actor, according to the plans of the Philadelphia Public Ledger. It is to produce a single reeler showing the cartoonist at work.

The Ledger makes a feature of Mr. Briggs' cartoons.

INCORPORATIONS.

Theatre Parisian, Manhattan, \$5,000; R. Herndon, R. Casadusa, F. T. Kintzins, 45 W. 34th street, New York.
Jewish Publicity Service for Theatrical pictures, Inc., Manhattan, \$20,000; S. & S. M. Inselbach, M. Kallson, 1004 East-ern Parkway, Brooklyn.
Community Productions Co., Hastings, pictures, \$250,000; E. H. Smith, W. H.

Poster & W. D. Poster, 46 W. 24th St., New York.

Maria Thompson Davies Dramatic Enterprises, Manhattan, \$10,000; E. A. Reilly, G. M. Wilkinson, E. C. Raftery, 1432 Broadway, New York.

Pleur de Lys Films, Inc., Manhattan, 150 shares preferred stock, 100 each; 150 shares common stock, no par value; active capital, \$15,000; C. Rosenthal, G. Rubell, I. Silverman, 1432 Broadway, New York.

Broadway Brevities Productions, Manhattan, theatrical, \$50,000; C. C. Freese, J. A. Guilfoyle, J. Pierce, 110 West 47th street, Manhattan.
Arcady Film Corp., Manhattan, pictures, \$10,000; J. Machon, J. Richman, E. Berman, 240 East 4th street, Manhattan.

Three Showers Corp., Manhattan, operate theatres, \$10,000; J. Shegrest, F. Calvin, A. L. Eies, 1432 Broadway, Manhattan.

Weisler Amusement Enterprises, Inc., Manhattan, \$20,000; E. A. Weisler, J. Harris, M. Yohn, 468 Third avenue, New York.

214 West 42d Street Co., Manhattan, theatrical, \$10,000; F. W. Skinner, T. F. Gentry, H. E. Mohr, 32 Broadway, New York.

DELAWARE CHARTERS.

Diamond Bee Pictures, Inc., \$100,000; John H. Hammer, Samuel H. Wilson, Leo F. Daily, all of New York.

Roma New York Exchange Film Corp., manufacturer and dealer in, and with feature films, \$5,000,000; T. L. Croftan, M. E. Spencer, A. M. Hoover, Wilmington.

Castle-102 Theatre Co., operate theatres for the exhibition of pictures and theatrical performances, \$20,000; M. E. Scanlon, Joseph S. McDonalds, Dover.
Associated Amusement Corporation, carrying on business of theatrical performances, \$200,000; Harold Stetich, Frank L. Lamorech, E. A. Hayne, Detroit.

DISSOLUTIONS.

Gerard Amusement Co., Manhattan.

AUTHORIZATIONS.

Gammart Studios, Inc., Delaware, pictures, \$100,000; rep. W. F. Gallagher, 103 W. 34d street, New York.

CAPITAL INCREASES.

Take It From Me, Inc., Manhattan, \$500 to \$1,500.
Avie Film Corp., Chicago, from \$250,000 to \$1,000,000.

Realart to Release Allan Dwan Productions

YOU KNOW ALLAN DWAN—

Dwan, director of many Douglas Fairbanks successes; of William H. Crane in "David Harum"; of Clara Kimball Young in "Cheating Cheaters"; of Marguerite Clarke in "Wildflower."

Dwan, who has contributed so generously to the profits of the photoplay exhibitor!

This genius of motion picture technic is to make eight productions for Mayflower Photoplay Corporation, Isaac Wolper, President, to be released through Realart. And his first picture will be

Soldiers of Fortune

By RICHARD HARDING DAVIS

the novel that has been read by new thousands every year for twenty years—the novel on which AUGUSTUS THOMAS based a stage play that has survived nearly two decades of changing tastes and competition—a story famed for its rippling style, its swift dramatic action and the hypnotic power of its love appeal.

This new Dwan masterpiece is destined to be a triumph of the coming season.

REALART PICTURES CORPORATION

ARTHUR S. KANE, President

110 WEST 42nd STREET, NEW YORK CITY



MOVING PICTURES

COAST PICTURE NEWS

By S. E. SCHLAGER.

Los Angeles, Aug. 8.
Ralph P. Lewis is in the north.

John Bowers has signed again with Goldwyn.

John H. Blackwood is now writing scenarios.

Helen Jerome Eddy is considering going into the legit.

Harry Carey has signed a new contract with Carl Laemmle.

Fatty Arbuckle has started work at the new Lehrman studios.

George McDaniel has quit "heavying" for lighter film roles.

Colleen Moore is vacationing. Mountains, strenuous stuff, etc.

J. H. Wainwright is handling the publicity for "Bolshevism On Trial."

C. Gardner Sullivan is leading the strenuous life—he is now a golfer.

Truman Van Dyke has finished his second picture with Essie Love.

Christy Cabanne is finishing up the first of the Low Cody productions.

Dorothy Phillips' absence from the U lot is explained by the word "vacation."

Jack Cunningham, scenario writer, has purchased a home in Laurel Canyon, near heat.

Warner Oland has arrived from the East to appear in the first of the Louis Gannier serials.

Kathleen Kirkham will be Low Cody's leading woman in the second of the he-vamp's films.

Several of the members of the Eitingers Show Company are remaining here for film work.

Friedella Dean is still at odds with Universal. Harry Caulfield has her under contract.

Heitor Sarno has signed a contract with Jesse D. Hampton. Sarno is a well-known "heavy."

Robert McKim has been engaged to play in the new Rex Beach feature, "The Silver Horde."

Ellen Percy was wedded secretly to Emil Busch, grandson of Adolphus Busch, the late beer king.

Walter Morosco, son of Oliver Morosco, is playing a leading role in the new Low Cody production.

John Rankin again is associated with Goldwyn as Western advertising and promotion representative.

Harry Williams, the song-writer and former movie director, was down from San Francisco for a few days.

Thomas Melghan, now occupying a star dressing room at the Lasky studio, is working on a big feature.

Sam Rork is due home next week. He went to New York in the interest of the Katherine MacDonald Company.

Kathleen O'Connor has finished her work with Harry Carey, and now Universal wants to feature her in a serial.

Gracie Wilbur, former screen idol, has written several legit plays. Marjorie Rameau has purchased one of them.

Rupert Julian will produce Gertrude Atherton's "Furch of the Devil" at Goldwyn. Athor will personally supervise.

Walter Morosco, son of Oliver Morosco, the theatrical producer, is enrolled as an actor with the Low Cody company.

William S. Hart, who recently signed a new contract with Famous Players-Lasky, will not begin shooting until Sept. 1.

Al St John will continue at the Astra studio in Glendale, where he now has his own company. St. John will direct himself.

The new race aviation field at Venice was christened Sunday. Impressive ceremonies and much aplomb featured the event.

Victor Schertzinger, the director, won the cup offered in the picture players golf tournament at the Brentwood Golf Club.

W. A. Reeve, former sporting editor of the Los Angeles "Express," is now assistant publicity chief at Famous Players-Lasky.

The William Duncan company has returned from Huntington Lake where scenes have been in the process of making for several weeks.

Hampton Del Ruth, Fox-Sunshine chief, has engaged several new players of late. Looks like Del Ruth is combing the field of its best.

Hale Hamilton has returned to his first love and will co-star with Grace Lurie in a play written by himself in collaboration with Luther Reed.

Every time Charlie Murray gets filled up on 1.75 per cent. he buys a ranch, according to Jack Ripper. He became owner of four last week.

Gertrude Atherton and Rupert Hughes have arrived to supervise the screening of their stories at the Goldwyn studio. They did not come together.

Monte Blue, already under a one-year contract to Famous Players-Lasky, has put his name to a five-year agreement, which supplements the present one.

Charlie Murray has the habit of buying ranches whenever he gets filled up on 1.75 per cent. Last week he purchased the Imperial Valley, according to report.

Ellen Percy, recently married to the grandson of Adolphus Busch, says marriage is the right thing for the screen actress. Others disagree with her for obvious reasons.

James W. Horne, who made the James J. Corbett serial for Universal, has been engaged by Louis J. Gannier for an Astra-Fathe episode melodrama.

Elmo Lincoln has challenged Dempsey. Doubtless a press agent story. Now comes Bud Duncan, the smallest, sink in the film, with a challenge to Lincoln if he beats (?) Dempsey.

The Arbuckle comedy staff went to San Francisco and staged burlesque stunts at the ball yard where Arbuckle's team, Vernon Tigers, were playing. Fatty, the papers said, was a riot.

While Syd Chaplin is away in Paris making his first Paramount comedy the bank account is being increased steadily here by his aeroplane company, which carries passengers to Catalina.

DE FREECE'S FILM CO.

London, Aug. 13.

The Atlanta Film Co., capitalized at a million pounds, has been organized with Sir Walter De Freece at its head and a literary advisory committee headed by George Sims and other prominent authors.

It is to have a studio which its backers claim will be the largest in the world, capable of working six companies, and a school for the development of stars.

TOM MIX IN TWAIN STORY.

Fox has purchased the right to the Mark Twain story "A Connecticut Yankee At King Arthur's Court" and will present it in screen form. Tom Mix will be the star of the production.

FLEET WEEK PRE-RELEASE

The biggest week in the history of Southern California has been chosen by Emil Kehrlein as the splendid moment at which to hold the first American presentation at his.

KINEMA
Los Angeles

— and this exhibitor cancelled the biggest feminine screen star to do it—of

BILLIE RHODES
in
The Blue Bonnet

By E. Magnus Ingleton

Directed by Louis Wm. Chaudet

Produced and presented by the National Film Corporation of America, William Parsons, President.

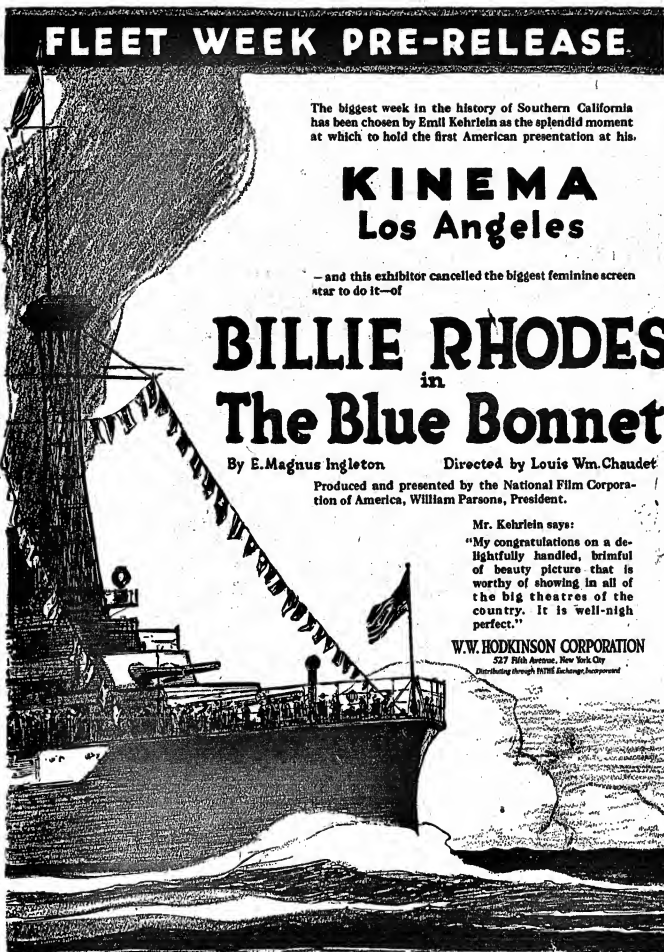
Mr. Kehrlein says:

"My congratulations on a delightfully handled, brimful of beauty picture that is worthy of showing in all of the big theatres of the country. It is well-nigh perfect."

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

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MOVING PICTURES

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LONDON FILM NOTES

London, July 30. The production of the Ideal's picture, "Mr. Wu," will see a remarkable case of "doubling" and one so clever that none but those in the know would recognize it as such. When the late Charles Rock was taken ill and it became almost certain that he would not be able to continue playing in the partly completed picture, it became necessary either to scrap the positive of the film already shot or to find a man capable of stepping completely into the sick actor's shoes. The producer was at his wit's end when Sam Livesey, now supporting Marie Doro and Godfrey Tearle in the "B-C" production, "A Sinless Sinner," volunteered. The result is a remarkable example of "doubling" and the public will be unable to trace where the dead actor left off and the living took his place.

Cicely Esdaile is the latest recruit from the musical comedy stage to the screen. She made good in the Ambassadors success "Carmenita," and will shortly be seen in a big British film production.

Herbert Brenon has been talking on the subject of "Finance" and the sums he mentions makes one thirsty. The great thing he mentions in his lectures is that in Fay Compton he had found the making of a wonderful film star—in fact he goes on to say that if he had not already got Marie Doro under contract he'd offer Miss Compton \$100,000 for a year's work. He incidentally mentioned the fact that Nazimova—who by the way has not created quite the sensation it was thought she would on this side—receives \$75,000 for a picture, and as she makes six a year, her income is \$450,000—a mere trifle!

The "B-C" company has acquired another "star" to join Marie Doro, Christine Maitland, George Collins, Godfrey Tearle and the others at their Walthamstow studio. Bruce Winston is a jolly little fellow with a leaning toward poetical heroes. He weighs 300 pounds and has a waist development of 54 inches so that any picture with a really good life or death struggle featuring him should be some draw.

The Cinematograph Exhibitors' Association has definitely decided to disassociate themselves from F. E. Adams, of the Provincial Cinematograph Theatres, Ltd., and will have nothing further to do with the Famous-Lasky dispute. As remarked previously, it is possible to grind an axe until the edge is blunted.

John D. Tippet, an exceedingly busy man this side and the British sponsor for a Trans-Atlantic serial, is getting busy to snatch for his firm some of that brightly promised but dimly seen prosperity which is said to be the Allies' reward. He is opening branches of the John D. Tippet Productions, Ltd., in China, Japan, India, Australia and South America. If the Phillips Film Company traveller happens to run across the John D. Tippet ditto in South America it should be a meeting worthy of recording.

Harma are finishing a big feature, "The Man Who Forgot." This is a seafaring story and the players had to go through the mill considerably to get the requisite atmosphere.

Screen Plays, Ltd., and B. P. Films, Ltd., which up to now have worked together, have dissolved partnership and the productions handled by the dual company will in future be known as the Bertram Phillips Productions, with Queenie Thomas as the "star."

The "Day" for the British Trade is Aug. 12, where everybody will get such locomotion as they may and go to Stamford Bridge where the Trade Sports and Gymkhana are being held.

Broadwest is rapidly completing its all-Jewish drama "A Son of David," and immediately it is out of the producer's hands they will begin work on "Snow in the Desert."

Eliot Stannard, son of "John Strange Winter," author of that almost-classic "Bootes Baby," is becoming one of our most prolific scenario writers. His latest is "The Starting Point."

Robert Loraine's season at the Duke of York's in "Cyrano de Bergerac" continues to be highly successful, playing steadily to from \$8,000 to \$9,000 a week, for which he is receiving ten per cent. more of the gross receipts than was paid Sir Henry Irving. Sir Johnston Forbes-Robertson or Sir John Hare on their farweld engagements at that theatre. Boris Said is no longer connected with the enterprise and Percy Burton is acting as general manager for Loraine.

Sir Arthur Conan Doyle recently delivered a series of Sunday morning lectures on "Death and the Hereafter." An enterprising theatrical manager of international experience endeavored to secure Sir Arthur for an American lecture tour and made him a proposition to that effect. Sir Arthur's reply was: "Certainly not in this world—but I might in the next. America may hope to see the creator of 'Sherlock Holmes' in his reincarnation."

Arthur Gibbons, one of the big provincial managers who is a showman first, has taken a lease of the Kingsway Theatre, August 8 he will reproduce H. F. Maltby comedy "The Rotter," a play which he took when failure dogged its original production at the Strand some three or four years ago and has since turned into one of the biggest road successes known. H. F. Maltby, meanwhile is playing to enormous business and getting his own back on the young gentleman who until lately told him to "Jump to it" with his social satire "A Temporary Gentleman," at the Oxford.

Arthur Boucher returns to the Strand in November with a new play, title and author up to now a closely guarded secret.

PRESIDENT'S SON MAKING FILMS.

Paris, Aug. 13. The son, M. Ador, of the president of the Swiss republic, is engaged in the picture business in Switzerland. He is reported to control three or four picture theatres and going extensively into the business.

ANN LUTHER SERIAL STARTED.

The serial production, "The Lurking Peril," in which Ann Luther is to be starred by the Wistaria Productions Co., was started at the Mirror Studios at Glendale, L. I. Monday. Burton King is directing the production.

The Wistaria Productions, Inc., is a newly formed corporation with Lynn S. Card, president; Frank G. Gallagher, the treasurer; Thomas de Vassey, secretary; and Burton King, general director of productions. Lloyd Loneragan, the adapter of the famous "Million Dollar Mystery" serial, is responsible for the story and the continuity of the new serial.

George Larkin is to be co-starred with Miss Luther and in the supporting cast are Ruth Dwyer, William Betchel and Peggy Shanor.

OPPOSE FILM "SUPERVISING."

The recent numerous secessions of motion picture directors from manufacturers' payrolls to take chances with productions on their own account, salable to manufacturers at the highest bids, still runs apace, with George Baker, Eddie Carewe and Albert Capellani, a group who beat it over the Metro barriers, lined up among others that include Ralph Ince and Marshall ("Mickey") Neilan.

Abuses of many kinds by the manufacturers are specifically and tacitly given by the runaways for their declarations of independence, with the specially sore ink of each of them, the habit of certain heads of the executive ends of the producing corporations cutting in after pictures are made with what the directors claim are foolish suggestions that lead nowhere, as to get into the trade announcements as well as into the celluloid of the pictures the added line, "Supervised by Max Karger," or some similar nominal reference that is wholly unfair to the actual producing director, and gives the impression not only to the public, but to the profession that the director's work so super-inscribed needed overhauling, editing or other amendment.

And as a new straw showing the growing disposition of directors to trade their talents in the open market without recourse to any particular payroll, is the exit from the East and directing to the West and picture acting of Jim Kirkwood, who rather than submit to tampering with his production by manufacturers or their executives, has decided to suspend directing until he can get conditions that comport more with what Kirkwood considers a director's domain. Kirkwood asserts, with his fellow directors, that there can really be no such thing as supervising a director. It is the director, he says, who thinks his way through the whole works of any picture, who stands by and is responsible for every photographed thought and act of the players, and for all the drama that gets in and gets over, and for someone of the producing corporation to cut in when all this is done and tag his "supervised by" label to the picture is sheer dishonesty.

PRISCILLA DEAN'S CONTRACT.

The Universal is on the verge of legal action against Priscilla Dean, erstwhile U. star, as a result of the latter's announcement that she will head her own company, under the management of Harry Caulfield.

Mr. Caulfield and the actress' attorney allege the U's option on her services is illegal and not binding in court. The U. people think otherwise. There the matter rests until Miss Dean takes a definite step in the direction of her proposed plans.

SHOWING FEATURE TO PRESIDENT

Matthew Radin, of the Tyrad Pictures, Inc., has completed arrangements for a special showing of his feature, "The Red Viper," to President Wilson, in the hope that the production will be given executive endorsement. The showing is to take place just prior to the time that the President starts on his country wide tour.

ANOTHER "PEG" INJUNCTION.

Pending a decision on J. Hartley Manners' appeal from Judge Julius M. Mayer's decision, whereby Oliver Morosco was granted the screen rights to the plaintiff's play, "Peg o' My Heart," Judge Knox, in the U. S. District Court, enjoined the Famous Players-Lasky Corporation from releasing the film.

Mr. Manners, in his appeal, through Attorney David Gerber, of Dittenhoefer, Fishel & Gerber, alleges his contract with Morosco reserved the rights for himself. Besides, no one was authorized to make any changes in the plot or construction of the play, without his, Manners', consent. Mr. Manners, therefore, alleges, certain phases of the story have been materially altered without his permission.

Nathan Burkan, counsel for the picture firm, stated that every day of hold-up on the release of the film was detracting so much from its value, considering the Irish question before the public right now and that the play is also Irish in theme. Judge Knox opened a stay until September, when a decision on the appeal is expected, would not make much difference in its value and timeliness, but also directed Mr. Manners to put up a bond of \$25,000 to indemnify the F. P. L. people for the delay in case of an adverse decision.

Should a longer stay than is reasonably expected be necessary, an increased bond will have to be put up by the plaintiff-playwright or the stay vacated.

NOVEL PICTURE PLOT.

London, Aug. 13.

A newly produced British film, entitled "The Cry for Justice," has a dramatic situation that is probably new in the annals of the drama. If not altogether original, it is certainly unique. The hero believes he has murdered the man who stole his wife's affections and undergoes a long term of imprisonment for the alleged crime. But the villain didn't die and when the hero regains his liberty he runs into the supposed dead man and this time completes the job.

Again arrested, his lawyer offers in defense that a man's life cannot be twice placed in jeopardy for the same crime, which contention is upheld.

ITALY'S HEAVY TAX.

London, Aug. 13.

The Italian Film Trust has succeeded in having a 50 per cent. tax placed on the importation of foreign films thereby cinching its monopoly.

Jack Cunningham
Associated with
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MOVING PICTURES

CRITICIZING THE FILMS

Authors Revolt Against Film Microbes, Manufacturers Bawl Out Exhibitors, Hard Working Film Cutters Kick Against Directors, Et Al and Other Elements of Screendom Make Hollers.

The subjoined contributions to VARIETY'S Film Information are voluntary submissions and are printed for what they may be worth. Criticisms or complaints of any angle of films will be printed in this department from week to week when made by workers in any branch of the industry upon basis deemed worth while.

Editor VARIETY:

Did anyone ever produce a picture of an inspired dramatic subject by a tape measure rule? Do you know that there are manufacturers who believe the thing can be done with a stop watch? These theorists believe the manuscript can be read, its scenes considered, rehearsed, and the action timed with a clicker; and everything decided in advance fairly to a foot, so that the unwritten law that double the footage required is plenty—the excess to capture possibly better action. This means that no more than 10,000 feet would be filmed of a 5,000-foot subject.

Does anyone who has undertaken the direction of pictures believe this possible? Cannot the theorists understand that the thing behind all picture-making is the dramatic fire of the main idea, and that this fire must be kept glowing or blazing, as the human elements move in pursuit of the logical action of the story?

Don't these critics understand that a rehearsal cannot strike the fervor necessary for some of the scenes if it is to be a truthful reflex of high emotion, and that this fervor can only come when the human irons have been heated in the forge of actual recreation of the author's ideas. Does a monkey act with the same habitually agitated manner of a caged fox? Is a seasoned rogue, accustomed to conflicts with the police, the same fussed creature who goes to pieces when he finds he is not going to get strawberries for breakfast? Are the legions of characters of life and fiction to be disregarded and bundled in sticks like inanimate fabric, measured or weighed, charged and delivered?

I would like some of these "visionaries" to get right into the game with directors and stand by, and let themselves what the labor of film direction apprehends. Directors do not profess to be creators, aiming rather but at the interpretation within the limits of the screen, of authors' characters, plots and dramatic ideas. But there isn't a director alive who isn't forced to become a creator because of the limitations of many of the stories handed him, and because of the inadaptability of many of them to film expression.

There is enough of this foolish cry against wasted footage. Informed manufacturers never make it. Every manufacturer of films knows that the cardinal point to be aimed at by a director is a picture form of a drama of power, emotional appeal, and sustained suspense. He knows that any means a director may employ to insure this result is a coveted item of the intricate process of picture direction.

No human being exists who can anticipate in advance at what actual geometric point of a scene the transit into the next scene should occur. All the previsioning in the world cannot anticipate the extent of footage that the titles will span, and no director can title his picture in advance—all theories to the contrary notwithstanding, if the titles are to sympathize with the action in all of the infinite varieties of shading of thought that titles should reflect.

In this protest against the critics of the field of direction I am speaking for myself save but relatively. I am trying to defend a great number of my gifted fellows in the directing

workshop who are giving the best that is in them to their employers, and invariably with brilliant results, yet whose work is cavilled at by some firms because of what they deem waste, but which is obviously but a director's conscientious desire to insure the final result by every means in his power.

And I notice, with pleasure, that the directors that these myopic critics are arraigning hardest for waste are the directors who are making the best pictures.

Ralph Ince,
Select Pictures.

New York, Aug. 9.

Editor VARIETY:

I hope you will make a good strong protest against the "open market" gag that the manufacturers are now springing to make the life of the exhibitor more interesting than ever. There can be but one answer to the exhibitors' situation if the picture makers don't get together and arrive at something like a consistent plan for the relief of their own situation and that of the exhibitor.

The open market idea can survive only when it is based upon a spirit of commercial reciprocity. As it is proposed to administer it, it's merely rank oppression. Can't the manufacturers get together and devise some way out for everybody, or are they going ahead blindly to chaos, a condition that any level-headed business man must see is the final eventuation, unless the government steps in to regulate the fight.

What does the open market mean? (1) That prices can be jacked up to any point a manufacturer pleases; (2) That the small capacity exhibitor must go; (3) That the large capacity exhibitor, who has to have big pictures to fill his house can be taxed out of existence; (4) That the move of manufacturers to establish chains of theatres is but a team-play to scare the exhibitor into submission, although theatres in chains will be acquired and run by the manufacturers; (5) That so much attention at the executive ends of the business necessarily detracts from the close attention required at the producing end, resulting in even worse pictures; (6) That the situation will resolve into a condition of absolute terrorism for the exhibitor.

Now what must be the finals of this mess?

The harmony and co-operation that should exist between a purveyor and his customer is wholly destroyed. Instead of having an ally working for him, the manufacturer will have a vicious hound on the leash. Where he gets his price, sabotage of prints is almost certain, although specious excuses for the damages done to the films will be ready from the lessee.

The exhibitor will give the film firms the reputation of being the enemy in the mouth to ear comment they can make to their publics about this manufacturer's product or that. Prices must go up at the box office. The public, accustomed to buying a commodity at one price for years isn't going to accept any marked increase without protesting. The protests will get to the newspapers in the present agitated state of the public mind against the various kinds of extortion.

A sort of dog eat dog condition must

ensue. The stock values of some of the companies certainly aren't going to be increased by a national boycott of the pictures of any particular firm. Other forms of reprisal on the part of exhibitors in combination and singly are possible. And let the manufacturers listen in on the present humming of the wires, for the muttered conferences between exhibitors mean trouble for their oppressors. With all commodities high, economic unrest perilously active, higher movie prices at the box office may precipitate a storm that might lead anywhere. The French revolution followed in the wake of poor crops and high prices and a general disregard of all sorts of privileged profiteers at the expense of the general population.

Isn't there a man big enough in the manufacturing end of the industry to see what's coming, and far visioned enough to see that the only remedy for impending individual and collective disaster is a general agreement among producing firms that whenever the thing is arrived at, the small exhibitor must be given a show in the present competition and that the man with a large theatre must be allowed a fair chance for a profit on his investment?

William Brandt.

New York, Aug. 5.

Editor VARIETY:

A kick from a kutter. Your paper's idea of a kick where we can say right out loud just what everybody thinks of different angles of the film game ought to work up into something worth while for the industry, because there's so much to be gained from everybody before the game can be smoothed out into something like a stable business where every branch of it will get a fair return for its investment of time, labor and brains.

The business is so cut up and composed of so many conflicting elements that anything like a correction of its many irregularities is fairly impossible through the sheer inability of those with genuine complaints to make serviceable suggestions getting considerate audiences with those they would help.

A forum such as yours where one may fearlessly say what is in one's mind and know that the spoken word cannot bring the loss of a job because of your protection of the identities of correspondents must work for real advantage in the long run.

The hardest worked and the least considered department of films is what I consider the cutting end. None of the several other departments dependent upon our intelligence, if not our artistic perception, scarcely ever adequately seriously considers us. We are the buffer between the producer, the author and the director. The impossible is expected of us. The author demands the retention of his story, the director demands the compression of the action, and the producer demands that we keep the footage within the limits of his features. Or the author demands the presentation of some particular scene in successive sequels; or the director demands that we keep in certain close-ups, no matter how else goes out; or the producer for reasons of his own keeps barking at us to see that a certain Mr. This or Miss That—usually a friend of a friend of somebody's—doesn't get a laugh in the eliminated excess. There are so many slants in the combined kicks of the people over us that life is a painful thing sometimes.

Then the title writer must be considered. Usually if he is a steady worker at the game, he wants to sit in with you to tell you just where and how to snip, until between listening to what he has to say, and remembering what the director did say and the boss ordered, it's helping nobody you can be. Our pay is the least of any of

STANLEY CO. ADDS THREE.

The Stanley Company continues to gather houses in its fold, adding three more to the list under its direction this week. The houses are the Grand Princess and Plaza, all located in Camden, N. J. The houses will be turned over to the Stanley Company Sept. 1. The same company recently obtained control of the Colonial, also in Camden.

The policy at all three houses will be pictures, and the announcement contains the statement that first release films will be made a feature.

The three new houses in the Stanley list are situated in different sections of Camden and, with the Colonial in the central section, the patronage is drawn from every point.

Starring Kathleen O'Connor.

Los Angeles, Aug. 13.
Universal announces that Harry Carey has signed a new contract and that Kathleen O'Connor, Jim Corbett's leading woman, will be starred in a new serial.

Richmond District Due for Theatre.

San Francisco, Aug. 13.
Kahn & Greenfield, owners of the Mission and the Palace theatres and the new theatre in Santa Cruz, are negotiating for a site in the Richmond District to be devoted to pictures.

The executives entrusted with an art appreciation of the pictures.

Where we are qualified we certainly deserve more than the small pitance some of the fine arts people give for seeing that Miss Fitzmaurice leave the Argyle rendezvous of the wicked Mr. Regan before her husband's head shows from the oval window in the ante room, or for being careful that the great steel doors of the Commonwealth Bank close intelligently upon the sympathetic Daisy Fairfax before the ruse Pendleton enters the bank with a purloined key, knowing that Miss F. is in the bank alone, and therefore determined to—

Why cannot manufacturers employ a man or woman with a knowledge of the things that comprise what is known as dramatic insight, or dramatic sense, to sit in with us when we are cutting and aid us in the complex task of giving consistency to the action, and something like harmony to the general whole?

We of the cutters' branch of the motion picture field know that the industry is fairly choked with incompetent directors, men who hop from job to job, men incapable of concentrating upon their themes long enough to understand them, with the result that they turn over to us merely a lot of scenes that must be assembled in dramatic sequence, and something like a play compiled from the whole, work that in itself requires decidedly more of the dramatic faculty than many of the directors possess.

Often we are forced by reason of the jumbled state of the direction to begin the authors' stories at the end and put the middle at the beginning in order to get anything like grip out of the composition because of the abortive hair-brained hash these imposters of directors turn over to us for coherence.

Supplying an entirely new story for the scenes is not uncommon, the poor excuses for fiction turned in by the directors making such a course imperative if the pictures are to engage the interest of any adult intelligence.

We of this branch of the field try to convey to our employers the demands that poor direction impose upon us, but they never hear sincerely, simply regarding our protests as a querulous attitude toward our jobs, when the actual facts at the bottom of our kicks strike sharp at one of the most violent causes of bad pictures.

Mary Reinhart.

181 Lenox Ave., N. Y. City.

MOVING PICTURES

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EXHIBITORS SET TO FIGHT WILL BUCK FILM PRODUCERS

Secret Meeting Ends Rochester Convention. Only "Right Men" Get In. Among Other Decisions Reached Is One to Form Pool and Book Collectively. Plan Is to Combine to Lower Prices of Producers.

Rochester, N. Y., Aug. 13. A three-day session of the Executive Committee of the National Association of the Motion Picture Industry was concluded at the Hotel Seneca Thursday afternoon, the members and other exhibitors in attendance departing immediately for their respective bailiwicks. An air of secrecy cloaked the meeting, the sessions being held behind closed doors and a certain amount of effort being expended in creating the subdued feeling that something mysteriously "big" was up.

It was carefully seen to that none but the "right men" got into the inner sanctum where the great were holding forth. No information was given out officially, but there were quite a few interesting nature. Chief among them was the ambition of the exhibitors to buck the producer. The theatre men are real peeved because the producers are encroaching upon their field by building theatres, as well as circumventing the booking arrangements with some conditions not altogether to the liking of the exhibitor.

The exhibitors plan to launch a booking scheme of their own, which they believe will to a great extent remedy these conditions and render the producer powerless to extort from them the hog's share of their receipts. The idea of the exhibitors is revolutionary. In practice the exhibitors collectively would buy up the film from the producers and then book it among themselves, the theory being that with none of the exhibitors booking individually or independently from the producers the latter would have to dispose it at the price offered by the group.

These and other things were told by some of the exhibitors who were "let in" on the secret. Having thusly learned of the great things in which they were about to share, they were so wild with joy that they could not keep the great secret and literally "spilled the beans," with the result that babbling tongues were not hard to locate, if one looked in the right place. All the while the big fellows were wearing the same airs of secrecy, vaguely hinting at a mystery, and examining all corners at the door for the sign and the password.

Many of the bigger exhibitors are keen for the booking scheme. They feel that they can test their strength to good advantage with the producing and distributing combinations. Being the ultimate buyers of all film, they argue, if they refuse to buy at the producers' and distributors' figures the latter will have no alternative but to book the film at the best terms they can get—as offered by the booking combination of the exhibitors. Some of the exhibitors who did not immediately see the idea were impressed that if they did not stick and act with the bunch they would be forced out of business by the producer, either by an unfair system of booking and distributing or by the building of competing theatres by the producers' combination.

The exhibitors don't like the idea of the film company entering their field at all. The building topic was a hot one at the session and most of the

members considered the bugaboo a real one. So far, no plan of action has been formulated to stop this building activity, other than the booking scheme. This scheme is calculated to work two ways: To give the exhibitor the balance of power, enabling him to dictate terms to the film companies, and to reduce his cost of booking, enabling him to make much more money.

Other things discussed were the recent withdrawal of the New York exhibitors from the national body and plans for the financing of the league. It is understood that an effort will be made to launch a new national body that will be "free from producer-controlled influence" and to finance the New York State League through an advertising firm.

OFFICIAL RECOGNITION.

Paris, July 31. George Bowles, representing Griffith in Europe, now residing in Paris, has received from the American Government a certificate acknowledging "public services to the United States during the period of participation in the great war for universal democracy."

The warrant states that the splendid morale of the people, upon which rested the success of the army and navy, was in no small measure due to the visualization of the activities of the nation presented through the medium of pictures.

The document is partly printed, and thus signed by George Creel, chairman of Committee on Public Information; Robert Lansing, Secretary of State; Newton Baker, Secretary of War, and J. C. Daniels, Secretary of the Navy.

FOREIGN OFFICES COMBINE.

Paris, Aug. 13. The renting office of Gaumont, Paris, and the Compagnie General du Cinematographe of Switzerland, with quarters at Geneva, have joined forces under the title of the Trust Film, dating from September next, for the distribution of reels.

The producing departments of each firm remain separate.

The Gaumont Co. has increased its capital by one million francs, now being five millions.

STATE RIGHTS MARKET ACTIVE.

Inanimate all summer, the state rights market is waking up with all signs indicating an unusually lively spell of buying during the closing weeks of the present month.

The several unsold picture productions of B. S. Moss have been turned over to Jacob Wilk as broker.

West End to Be Picture Studio.

The West End Theatre on West 125th street will be remodeled at an expenditure of \$1,500,000 for a moving picture studio. Until recently it was operated by the Marcus Loew office playing a straight picture policy.

Expiration of the lease and exhibitor renewal demands forced the Loew to transfer to the 7th Avenue, formerly playing legitimate attractions. The name of the company to occupy the new studio has not been divulged.

INDEPENDENTS UNITING.

There is an association of independents forming in the picture industry. The Rochester Convention is the direct reason for this. The resignation from the N. A. M. P. I. of William Sherrill is the secondary cause. The general outlook is that the new association will get under way within a week or ten days and that William Sherrill will be one of the principal organizers.

In speaking of the move made by the N. A. M. P. I. at Rochester whereby the National Board of Review was heartily endorsed and a resolution passed under which the entire membership of the N. A. M. P. I. binds itself to abide by the decision of that board's decision on all picture productions, an independent producer stated that it was a move by the larger producing interests to put the kibosh on the productions of the smaller fry.

The National Board of Review is in reality a manufacturers' subsidized board. The reviewing organization receives its compensation from the footage that is reviewed and naturally the producer that has the greatest amount of footage passing through their hands is the most favored. What would be more logical than that the larger producing interests should be able to sway the board's decision on this fact.

"One of the cases that can be pointed out is the treatment that was accorded the Warner Brothers in regard to their production of 'Open Your Eyes.' Other small producers feel that they will be entirely at the mercy of the Board under this new resolution of the big fellows and therefore they must have some means of protection. Therefore the new association."

At the Hotel Astor the other evening the subject of an independent association was discussed and a list of those producers who are not included in the membership of the N. A. M. P. I. was drawn up. A campaign for membership will be started among them immediately.

Mr. Sherrill stated that his resignation from the N. A. M. P. I. was due to the fact that the Association had aligned itself with the theatrical interests in the present fight against the Actors' Equity Association. The Association stated, however, that it was a case of "peeve" on the part of Sherrill because of the fact that he was not elected as president of the organization.

Sherrill, however, has stated that he is going ahead with the association of independents and will be with them firmly. There are according to report a number of producers who turn out anywhere from two to twelve pictures a year, who are members of the N. A. M. P. I. who it is believed would warmly welcome an independent association where the smaller producer would not be buried under the weight of the larger manufacturers, and that would be willing to flop from the present association to the new one.

It was stated Wednesday that a canvass of the producing non-members of the N. A. M. P. I. had been started Tuesday, in an effort to obtain some sort of an expression of their feelings.

EXHIBITORS' OIL CO.

Sticking some of his profits into oil lands, Nathan Hirsch, of the Pioneer Films, is letting some of the associates who have cleaned up on his judgment in pictures get in on certain oil properties in which the film speculator has recently become interested.

FRENCH STATISTICS.

Paris, July 31. The presentations for the first week in July were 1790 metres of French films (compared with 1,170 of the previous week), and 25,226 metres of foreign films (compared with 22,923).

Allegory for Screen Debut.

Arthur H. Jacobs is preparing to film "Great Illusions," a big production of the allegory type, written as a play but never produced.

RALPH INCE TO STAR HIMSELF.

Ralph Ince as a picture star in the new productions made by himself is the news item of the week that most pertinently reflects the hour of change of flimdom's chemicals, the Ince personal appearances to follow the Select pictures now on the hooks, and trailing the Oliver Thomas production to be begun by Ince with his consummation of the latest Eugene O'Brien-Lucille Stewart Selznick production some time next week.

The proposition of starring himself in pictures emanated from Lewis J. Selznick last week during a conference between the producer and the director over the difficulty of finding leading men who could fill all the angles of a picture star's bill—presence, size, personality, magnetism, acting.

Averse to the suggestion at first, Ince succumbed finally to his distributor's proposal, and within the day the necessary money was rounded up for an organization of big scope, with the distribution process left open for further negotiation.

Easily taking \$25,000 of the net per picture by himself taking the place of any big motion picture actor of his own capacity, the actor-director who had never considered essaying a star picture role, was made soon to see the force of the Selznick innovation.

"Easy Money Monroe," a social highwayman of a new type, introduced in the Munsey serial of two seasons ago, "The Fatal Honeymoon," will be the first character essay of Ince in his innovation.

SWEDISH MASTERPIECE, \$45,000.

Chicago, Aug. 13. Ludwig Schindler, veteran exhibitor, heading a local syndicate, has bought for \$45,000 the United States rights to "The Girl of the Marsh Croft," the sensational Swedish six-reeler from the book by Selma Lagerlof, the Scandinavian author who drew the Nobel prize together with Rudyard Kipling. The picture was done in Sweden with a Swedish cast and has no "names" outside of the classic authors, but has a terrific story of love interest among the lowly. It will be put out under a new and more appealing title with snappy sub-captions for state rights and as a big feature in popular centers, after a heavy advertising campaign running for eight weeks.

"SECRET" IN POLICE STATION.

Baltimore, Aug. 13. Northeast Baltimoreans with the taste for the daring in pictures have lost their last chance to see an uncensored showing of "The Secret of the Storm Country." The man who showed it is in the Northeastern Police Station, where Charles W. Harper, of the State Board of Moving Picture Censors, will appear against him this afternoon.

The run of the picture, until it came under the ban of the censorship office today was not the first showing in this city. It was here before, but that, in a way, is why Proprietor O. Scherr, of the film parlor, where it was shown is the defendant on the warrant.

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VARIETY

BRITISH CINEMA EXHIBITORS TO FIGHT AMERICAN INVASION

Plan of Famous Players-Lasky to Invade Great Britain With Chain of Their Own Film Houses Arouses English Film Interests to Action—Patriotic Meeting of Protest Held in London.

London, July 31. Whatever the outcome of the fight between British film exhibitors and the Famous-Players-Lasky plan to invade Britain with a chain of their own cinema houses—the outstanding fact in the whole situation is the inherent impracticability of the League of Nations. Viewed in this light the present controversy pales into insignificance in so far as it is merely a trade matter and becomes of vital importance to the whole civilized world as it serves to prove the impossibility of any nation's sinking its individuality under the idealistic conditions of the League of Nations.

The meeting of British cinema interests held recently at Holborn Empire was at the same time the first—and for that reason alone the most vitally important gathering to give voice to emotions as deeply rooted and as unchangeable as human nature itself. The one universal spirit that animated every speaker and every member of the big audience (of British birth) was that spirit that animates every national of whatever land—when the welfare of his land is in question. It was not at all an accident that "Rule Britannia" and all the other never-failing appeals to patriotism were the orchestral and vocal selections of the meeting. Had a similar meeting been held in New York it would have been "Dixie" and "My Country 'Tis of Thee"—for the same end and with the same effect.

While some of the speakers were at pains to point out that there was nothing anti-American about the meeting—that the fight was as against Famous Players-Lasky only—these were purely parenthetical alibis, to be referred to at subsequent times in case there arose any question as to the real purpose of the meeting. But the fact remained that every speaker swayed his audience to red hot enthusiasm and voiced the real spirit of the crowd when he presented the issue as one of "invasion" of the mother country by "foreigners."

There were some mighty capable speakers at that meeting. They all managed to put over the real idea of Britain versus America—in a variety of ways.

"There is no question here of our

liking or disliking America," said one of the speakers. "One may like one's mother-in-law; but one doesn't wish her messing about all over the place."

"Common sense," said another, "can be found outside the immediate neighborhood of feet cocked high on a mantel and a cigar tilted in the corner of a mouth."

These were the sallies that were greeted with the loudest guffaws and the heartiest cries of "Hear, hear." Indeed, reference was repeatedly made to attempted American invasions by other great commercial interests—notably the American tobacco "trusts"—attempt. It was not a meeting of British cinematograph exhibitors in the final analysis. It was a meeting of British individuals. It was not a protest against one American picture concern's plan to enter the British field. It was a protest against American participation in any British industrial or commercial field.

If it be true that "business follows the flag"—it is going to become more and more evident with every passing week that "business" gives the flag—any flag—whatever of patriotic value it possesses.

The League of Nations is generally held by Britishers to promise more of advantage for the British Empire than any other scheme ever conceived in history. (General Pershing and a composite regiment of American doughboys headed London's great Peace Day pageant! President Wilson is held in high esteem throughout Great Britain!) But wise Britishers realize and are ready to point out—when the occasion demands—that after all the League of Nations is an idealistic plan which should never for a moment operate where business interests are concerned! By all means let democracy triumph and let freedom "ring" for all the world—but when it comes to American controlled cinemas actually running in competition with British cinemas—in Britain—that's the signal for the efficient orchestra to burst forth into the song that winds up with

"Never, never, never,
"Shall Britons be slaves!"

Let nobody misunderstand the situation. There is no suggestion of blame attaching to this body of Britishers representing 4,000 cinemas—for doing the very thing that their American

"BIG 4" A ZUKOR CORPORATION?

Supporting the contention that the Big Four is really a Zukor-Famous Player-Lasky cohort, is the announcement that the Griffith production, "Broken Blossoms," will be released by the F. P.-L. factions.

The original contenders that the Arctcraft when first launched was but a catspaw of the Paramount group do not accept the present general understanding that in letting Zukor have "B. B." for F. P. release, Griffith is but living up to his contract to deliver to Arctcraft six pictures, of which "B. B.," originally called "The Chink and the Girl," is but one.

The same film ferrets who accredit to Adolph Zukor the sole vision of organization seen in the effective system of so complicated an institution as the F. P.-L., now assert that time will show that the Big Four will soon develop to be a Zukor ally.

The champions of Zukor are beginning openly to refer to him as the John D. Rockefeller of the films, and point to his meteoric flight from an obscure film association with Wm. A. Brady at the 14th Street Theatre under Loew's regime to his subsequent \$18,000 plunge in the "Prisoner of Zenda" for the early F. P., an investment deemed madhouse stuff at the time, but the direct consequence of which the prophets assert led by various roads of nerve and acumen to the present Zukor F. P. outfit capitalized at \$29,000,000.

JAMES YOUNG STARRING WIFE.

James Young, who is at present directing Elsie Janis in her first Selznick production, "Everybody's Sweetheart," states he will star his wife, the former Clara Whipple, in her own company at the conclusion of his present engagements.

Clara Whipple Young and Clara Kimball Young might cause confusion, but Mrs. Young will act under her right proper married name. Clara Kimball Young was a former spouse of James Young, as was Rida Johnson Young, the playwright.

Americans Buy English Novel Rights.

London, Aug. 13. One of the large American film producing concerns has secured the picture rights to "The Return of the Soldier," a novel by Rebecca West, a young London journalist, which has attained quite a vogue here.

A new producing syndicate here is to film E. Phillips Oppenheim's "The Golden Web."

Cousins would do were the positions reversed. As one observant American confided in an undertone to his fellow American during the course of the meeting:

"If they didn't put up a roar—they'd be suckers."

GEN. WOODS FILM STAR?

Chicago, Aug. 13. A strong hint was cast to the effect that Gen. Leonard Woods may soon appear in a feature picture. Porter Emerson Browne, the playwright and scenario expert, came here last week and spent two days in conference with the general. In view of Woods' open candidacy for the Republican presidential nomination, and his notorious differences with President Wilson, the film will undoubtedly have a strong political significance if it gets to the stage of actually showing it. Woods' position as a soldier still under jurisdiction of the president and army authorities further complicates the possibilities. Browne wrote the life-story film of Roosevelt, who was Woods' idol and closest friend.

SERIES OF CHAPLIN RELEASES.

William J. Clark, president of the Exhibitors Mutual Distributing Corporation, announces that the 12 Chaplin Classics will be released at intervals of six weeks and sold, not separately, but as part of a series.

They are the twelve Mutual-Lone Star specials made by Charley Chaplin under his \$670,000 a year contract with Mutual and were acquired last spring by the Clark-Cornelius Corporation, of which Mr. Clark and H. C. Cornelius are the principal owners. Both are officials of the Exhibitors' Mutual.

FOX OPERATING IN FRANCE.

Paris, Aug. 13. William Fox, the American film manufacturer producer, is starting in a big way over here. He expects to be actively operating in September.

Large offices have been taken by the Fox firm on the Boulevard des Italiens.

TOURNEUR'S FIRST NEAR READY

The big spectacular marine special, "Victory," that Maurice Tourneur is making from Joseph Conrad's sea novel, is nearing completion. Tourneur, who is producing on his own account, gets a flat sum from the F. P.-L. for his productions, the corporation taking from 6 to 8 per cent.

Broadway Corner Remains Unsold.

Despite many reports to the contrary, the northeast corner of Broadway and 45th street had not been sold up to the beginning of this week. Two groups have been in negotiation for it, without satisfactory results.

It is understood the owners of the site are asking \$2,500,000.

Picture Men After Kinema.

Los Angeles, Aug. 13. Famous Players-Lasky is negotiating for the Kinema. The deal will probably be closed this week.

Previously it was said that the Shuberts had acquired it and would remodel it into a legitimate house.

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IT IS ON YOUR OWN MIND NOW—THIS VERY MINUTE!

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THE RED VIPER

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TYRAD PICTURES, INC.

729 SEVENTH AVENUE

NEW YORK CITY

THE MORNING OREGONIAN, MONDAY, JUNE 23, 1919

NEW BILLS OPEN AT PORTLAND THEATERS

Hetting.

BY LEONE CARL BAEHR.
JULIAN ELTINGE, most accomplished and celebrated of interpreters of feminine roles, always reminds me forcibly of the vast brotherhood of his imitators, who copy his clothes, steal his songs and use his lines—verbal not physical. The reason he reminds me of them is because he is so different from them. Mr. Eltinge helps me to forget the others. He is unique, an enigma of personality. He is one performer who can eternally get away with himself and his own sort of stuff.

The art of what he assumes has never been caught, not in all these seasons of "correct imitations."

The little brotherhood may capture what Mr. Eltinge assumes but they never capture his method of assuming. The average impersonator, billed as "Marie the Marvel" or "The Great Unknown" or "Query" fills me with an acute attack of boredom and I experience a horror akin to that which a fellow convict must feel for the gallows. Like one of a submissive chain gang, I take my place near an emergency exit and sink into abject dependency when the ornate curtains slowly unfurl and a muscular head-clad male unites and makes heard a sawaway thread of sound.

Nothing of any of that which I have just said about the little band of correct imitators of Julian Eltinge, the small fry who infest vaudeville bills has anything but a most indirect relation to Mr. Eltinge's art. As I remarked when I started out, he helps me to forget his imitators. His impersonations are unapproachable. He uses no falsetto, but sings in a naturally pleasant unmodulated voice. He has the sensibility, the taste and the balance of the classicist, and his entertainments are invariably picturesque and diverting. The present offering is no exception. It is an excellent vaudeville show in which, naturally, interest centers mostly around Mr. Eltinge's own appearance.

To be absolutely fair to Mr. Eltinge, there is no exploitation of his own personality to the exclusion of all the others on the bill. Every act gets all the accolades it cares to take and every act has its own handsome embellishment and is a whole little show in itself while it's on.

THE SEATTLE STAR—MONDAY, JUNE 30, 1919.



JULIAN ELTINGE PROVES WINNER

High Class Vaudeville Makes Hit at Met

Trim, and with a feminineness that is all "woman," Julian Eltinge charms and makes one marvel as he entertains in his latest play offering, vaudeville de luxe, at the Metropolitan theatre this week.

All women when wearing the marvelous creations of his Parisian modiste, and all men when clad in the habiliments of the sterner sex, is the certificate of his ability to subdue nature thru his actor, given by at least one member of his audience at the opening here, Sunday night.

When Eltinge walks, sings, dances, one does not see a man at all—nor consider that "there is a clever man." He is a woman. And somewhere, during the past year, Julian has been talking reducing treatment, for his figure was meager, his waist trimmer and his appearance more enticing when last seen in Seattle, last season.

His numbers are very good, his settings unique in design and most effective, and his supporting company one composed of some of the best talent on the vaudeville stage.

THE SEATTLE DAILY TIME
MONDAY EVENING, JUNE 30,

DRAMATIC

LOCAL THEATRES CHANGE PROGRAM

Comedy Is Featured in the Varied Offerings at Seattle Playhouses.

AMUSEMENTS TONIGHT

(Prices include war tax.)
METROPOLITAN—Julian Eltinge and his "Revue of Nineteen-Nineteen." (\$2.50 to \$5.00).
WILKES—Wilkes Players in "Here Comes the Bride." (\$5c to \$25c).
LEVY'S ORPHEUM—Musical comedy. (\$2c to \$15c).
FANTASIES—Vaudeville. (\$5c to \$25c).
OAK—Musical comedy. (\$5c to \$15c).
PALACE HIP—Vaudeville. (\$2c).
CLEMMEYER, LIBERTY, MISSION, COLISEUM, BEA, STRAND, LITTLE, COLONIAL—Motion pictures.

MATINEES TOMORROW

All vaudeville and motion picture theatres.

JULIAN ELTINGE, more sympathetically than ever, is back. For man that is enough. For the others on may say without reservation that he brings with him to The Metropolitan one of the best bills of vaudeville that ever has been presented on Seattle boards.

Eltinge, of course, is half the show. But having said that a critic wishes that he were a super-critic, he might consider each of many of the other acts a half and figure it out to make a perfect whole. With that finished siren air which makes all ordinary feminine vampires decide to turn to china painting for a living, Eltinge fascinates the men in the audience with his art and the women with his glittering gowns. That the women in his company can turn from the "widow" himself, long enough to admire his costumes, is tribute enough to Eltinge's art. He appears in a series of charming feminine characterizations, including a vampire, an ingenue, a bride and a bathing girl. A handful of shapely girls in pretty costumes furnish dancing interpositions for each number. Eltinge also is the widow in a lively sketch, "His Night at the Club."

THE POST-INTELLIGENCER, SEATTLE, MONDAY, JUNE 30, 1919.

DRAMA AND VAUDEVILLE OPENINGS

ELTINGE'S SHOW IS GREAT VAUDEVILLE

Metropolitan's Big Audience Sees Celebrated Star in Company Worthy of Him.

BY WALTER ANTHONY.

Julian Eltinge's shadow grows less; wherefore his fame extends. His celebrity's measure is in inverse ratio to his waist line's compass. Last night at the Metropolitan Mr. Eltinge's belt line was almost waistless when he sang the song about Miss Helen Tabasco, the super-siren, and his gowns floated and flowed about a contoured figure so exuberantly feminine as to make some of his fair associates in his vaudeville revue seem almost grown. The distinction of manner and suggestion of breeding that Eltinge invariably relates to his presentation of feminine types grow in effectiveness rather than wane. His types are all "thoroughbred," like the wife of Philip in "Craville Barker's" "Madame Elton." They are pedigreed. This renders these works of art, rather than anomalies of obvious art, called and usually damned in the calling, "female impersonations."

The Eltinge show is immeasurably superior to that he headed last season, and which endured a broken engagement in this city when the "fry" played havoc with the world's business.

Owing to the Phenomenal Success OF THE

JULIAN ELTINGE

VAUDEVILLE

REVUE OF NINETEEN NINETEEN

WE WILL NOT CLOSE OUR SEASON UNTIL

OCTOBER 10, 1919

Completing a tour of 40 weeks from the Pacific to the Atlantic and return. Despite many previous attempts, this company is the only high class vaudeville organization in the history of the theatre to achieve this record.

An entirely new musical comedy revue by Edgar Allen Woolf will have its premier early in November.

DIRECTION.

ELTINGE THEATRICAL ENTERPRISES

Permanent address, 2327 Fargo St. Los Angeles



AUG 22 '19

15 CENTS

VARIETY

VOL. LV, No. 13

NEW YORK CITY, FRIDAY, AUGUST 22, 1919

PRICE 15 CENTS



Pictures

ARTCRAFT PICTURES

Drama

Variety

29

ENID BENNETT
THOMAS H. INCE STAR
Whose first Paramount-Artcraft picture for the new season, "Stepping Out," by C. Gardner Sullivan, will be released September 21.

ROY STEVER AND MILDRED LOVEJOY



Touring Pantages Circuit under Direction of Samuel Baerwitz.
 Preceded by the Greatest Aggregation of Dancing Talent That Has Ever Played This
 Circuit, Including Such Sterling Performers as Ruth St. Denis, Spanish Dancers, Deni-
 shawn Dancers, Mme. Bianca, etc.

A DECIDED SUCCESS

MINNEAPOLIS NEWS

Dancers of exceptional merit in new whiffs and slides that please.
 WITHOUT QUESTION THE BEST DANCING ACT THAT HAS COME TO THE PANTAGES THIS YEAR. One of their own offerings, a regular whirling dervish, is a feature for dance rhythm, grace and charm.

VARIETY, SAN FRANCISCO

Though the headline billing was divided between "Romeo and Juliet," a miniature musical comedy with Agnes Burr and Johnnie Keenan, and Jack Roberts' Blumfeldt Dancers, the real feature was Roy Stever and Mildred Lovejoy in a popular dancing and dancing feature. On a richly-dressed stage, the girl going off and on to change into several pretty costumes, the team danced in perfect rhythm. It was a classy, sophisticated act. Their knees were well chosen and clearly rendered. They gave an artistically presented look again that seemed to be original with them, and

PROVED THE FINEST

DANCING BIT SEEN HERE. They proved a big success and could hold an important spot in the best houses.

TACOMA DAILY LEDGER
 TO ROY STEVER AND MILDRED LOVEJOY GO THE LAUREL WREATH FOR BEING THE SEASON'S BEST DANCERS.

By right of conquest they harvested applause at Pantages yesterday. And rightly so, for they have an act brimming with blarney, costume and a gorgeous production. Mr. Stever and Miss Lovejoy seem attuned, for they are like artists in their speedy dance. Miss Lovejoy is a girl of surpassing grace, and her gowns are the richest seen here this season.

VICTORIA DAILY TIMES

Perhaps the most attractive and by far the most artistic act is presented by Roy Stever and Mildred Lovejoy, who appear in a sparkling sliding and dancing turn which they appropriately style "Rite of Rhythm and Rhythm." The stage setting for this act is unusually elaborate, and Miss Lovejoy is a clever and particularly dainty exponent

of the treacherous art. The interpretation of the "form" synop-
 tion is the most attractive feature of this delightful offering. The
 dancer partners conclude their performance with a whirlwind dance.
THE LIKE OF WHICH HAS NEVER BEEN
WITNESSED HERE BEFORE. Stever and Lovejoy
 are experts in their profession, and interest never lags while they
 are in front of the footlights.

LOS ANGELES EXPRESS

Roy Stever and Mildred Lovejoy call their act "Rite of Rhythm and Rhythm"
 AND IT IS ONE OF THE NEATEST DANCING ACTS YET SEEN IN LOS ANGELES.
 They also sing several numbers, but their dancing is like the floating
 of autumn leaves on the fluttering of butterflies.

OAKLAND DAILY POST

To Stever and Lovejoy, a youth and a maid, who are veritable artists
 in the realm of dance and synopation, go the honors for having the
 best dancing act presented here this season.

SATIN DRAPINGS USED IN ACT PRODUCED BY COLUMBIA SCENIC STUDIOS, NEW YORK

VARIETY

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NEW YORK CITY, AUGUST 22, 1919

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N. Y., under the Act of March 3, 1879.

THEATRICALS' FIERCEST FIGHT STILL HOLDING ON WEDNESDAY

Both Sides Adamant in Struggle for Victory. Appeared Matter of Endurance, With Managers Holding Off For Actors to Break. Actors Stick and Are Encouraged by Public Attending Lexington Performances. Some Efforts During Week to Start Arbitration. Stage Hands, Big Factor.

The fiercest fight in American theatricals, probably in the world, was still holding on with bulldog tenacity, up to Wednesday night. It was the struggle of the Actors' Equity Association against the producing managers in the Producing Managers' Association of the legit stage.

The entrance during the second week of the strike of the stage hands and musicians who walked out of some of the affected theatres in sympathy with the A. E. A., gave the actors an edge that left it a matter of endurance between the actors and the managers.

The managers although seeing several more houses closed in New York during the second week still persisted that they would go through with the battle to a finish, depending upon their superior financial resources to ultimately bring the actors to terms.

With the closing of more theatres the A. E. A. opened one of its own, the Lexington in New York, starting Monday night to a large and enthusiastic audience. The Lexington had a big advance sale, with capacity predicted throughout the week. It gives nightly performances excepting Sunday with matinees Wednesday and Saturday. It is believed the A. E. A. will draw around \$40,000 on this week's engagement. The attendance at the Lexington greatly encouraged the actors. They say it indicated the friendliness of the public with their cause and the bolstering of the A. E. A. treasury was also another thing they favored.

Notwithstanding that the managers decry the chance of the actors holding out for any extended time, through money needs, the A. E. A. up to date appears to have had all the money it wanted. Reports said the actors' association was receiving subscriptions in rather large amounts.

While the vaudeville field prepared itself against a strike order it appeared rather remote the early part of the week that the strike either by the ac-

tors or stage hands would extend to vaudeville at this time. Even burlesque thought it possible that the trouble might catch up to it, but the burlesque season opened this week without a ripple. The picture men confined themselves to thoughts of what might occur if the picture players took it upon themselves to express sympathy. So far the picture actor's sympathy toward the legit strikers has been expressed in substantial contributions to the strike fund.

Tuesday night Gov. Smith interested himself in the theatrical battle to the extent of interviewing both sides while in New York; where he had settled the evening before the huge transit strike. It was expected the Governor's efforts would have their effect, but the managers would not concede that.

The meetings of the authors Tuesday afternoon and Wednesday morning were the brightest rifts in the fray. They were taken as portending possibly some agreement to be reached between the factions. Nothing positive had been the outcome up to Wednesday evening. But that the managers would present their side to a meeting at which they knew the actors would also appear, tended to convince (Continued on page 9)

BROAD ST., PHILA. SOLD.

Philadelphia, Aug. 20. The Stanley Company of America, which includes all the important picture firms here, stirred up things in theatrical circles yesterday with the announcement that the firm had purchased the Broad Street Theatre, one of the oldest legitimate houses in the city, and would inaugurate a policy of feature films when possession was taken next May.

The Broad is now one of the three of the former Nixon & Zimmerman houses, operating at present under the direction of Klaw & Erlanger, and is one of the leading fashionable playhouses here. It is directly opposite the new Shubert. The lease held by the present operating company expires next April.

The sale of the Broad by the K. & E. firm will leave it with only one first-class theatre playing legitimate attractions in this city. This is the Garrick. The Forrest, located around the corner on Broad, has been sold and is to be torn down.

NEW SCALE FOR CHORISTERS.

Vaudeville producers are finding it very hard to get chorus girls right now. Notwithstanding that the Equity strike has made hundreds of girls available, most of the choristers prefer to wait a week or so and see what happens, in the way of a new wage scale for vaudeville productions.

This will be taken up by the Chorus Auxiliary later in the week.

THE NEW SHUBERT SITES.

The Shuberts have closed for two new theatre sites in the 40's. The first is on the north side of 48th street just west of Broadway and the second is the building adjoining the Morosco Theatre on 45th street.

Edward Margolies closed the deal for the latter site Monday.

CHICAGO WILD BY NIGHT.

Chicago, Aug. 30. Almost every cafe in Chicago is selling liquor under one guise or another. Several are doing this all night and on Sundays, as well, keeping open with no apparent difficulty, as the closing laws affect only "wet" places and these, as well as all others, are supposedly "dry." Night life, with playing as well as striking actors forming the usual nucleus of its support, has begun to flourish, and in spots is wilder than it has been for years, in fact.

HEADLINERS SCARCE.

Vaudeville needs some headliners for its bills just now but they seem difficult to locate. The shortage has existed for a few weeks, and from accounts is more of a shortage than usual.

What may make the search difficult seems to be that many approached to feature the vaudeville bills who are not regularly engaged in the twice daily are asked if they belong to the A. E. A.

EDITORS, REPORTERS STRIKE.

Chicago, Aug. 20.

There is a newspaper strike in Gary, Ind., the first in history of editors, reporters, proofreaders, copy readers, etc.

The newspapers hereabouts have entirely suppressed the story. It became known through the Self-Photo people passing through here Sunday.

In spite of the three days without any publication of the dailies, the show broke records with Jack Dempsey as the headline feature.

AUTHORS FAIL AS MEDIATORS.

Eugene Walter, chairman of the committee of authors conferring on the strike situation, coming from the conference of the playwrights at the Hotel Astor, Wednesday afternoon said to newspapermen:

"Gentlemen, we have but one statement to make. It is that we have failed signally. We have been unsuccessfully in bringing together the actor and the manager."

Mr. Walter then intimated that there would be interesting developments to follow, even though the original reason for the conference had failed.

SELLING OIL.

Chicago, Aug. 20.

Bennie Davis, songwriter and entertainer, has quit at the Green Mill and will devote himself to selling Texas oil and mineral leases.

Read the Bulletins

Readers of Variety are requested to look over the reproductions of Variety Daily Bulletins in this issue. They are of dates, Aug. 15, 16, 18, 19 and 20.

Many of the items in the Bulletins are of such a character that they ordinarily would be found in the general news columns of the weekly issue of Variety. They have not, however, been repeated. Those who are not interested in the technical news of the progress of the strike, such as the Bulletins mostly carry, may quickly detect the general news items in them by their heads.

The reproduction of the Bulletins is for the information of the professional readers outside New York City.

The Bulletins in this issue are on pages 19 to 37.

CABLES

"CHU CHIN CHOW" IN LONDON CERTAIN OF WORLD'S RECORD

Gives Its 1400th Performance Aug. 22. Now in Its Fourth Year. Has Taken in Over \$2,000,000. "Charley's Aunt" Gave 1466 Performances, Greatest Number Ever Given in London, But Show at His Majesty's Still Going Strong.

At His Majesty "Chu Chin Chow" will celebrate its 1400th performance August 22.

It is now in its fourth year and is sure to break the world's record of 1466 performances set by the famous Hovt farce, "Charley's Aunt."

"Chu Chin Chow" has already taken in over \$2,000,000. Called "the most wonderful entertainment London has ever seen," it ran through a greater part of the war, played two regular matinees every week and any number of special matinees in addition. Still the crowds that wanted to see it could not be accommodated. Oscar Asche and Lily Bratton have also considerable testimony to the effect that people were seeing it many times over.

Its weekly receipts have almost always topped the takings for any other London theatre.

Bought by Morris Gest for presentation at the Century Theatre in New York, it is now in its "second edition" over there. "Chu Chin Chow," according to the cables, was the first production there to feel the sting of the strike in New York.

Gest sent a lavish amount of money buying scenery and equipment for his second New York presentation.

"EASTWARD HO" EXPENSIVE.

"Eastwood Ho," now in rehearsal for the Alhambra, is a production which will cost \$150,000. The dresses alone will cost over \$30,000.

SOMEWHAT INTRICATE.

London, Aug. 20. After refusing a cable offer to replace Irving Fisher with Nora Bayes in the States, Monte Wolf has withdrawn from the new Lee White show in preparation for the Ambassadors, after quarrelling with Clay Smith.

Advance Applications.

London, Aug. 20. The announced revival at Prince's of the Gilbert and Sullivan repertoire has brought in 25,000 applications for seats.

Craven Remaining in London.

London, Aug. 20. Frank Craven will remain here and create his original role in "Too Many Cooks."

Cochran and the Oxford.

London, Aug. 20. Charles B. Cochran has entered into a new agreement to continue to furnish the Oxford with attractions for a term of years.

Errol Producing for Butt.

London, Aug. 20. Leon Errol will stage the new Gaiety show for Sir Alfred Butt. It is named "The Telephone Call." Errol's contract with de Courville permits outside producing.

Miller Arranging for "Polly."

London, Aug. 20. Gilbert Miller has arranged with David Belasco for the English rights

to "Polly With a Past" and will produce it here later in the season.

ROBBED TO EAT.

St. Louis, Aug. 20. Neil Price, 24, with his 18-year-old wife, acrobats, known professionally as the Aerials Monroes and Harry Webster, who also said he was an actor, were arrested in St. Louis. The two men confessed to several holdups about town saying they had been unable to obtain an engagement. When arrested, Price was found to have a toy pistol which he used effectively as a "prop."

Following the arrest of the men, their wives were arrested and the first confession of the robberies was gotten from them. Later their husbands admitted the crimes and Webster, who carried an automatic, said he had obtained it at a pawn shop for one of his stage suits. They explained they had waited behind bill boards for victims and had obtained enough money to enable them to eat by pouncing out on prosperous looking pedestrians.

DEMPSEY SHOW OPENS.

Chicago, Aug. 20. The Jack Dempsey show opened in St. Louis Aug. 17, at the Forest Park Highlands, following a record-breaking three weeks' engagement of the Sells-Floto circus there.

Dempsey gets \$8,500 a week, instead of \$15,000, as was reported earlier. The show is presented by Linick, Jacoby & Lichtenstein. Dempsey left the Sells-Floto circus at Gary, Ind., last Saturday. He appeared in St. Louis as an added attraction, booked to go from there to Detroit the week of Aug. 24.

At Detroit the vaudeville bill supporting the prize fighter will consist of the following acts: Angell Sisters, Senator Francis Murphy, Gorman Brothers, Will Stanton and Co. "An Heir for a Night" and Bertha James Gilbert. The bookings to date, following Detroit, are Chicago, at the Colonial, Aug. 31; Philadelphia at the Forrest, Sept. 7, and Pittsburgh at the Nixon, Sept. 14.

DRESSING ROOM ASSAULT.

Chicago, Aug. 20. A little girl, aged 12, daughter of artists on the bill, was rescued from assault by the alleged "manager" of a headline actor in a vacant dressing room of a local vaudeville theatre. The child's parents were on the stage at the time. Her cries brought some stage hands and artists. The assailant was given a hearty licking and was thrown out of the house.

Lecture Before Royalty.

At Covent Garden, Aug. 14, Lowell Thomas opened in an illustrated lecture on Palestine before a brilliant audience including royalty.

Laddie Cliff's Successor.

London, Aug. 20. Donald Calhoun will replace Laddie Cliff in "His Little Widows."

IN LONDON.

London, Aug. 10. The first of a series of Albert de Courville touring revues to be staged by Leon Errol, was presented at Finsbury Park Empire last week. It is entitled "Keep 'Em Alive" and compares favorably with our better grade of burlesque shows in America. There is a trifle more story than is usually allotted to an American burlesque entertainment and the costuming of the chorus is much more elaborate than our home shows of that calibre, but there is usually but one comedian in the cast here, whereas American burlesque shows have at least three. The star of "Keep 'Em Alive" is Jack Gallagher, a Lancashire comic, whose methods are slow but humorous, but who wouldn't be accepted in the States owing to the total absence of "speed." Errol's work is excellent. He has made a fine selection of girls and has put them through a series of evolutions that compare favorably with the terpsichorean efforts of most of our "two-dollar" musical comedies.

This story is not new and Venita Fitzhugh, to whom it happened, does not claim originality for same. Coming home from the theatre in one of the provinces here, she was accosted by a soldier and brusquely told him to "run along and sell your papers." The military young man accepted the suggestion seriously and replied: "But I have no papers to sell."

George McLellan has "Anglicized" the cast of "Business Before Pleasure" with its removal to Prince's from the Savoy. In other words he has substituted for the all-American cast a number of cheaper native players.

Before leaving for the States, Ernest Edelstein arranged for time in America for Ed S. Ford, opening there the first week in October, and Bert Errol, who sails next March.

ROCK DIDN'T PAY TAX.

William Rock (Rock and White) returned to New York Sunday on the France, after remaining 12 weeks at the Palace, London.

Mr. Rock got in and out of England between tax payment time and was not called upon to make an income tax return.

TIPS BARRED IN CHICAGO.

Chicago, Aug. 20. A clause in the new contract signed with the local stage hands' union provides extreme penalty in the form of expulsion for any union stage hand who accepts a tip. This has been the policy, but has not heretofore been made part of a contract.

BEE PALMER IS SET.

Bee Palmer is due to arrive in vaudeville Sept. 1, with a new jazz singing and dancing turn. The Jazz Band formerly with Sophie Tucker will form a part of the Palmer act. Harry Weber arranged the bookings.



IDA VAN TINE

Will soon be wearing a group of service stripes.

DARLING'S FOREIGN BOOKINGS.

The bookings made by Eddie Darling while abroad for seven weeks were not extensive, as Mr. Darling explained upon returning to New York Sunday on the France. Among the engagements entered by Darling was for Grock, a famous clown on the other side. He is to come to New York to open in December at a reported salary of \$1,000 weekly. The booking was made by Darling through Percy Reiss of London. Reiss is the English representative for Charles Bornhaupt.

Another American booking entered for the Keith houses was Zomah, a mind reading turn, to come over here next January. Bert Errol, the female impersonator, is another, also O'Farrell, an Irish singer, due here in January. O'Farrell has built up quite some reputation in the English halls.

Mr. Darling expected that Willie Edelstein, due to arrive here Tuesday, would come in with several contracts. Darling could not close through high salaries asked. As an instance of the demands of the artists aboard, Darling mentioned Ruth Vincent, a straight singing single, asking him \$250 weekly. Darling's estimate was \$750.

Mr. Darling spent but a portion of his time on the other side in London. He left for Havre, having given Paris his attention for several days. The conditions across the water at this time are all against the American, said Darling. Half the time you spend in police stations registering your name and nationality. Darling added he had given Waterbury, Conn., much publicity in England and France by virtue of that.

On the same boat returned Jack Curtis, the agent of Roy Curtis. Mr. Curtis said he had done little beyond looking about while in London and Paris. Curtis summed it up by saying he and gone over just a year ahead of time.

The France also brought back Rock and White, Irene Bordoni and Ray Goetz.

VARIETY READER ENJOINED.

Chicago, Aug. 20. Mrs. Kate R. Allen, for many years in burlesque, is a constant reader of VARIETY. In a recent issue she read an item to the effect that Charles Stone (Stone and Mitchell) had applied for a divorce. Mrs. Stone being her husband. Mrs. Allen came to Chicago and employed an attorney and private detective to see what was what.

The trio journeyed to Cleveland, where Stone was playing a vaudeville engagement. According to Stone's statement to Attorney Benjamin H. Ehrlich, engaged to represent him, demands were made upon him for \$2,000, under threat of arrest if he didn't come through with the money before morning. Stone shot to Chicago, saw Ehrlich, and the next morning an injunction was issued by Judge Sullivan, restraining Mrs. Allen and her lawyer and detective from molesting Stone. At the suggestion of Ehrlich, the judge also entered an order compelling Stone to pay \$15 a week for the support of his child.

MORE DIVORCES.

Chicago, Aug. 20. Louis E. Bergerson wants a divorce from Emma Hull Bergerson, alleging in his complaint that his wife kicked him on Pratt boulevard one night. Cecil E. Switzer was sued by Elizabeth M. Switzer for cruelty and cheating at cards.

Walter H. Peterson, reputed to be one of three heirs to a two-million-dollar estate, sued by Dagmar A. Peterson, who charges drunkenness, cruelty and infidelity.

Louis Wegesle, a Spanish entertainer, wants a divorce from Maria. Benjamin H. Ehrlich is attorney for complainants in these actions.

VAUDEVILLE

MANAGERS MAKING DEFENSE IN FEDERAL COMMISSION'S SUIT

**Resumption of Hearings Set for Washington, Sept. 22, When
Counsel for Members of Vaudeville Managers'
Protective Association Will Present Man-
gerial Side in Vaudeville Investigation.**

Washington, Aug. 20. A defense will be entered in the matter of the vaudeville investigation by the Federal Trade Commission. The resumption of the hearings has been set for Sept. 22, next, at two p.m. at the office of the Commission here in Washington.

The notification of the intention of the vaudeville managers to present a defense in the Government's action against them was recently received at the office of the Commission. An agreement was then reached between the counsel to continue the hearings.

Gaylord R. Hawkins, Trial Counsel for the Commission, may take charge of the case for the Commission. He is familiar with it, having assisted chief counsel John P. Walsh (since resigned) in the hearings held in New York. Mr. Walsh, however, may be especially retained by the Commission to complete the action.

The Government rested its case against the managers May 24, in New York. At that time an adjournment was taken without date, pending advice from the respondents whether any intended interposing an answer. Lately the Commission sent a letter of inquiry to all respondents concerning a defense. The only respondent other than the vaudeville managers and the V. M. P. A. is VARIETY. VARIETY answered it did not intend to defend itself. The managers wrote saying a definite reply from them would shortly follow.

The Federal Trade Commission charged the vaudeville managers with restraint of trade and unfair methods of business. VARIETY was charged with having acted in league with the managers during the White Rats strike. A number of hearings were held in New York in the spring and early summer, with many witnesses examined, called by the Government.

MAX LOWE RETURNS.

The Corcoran Tuesday brought in Max Lowe, the vaudeville agent, who left New York some months ago for London. While abroad Mr. Lowe familiarized himself with the English market as it is at present, besides making several engagements.

On the same boat was Carrie Rose, who is under contract to Charles Dillingham.

When landing at the pier Lowe saw an opportunity to secure some free publicity. This he did through informing the ship news' reporters there might be an English invasion of actors over here to replace the striking American professionals. The ship news men not knowing of the Actors' Association of England, a trades union over there affiliated with the A. E. A. on this side, published Mr. Lowe's remarks.

SMALL AND BIG TIME.

Next week, small time vaudeville at Keith's Toledo and Cincinnati, and the following week, Sept. 7, at Keith's Indianapolis, while Keith's Dayton (formerly splitting small time bills with Toledo) will not go into big time until Sept. 25.

The closing of Ramona Park, Grand Rapids, Mich., next week, Aug. 25, will be succeeded by the opening of the Empress, the same city.

These houses have been added to the

books of Chester Bratton, who recently returned from France with the A. E. F.

GLOBE'S A. C. BILL.

Atlantic City, Aug. 20. The Globe is playing vaudeville this week and will likely continue that policy while the actors' strike is on in New York. The Globe is playing at a 75-cent top scale as against \$1.50 at the regular Keith house.

The Globe's program has Ara Sisters, J. C. Mack and Co., 'A Little Cottage,' Brendel and Bert, Seven Honey Boys.

The Globe and Keith's are booked through the Keith office. The Keith's bill is North Bayes with Irving Fisher, Adonis and Co., Rome and Cox, Dave Harris, Helen Page Co., Robins and Co., Orth and Cody, Flying Martins.

CHOP SUEY TITLE.

Adjoining the Brighton Theatre is the Brighton Casino, a restaurant. On the side of the restaurant is a large sign reading, "Chicken Chow Mein" this week. It is the title of the new turn Herman Timberg is producing with Jay Gould and Flo Lewis in the lead.

Since the sign was posted the restaurant has been besieged with patrons asking for chicken chow mein.

Stockhouse Booking 81st Street.

When the 81st Street Theatre reverts to B. F. Keith and is conducted as a Keith house after Sept. 1, it will be booked by Charles Stockhouse, who previously handled the bookings for the same house before it passed to the Keith interests.

The house will open with six acts and a picture, without a headline attraction billed.



J. GORDON BOSTOCK

Author-Director-Producer

1483 Broadway, New York City

I want to buy Plays, Musical Comedies, Sketches, Songs and Vaudeville Acts of all kinds. Stars and c/c/sr people looking for a vaudeville vehicle, see me. I will finance and provide everything. I personally book my acts on the big time through the office of my brother, CLAUDE W. BOSTOCK.

LOEW'S FIRST DETROIT BILL.

Detroit, Aug. 20. The first Marcus Loew show booked to open at the Colonial Sept. 1 has The Ferraris, Duffy and Montague, Ed Phillips, "Just for Instance," Carson and Willard and "The Owl" (girl act), besides a feature film.

The first Loew program in Cleveland will be given Sept. 1 at the Liberty without the bill having been thus far arranged.

In Detroit the Colonial will oppose the Orpheum (C. H. Miles), but in Cleveland, though Miles has a theatre there playing vaudeville, the Loew booking for the Liberty in a neighborhood section of the city.

ALHAMBRA'S NEW MANAGER.

The manager of Keith's Alhambra, New York, the coming season will be Warren P. Munsell. He takes charge Sept. 1.

Mr. Munsell was a Major in the U. S. Army, serving 20 months abroad with the Royal Air Force (British) and the Third Army Air Service (American). The Major was assigned to the latter following the signing of the armistice.

Prior to enlisting Mr. Munsell was with the Keith theatres for four summers, as director of stock at Keith's, Portland, Me. He was manager of the Washington Square Players for two seasons.

HOUSES OPENING.

Opera House, New Brunswick, N. J., Aug. 25; Opera House, Bayonne, N. J., Sept. 1; Bijou, Orange, N. J., Sept. 1; Colonial, Akron, O.; Sept. 2; Jefferson, Auburn, N. Y.; Sept. 8; Sunday concerts at Columbia and Bronx Opera House, New York, Sept. 7 (Feiber & Shea houses).

Colonial, Erie, Pa., Sept. 8; Keith's, Cleveland, Sept. 8; Keith's, Columbus, Aug. 25; Keith's, Toledo, Sept. 1; Empress, Grand Rapids, Aug. 31 (first bill plays eight days).

Colonial and Alhambra, N. Y., will open Sept. 1.

Opera House, York, Pa., and Abel, Easton, Pa., on the Wilmer and Vincent Circuit, opened this week.

Lyceum, Canton, O., Sept. 1. Franklin Park, Dorchester, Mass., reopens Sept. 1, with Keith vaudeville, booked by Jeff Davis.

York (Pa.) O. H., reopened Aug. 18.

Maple Leaf, Montreal, Aug. 25. Sept. 1, Grand, Middletown, Conn., Orpheum, Kingston, N. Y., Rialto, Amsterdam, N. Y., New Linton, Little Falls, N. Y., Empire, Glenn Falls, N. Y., and the Cortland, Cortland, N. Y., Kinvaud, Quincy, Mass., and Majestic, Milwaukee, Aug. 25.

Music Hall, Lewiston, Me.; Temple, Rochester, Sept. 1.

Minsky Bros' National Wintergarden, N. Y., reopens Aug. 21, with stock burlesque, with vaudeville Sunday nights booked by Harry Carlin, Keith office.

HOUSES CLOSING.

Keith's, Atlantic City, week Sept. 1; Morrison's, Rockaway, Labor Day; Ramona Park, Grand Rapids, Sept. 1; Henderson's, Coney Island, Sept. 8 (possibly play small time after that until taken over by lease purchaser), Brighton, Sept. 1.

WILSON AVE. FOR 3-A-DAY.

Chicago, Aug. 20. The Wilson Avenue proprietors turned down a tentative proposition to rebuild the house into a cafeteria, and the house will reopen with a W. V. M. A. vaudeville policy, matinee daily and two shows each night, about Aug. 30.

Billy Atwell Has New Franchise. Billy Atwell again has been granted a franchise to book through the Loew office. Mr. Atwell formerly held a franchise for a number of years.

OTHER "STRIKES."

By Mark Levy. Though married but lately and more recently returned from a honeymooning trip, during which he saw a native band at Alexandria Bay, Mark Levy, previously and still an agent, has been able to give enough thought to the present theatrical condition (with the kind permission of Mrs. Levy), to indicate the following:

**Strikes to the Right of US
Strikes to the Left of US
How does this
STRIKE
You?**

1. **Grave Diggers' Strike—**
Die as you Please—but remember an Accident Policy doesn't Cover you. The Situation looks Grave (That's Digg'n' 'em up!)

2. **Was Bride's Strike—**
Husbands for More Pin Money also for 100 per cent. of their Furlough Time ("Liberty Bells" for Bows)

3. **Coal Heavers' Strike—**
Grate on the Nerves. You Buy the House. We'll furnace it for you. Fuel appreciate That (What a Memory.)

4. **Agents' Strike—**
For Un-Paid Commissions. (See Ben Shaffer or a Boston Lawyer.)

5. **Ball Players' Strike—**
It is a Known Fact that at every Game at the Polo Grounds Ball Players Go Out on Strikes. (Pass the Pepper.)

Curtain.

LEW CANTOR'S ADVERTISING.

Chicago, Aug. 20. Acting upon his own initiative, Lew Cantor, Chicago's progressive vaudeville agent, arranged with acts he represents for 12 pages of advertising in this issue of VARIETY. Of the dozen Mr. Cantor has taken two pages for himself. About 30 of Cantor's acts are represented in the display.

Although Mr. Cantor has nearly all of the acts he represents booked for the coming season, he believed that as the season approached its opening the time was opportune for publicity. He handles many of the best middle-western turns and books on all of the big time vaudeville circuits.

SEASON WITH HUGHES.

With the withdrawal of Jo Paige Smith from the partnership with Gene Hughes, Inc., last week, comes the announcement this week that Ray H. Leason for ten years booking manager of the Gus Sun Circuit, has formed a new firm with Mr. Hughes.

Mr. Leason who recently entered eastern vaudeville circles has been lining up something like 50 acts which will have their first eastern showing in the fall and which new material will be handled by the office of Hughes and Leason.

It is the plan of the newly formed firm to produce and develop a number of new acts. As an aid to this purpose a special Chicago representative will be appointed.

Arrangements are also under way with H. D. Zarrow, a western producer of girl acts and tabs to produce new acts; here, which will be handled through the office of Hughes and Leason.

Try-Outs Start Again Sept. 1. Professional try-outs will be resumed at the 125th Street and Harlem O. H. Sept. 1, by the Keith Exchange. Ed Renton will be in charge as heretofore.

FAM SAN

(THIS IS NOT A FACE POWDER)

VAUDEVILLE

ORIENT ROLL CO. ACCUSED; MUST ANSWER TO COMMISSION

Charged With Duplicating Perforated Piano-Player Rolls Put on the Market by Other Concerns. Making These Copies at Low Cost, It is Able to Undersell Originators Is Government's Allegation. Hearings This Week.

Washington, Aug. 20. The Federal Trade Commission, through Claude R. Porter, chief counsel for the Commission, summoned the Orient Music Roll Co. to appear before it this week to answer charges of duplicating perforated music rolls made by other companies and selling these same rolls at a lower cost than the original. The complaint reads as follows:

"The Federal Trade Commission, having reason to believe from a preliminary investigation made by it, that the Orient Music Roll Company, hereinafter referred to as the respondent, has been engaged in the production of competition in interstate commerce in violation of the provisions of the Federal Trade Commission Act approved September 20, 1914, entitled 'An Act to create a Federal Trade Commission, to define and prevent unfair methods of competition, and for other purposes,' and it appearing that a proceeding by it in this behalf would be to the interest of the public, leaves this complaint, stating its charges in that respect, on information and belief as follows:

"Paragraph One: That the respondent, Orient Music Roll Company, is a corporation organized and doing business under and by virtue of the laws of the State of Connecticut, having its principal office at the city of Bridgeport, in said state, and is now and for more than one year last past has been engaged in the manufacture of perforated piano music rolls for use in the operation of player-pianos and in selling and shipping such music rolls to persons and corporations in other states of the United States and in the District of Columbia, in direct competition with other individuals, co-partnerships and corporations similarly engaged, and that the business of manufacturing and selling such perforated piano music rolls constitutes an important and large branch of commerce among the several states of the United States.

"Paragraph Two: That the method employed generally in the manufacture of perforated piano music rolls involves the production first of an original or master roll for each musical selection published, from which any number of duplicates are readily manufactured and distributed through the trade to the public for use in player-pianos; that the production of such master rolls requires great manual skill and ingenuity, involves the expenditure of much labor and money, and forms the greater part of the entire cost of the publication of a musical selection in the form of a perforated paper roll.

"Paragraph Three: That during a period of more than one year last past the respondent in the conduct of its business of manufacturing and selling perforated piano music rolls in interstate commerce, as aforesaid, has been and is now engaged in the practice of purchasing the music rolls manufactured and sold by competitors, making duplicates thereof and selling such duplicate music rolls in competition with those manufactured by competitors in the method hereinbefore described; that the effect of said practice on the part of the respondent has been and is to secure for itself an undue advantage over competitors by appropriating the results of competitors' ingenuity, labor and expense, thus avoiding the cost of producing the aforesaid master rolls and enabling it to sell such duplicate music rolls at lower prices than those which manufacturers of the original perforated piano music rolls are obliged to charge.

"THEREFORE, NOTICE IS HEREBY GIVEN TO YOU, Orient Music Roll Company, that the charges of this complaint will be heard by the Federal Trade Commission at its office in the Federal Trade Commission Building, 20th and D streets, N. W., City of Washington, D. C., on the 4th day of September next, or at such other time and place you may have the right to appear and show cause why an order should not be entered by the Federal Trade Commission requiring you to cease and desist from the violations of law charged in this complaint.

R. R. TICKET AGENTS UPSTAGE.

Railroad accommodations are becoming a serious matter these days to artists who are compelled to make medium-sized jumps. A local big time female singer usually entrusts her male piano accompanist with the duty of securing a sleeper. Arriving at the local N. Y. N. H. & H. R. R. ticket agency, he is refused accommoda-

tions for Boston, the act's next stop, with a curt answer there were none there. After a number of attempts, which concluded with the pianist's seeking out the general passenger manager, he obtained the desired berth.

Most artists are of the opinion the ticket sellers have devised a new "rapping" stunt of their own.

CARTER HAS MANY OFFERS.

San Francisco, Aug. 20. Carter, the magician, has been doing a good business in all the popular priced theatres hereabouts as opposed to the higher priced amusement places he was playing heretofore. At the Wigwam he turned them away for four days and in the smaller cities record business resulted.

The P. & D. Circuit, who own a number of the more pretentious picture theatres in this vicinity have made Carter an offer. He is also announced at the Ye Liberty in Oakland following the Kameau engagement, at dollar top.

Bert Levey, who owns the Princess has him booked for week September 7, when Carter will supply the entire entertainment, taking out the vaudeville during Carter's incumbency.

MACLOON'S CARNIVAL.

Chicago, Aug. 20. Lou Macloon, former live press agent in these parts, is not satisfied with the grit at manager of the International Wheat Show at Wichita. He is producing a carnival trick which he calls "Streets of Paris," with the main entrance an exact reproduction of the "Cafe de la Paix."

The enclosure holds 200 tables and chairs on a sidewalk 16 feet wide and 100 feet long, making it the largest dance hall ever seen in that section of Kansas. The walk is backed by a French awning and a panorama of scenery extending over the awning.

The featured attraction, according to Macloon's announcement, will be Will Marion Cook's band, which is being brought over direct from London (Macloon says) at a weekly cost (according to Macloon) of \$4,500. Admission (Macloon says) will be five cents per.

IN AND OUT.

Dwyer and Payne out of the Victoria, last half, last week. Illinois.

Bonita and Lew Hearn, out of Brighton, Monday. Reported illness. Tokey and Norman substituted.

Ryan and Healy did not open at Henderson's this week. Diane and Rubini filled in.

Herbert Clifton out of Keith's Washington this last Tuesday. Throat trouble.

Alphin and Fargo at Republic.

Los Angeles, Aug. 20. Alphin and Fargo have reopened the Republic with the "Follies" show in which Jules Mendel is the comedian.

Keith's Band Outing.

Keith's "Boys" Band of 200 members, will hold its first annual outing at the Bronx Exposition Grounds to-morrow (Aug. 23).

HIPPODROME OPENING.

The Hippodrome will open Saturday, Aug. 23, it is announced, with "Happy Days," the fifth of Charles Dillingham's annual spectacles. Like its four predecessors, this one is by R. H. Burnside, general stage director for the house, with a musical setting by Raymond Hubbell.

There are 1132 singers, dancers, riders, acrobats, clowns and specialty artists, including Belle Story, Bert Levy, Arthur Geary, Lalla Selbini, Hanneford Family, May Gerald, Joseph Parsons, Sam Elton, Claudius and Scarlet, Four Amaranths, Clyde Cook, Chincio, the Perrozoff, Agost Family, May Eccleton, Mallia and Bart, Inez Bauer, Maud Mallia, Cissy Hayden, Willie Weston, Tony Colton, Albert Froom, Henry Taylor, Mr. and Mrs. Frank Hartley, Sylvia Stone, George Powers, John Rotag, Bobbie East, George Davis, George Bleasdale, Will Stanley, George Becker, Maggioni Ettore, Fred Scallon, Herman Berger, John Martin, Henry Stanley, Fred Davis, Vestoff Valodia, Thomas Keenan, Alex. Campbell, Chas. Haig, Karl Haig, Bruno Haig, Tim O'Connor, Albert Alberto, Harry Ward, Wm. Ricardo, Thomas Colton, Charles Ravell, Eddie Russell, Robert Rosaire, Bob Riano, Billy Fane, Steve Macio, Bert Nagle, James Byrne, John Byrne, Andrew Byrne, Arthur Harrison, Bert Bowlin, Joe Frohoff, William Williams, "Happy" Jack Lambert, Minnie Hamilton, Marjorie Rafferty, Phyllis Shelton, Abdallah Tropey.

The scenery is being designed and painted by Mark Lawson and the Tarazona brothers, the Spanish scene painters.

The decision to open came as a surprise in the face of strike entanglements which gripped most of the other New York legitimate activities. It was explained that the Hippodrome had while Charles Dillingham was concerned with the P. M. A. as to his other activities, the Hip was really controlled by the U. S. Realty Co., which was not a member of the managers association.

It was also stated that the Hip show was classed with two-day attractions and not as a legitimate show, that the chorus was paid on a basis of 12 performances per week and were given pro rata pay for any extra performances.

MARRIAGES.

Dagmar Oakland Anderson to Capt. Garnette Rotan, Aug. 10, at Chicago, Ill.

Edwin Colebrook to Anna Gildet, at Washington, D. C., Aug. 19. Mrs. Colebrook is a non-professional, prominent in Washington society circles. The marriage ceremony was performed in the bride's home.

BIRTHS.

Mr. and Mrs. Francis Young, in Oakland, Cal., had a son.

Mr. and Mrs. Louis Wolford, at Montreal, Aug. 9, daughter.

Mr. and Mrs. Ford Rush, at San Francisco, Aug. 16, son. Mr. Rush is the local manager of J. H. Remick & Co.'s San Francisco branch.

Mr. and Mrs. Carey Chandler, at the Continental Hotel, San Francisco, Aug. 10, daughter. Mr. Chandler is advance man for "The Shepherd of the Hills." The mother is, professionally, Grace Tetric.

Mr. and Mrs. Billy Arlington, at the Mercy Hospital, Baltimore, Aug. 15, daughter. Mr. Arlington is the star of "The Golden Crock" on the Columbia Circuit. The mother is, professionally, Eleanor Cochran.

PRODUCTION ENGAGEMENTS.

John Neff, "Come Along."
Sam Shannon, Mae Murray.

PEEKIN THROUGH THE BUSHES.

Binghamton, Aug. 20.

Dear Johnny:

This club is haunted or hoodooed or sumthin', we been blowin' games that were all wrapped up in the bat bag. We have been tryin' to plug up that hole in center field that Schulte left when he quit, and some of the ball players we have been tryin' out couldn't get a job with the Epworth League.

We got a guy named Fluke last week and he wuz highly recommended by some traveling salesman who is a friend of "Chick's." The salesman seen him playin' for Fort Worth in the Texas League and touted him to a fare thee well. Chick took a chance and bought him from Fort Worth and we stuck him right in center the day he leveled.

He sure lived up to his name and had no trouble at all bootin' everything that cum near him. As a hitter he reminded you of Colg, he wuz so different. I don't believe theirs a pitcher in this league who could hit his bat. He beat all the air out of the park, but always had an alibi.

If alibis was the ninth innin clam would be hittin' nine hundred. The first time up after he had taken his three swings and cum back to the bench, he said: "That bum ain't got a thing, but wuz lucky enough to cross me on that last one. I wuz lookin' fer a fast one and he sneaked a hook over on me." Chick said: "Yes, and if yuh had took your bat on your shoulder, he would have sneaked a base on balls over on you, fer yuh hit at three wild pitches."

A couple innins later a ground ball got away from him and he cum in to the bench hollerin' fer the ground keeper. Said the outfield wuz in terrible shape, full of pebbles, etc. "Chick" said: "You couldn't stop a ground ball in a bowling alley. You old man must have owned half the Fort Worth club and insisted on them playin' you."

In spite of all this we were ahead 7-6 goin' into the ninth innin and "Chick" didn't want to put a pitcher in if he could help it, but after what happened it's too bad he didn't stick the ground keeper in this guy's place he couldn't have done any worse. They get two men on with two out and the next man hits a humpbacked fly ball to Fluke that he ought to have stuck in his hip pocket. We all started for the club house when we seen it go off the bat, figurin' that the game is in and we finally won one.

But Fluke ruled otherwise. He staggered around in under that pop up like a drunken man and finally muddled it all together and it fell behind him. Both runners had crossed the plate by the time he picked it up and we didn't score in our half, so it wound up Toronto 8, U. S. 7.

I figured Fluke would be speechless, but when Chick asked him what wuz the alibi on that one, he said, "An east wind got a hold of it and pulled it away from me." Chick said: "No, your wrong fer once, it wuzn't an east wind, it wuz a trade wind, and your traded to the Iron and Oil League fer a dozen new balls; it's his shame to swindle them, but we need balls." Can yuh beat it?

Your pal,

Con.

**If You Don't
Advertise in
VARIETY
Don't Advertise**

ELLIS AND JUNIOR SYLVESTER

At Riverdale, New York, this week (Aug. 18) are the Mother and Father of the two Boy Scouts pictured above who were raised on the W. V. M. A.

Those battles need shoes, and we have a route of the eastern Keiths shoes. They were out too many shoes playing split-weeks, that's why we have a route of the eastern Keiths shoes.

By booking us consecutively PETE MACK buys shoes for his two Boy Scouts.

HENRY SYLVESTER and MAIDA VANCE in a humorous incident entitled "HORSES"—Keith's, Boston, next week (Aug. 26).

VAUDEVILLE

CLOTHES IN SHOWS

The Leland, at the American the first half, presented a pleasing appearance in brown velvet coats and white serge skirt and trousers. Rowles and Gilman included a woman in a frilly orchid dress and Jolly Johnny Jones carries a woman assistant who masquerades as a page boy wearing an antique looking blond wig.

The woman of Almont and Dumont wore a flash costume that might pass as a character dress. It looked like a great checkerboard with its broad blue ribbon squares against a white background, and neither its draped skirt nor full peplum flounce succeeded in stamping it as "modern." A blue velvet "poxy" as large as a sunflower rested in a self satisfied manner on her left shoulder strap.

The McMahon Sisters opening intermission interested the entire audience, and with their good harmony, and made those who had been out for a liquid refreshment, smoke a cigar to their seats. The girls were first attired in pink and blue hoop skirt costumes prettily trimmed with lace or ruffles, and carried or wore large leghorn hats trimmed with pink satin sashes. With a rose poke hat one of the girls wore a ruby velvet draped gown and the other appeared in wistaria net and sequins and wore a blue and rose poke. Neither of the frocks seemed to go well with the pokes, which in themselves were all good looking. The hats were unnecessary, or if worn, should be accompanied with lighter more fluffy apparel.

Miss Dupre (Lafien and Dupre) looked an up to the minute picture in a smart tailored natural bougee suit, white and gold brocade gown was of beautiful quality but lacked a "punch." The foundation skirt was too full for the length, and the waist line seemed to be wrong. A red ostrich pompadour on side of bougie and a black feather fan, gave color contrast to the fresh pretty material, specially becoming to Miss Dupre.

An unusual mid-August crowd, an unusual opening act and unusual, well dispersed comedy were conspicuously "present" at the Riverside Monday night.

Myra, of Green and Myra, posed in metallic drapery at the opening of their act making changes to abbreviated apparel that included a black transparent frilly skirt under a jet and silver spangled tunic, and a gold cloth and lace frock. A blue satin ruffled cape affair edged with lace and topped with an opalesque cape collar didn't compare with the style of the rest of her wardrobe.

Anna Fredericks was daintily clad in flesh georgette—its overskirt and deep sailor collar embroidered in white beads. She changed to a silver cloth gown and gold trimmed chiffon skirt. A big fan loop and end of the metallic material made a fantastic girde finish at the back and a rose poke hat was a becoming accompaniment.

Maida Vance was the essence of refinement in a blue spangled net gown and a large satin crushed crown cheap faced with cherry. Another creation was of iridescent spangled net over a gold tulle and which Mr. Sylvester called her armistice gown.

Elsie La Mont (with the Mosconi Brothers) was a youthful picture in pink pussy willow. It had baby pud sleeves and a scalloped bottom, below which could be seen pretty lace underthings. A blue delicately spangled georgette, inserted and edged with ecru lace appeared familiar.

Helen Trix and Sister Josephine presented a delightful combination of clothes and songs and stand for "class" on any bill. Miss Helen discarded a charming orchid pink silk

with deep flounce put on around hips with a heading, as easily as most women could remove a veil. Her other costume was cream lace with broad braid design running through. Two toned orchid satin ribbon ends fell over the front of skirt and answered for shoulder straps. Sister Josephine appeared in white silk with overskirt decorated with white satin ribbon frills and bows of black velvet, and a blue and pink flowered chiffon dress and salvation bonnet. Both girls wore specially attractive hats. Harriet Kempe in the picturesque polonaise costume of long ago and as a sweet lady, charmed, and Miss Valda (with Sammy Burke) showed the same good-looking wardrobe and beautiful setting as described last week.

Before the last strains of the "Bacchante" die away at the Rivoli this week, Elsie Ferguson appears in a balcony overlooking the Grand Canal—thus you are led in most romantic fashion up to the feature. Henry Arthur Jones' highly colored dramatic story "We Can't Be As Bad As All That" changed by the scenario to "A Society Exile," with a specially excellent cast proves a wonderful vehicle to exploit the charms of the lovely Miss Ferguson.

The double role of Nora Chard and Christine shows Miss Ferguson sweetly womanly and beautiful. Her wardrobe consists mostly of long flowing robes, loosely bloused bodices and mandarin and kimono variations. Exquisite brocades, and embroidered materials with plain lustrous satins and metal cloths. A dark wool with loosely bloused bodice had narrow bands on sleeves and entire front of skirt embroidered in white silk floss and a long flowing satin had big medallions of spangled lace all over it. A satin evening gown with plaid georgette bodice top, had large roses fastened flatly on one shoulder strap. There was a plain silk and satin wide horizontally striped Greek-Japanese effusive gown and over a chiffon negligee a circular corduroy cloth cut very short in front and edged with metallic fringe, was worn.

Julia Dean as Lady Doris, had a short dramatic scene and looked her best in a garden frock and big black net hat—and in pretty intimate boudoir things.

Bernard and Merritt were the first women to appear at the Fifth Ave. the first half. The dark girl wore a white chiffon and the blonde, a pink—their concertinos were so large, about all you could see of them, was bare arms, heads and skirts. The latter were too long to be effective.

Hermine Shone, Jack Denny and Co., appear a little too slangy in spots, but the offering serves to give Miss Shone opportunity for a couple of well rendered special numbers. A dark sterge loose box suit and dainty organdie vest and a kolensky fur cape and blue poke hat worn in the first part. Later a blue silk metallic cob web lined overskirt dress with lace petticoat and shoulder straps and a brides dress for a number closely following the much imitated Nan Halperin "Syncoated Bride" number was displayed. The soft gray backing of the act, with its olive green velvet and gold cloth panels, enhanced the value of the act and a little dancer in orange chinese dress earned special applause on her own individual merits.

The woman with the Four Boies was in blue silk with chiffon overdress not so good looking as usual, and showed for a few seconds a handsome lace braid cape.

Miss Lusby (Gosland and Lusby) was as usual prettily gowned. A spe-

cially pretty goldenrod chiffon with deep circular neck and bottom of skirt outlined with small triple ruffles had blue velvet ribbons wound loosely about the hips. A knee length black and white costume was worn at the bottom in an original manner and long pantalettes of pink chiffon had ribbon bow knots on them. A silver corset was laced in front and a pink feather graced a black hat. Another showy frock was of lemon satin and had small gold fancies or tassels that looked like rabbit paws covering almost the entire skirt. There was a wide scarlet sash running down into the skirt and a green ostrich fan.

Several of the stage women are having their faces rearranged, from what I hear. One well-known vaudeville star has paid \$5,000 to reshape her facial features, while a couple of others are going along the same route. Besides which another girl of the stage nearly lost the shape of her face altogether through the beauty doctor making a mistake or something like that when he started to work on the girl.

BURLESQUE ENGAGEMENTS.

Gillet and Abdallah will replace Clark and McCullough when the latter duo leaves the cast of "Peck-a-Boo" for a part with Jean Bedini's "Privileges of 1919," a forthcoming \$2 attraction. The change in the burlesque show will occur when it takes the road for its regular route over the Columbia wheel at the conclusion of its Central Theatre run, where it is fetching \$2 top.

Eddie Aiken, "Sporting Widows," Jimmie Rogers, "The Dope," Eddie Aiken in Hurler's and Seamon's "Midnight Maidens' Revue," Vera Heneci, soubrette, "Grown Up Babies."

Ernest Mack for Kahn Union Square stock.

Kitty Madison, replacing Gussie White in "Girls de Looks"; Stella Rose, soubrette, Ben Welch Show; Kahn and Whiting, dancers, for Dave Marion Show.

Ben Pearce, Ed Miller, Jean Leonard, Mable La Monaire and Castle Trio for Lew Rose's Dauphine Theatre stock, New Orleans.

LEW KELLEY'S SHOW.

The season at the Columbia opened Monday afternoon in the presence of a capacity audience. During the dark week, following the long and successful run of Jean Bedini's "Peck-a-Boo," the house was redecorated throughout. A new set of metal and glass doors was installed at the entrance and the carpets in the boxes were replaced by an attractive covering of a combination of asbestos and cork in handsome design, all tending to greatly improve the appearance of the front and auditorium.

The opening attraction was the new Kelly Show under the management of Jack Singer. A new book, credited to A. Douglas Leavitt and staged by Lon Hascall, with musical numbers arranged by Aneta Frye, was given and proved altogether acceptable, both in the manner of its playing and in the display of costumes and costumes the latter being decidedly elaborate and effective.

It is more of a part than this comedian has previously played, with greater continuity of parts, and a much looking to be a new phase of development that will quickly enable this player to get into his agreeable stride. Helen Lloyd, the entranced, registered by her dancing and cleverness and Jeanette Sinclair, Johnnie and Sydney, the prima donna role, sustained the position entirely to her credit.

Arthur Putnam, as a broken-down thespian, was good both in make-up and delivery and Chas. Raymond, singing, gave a fine performance and provided a valuable "feeder" for the star.

Dorothy Farnsworth, Annette Shaw and Larry Leewood completed a well balanced cast. The show was started Monday afternoon, though an added act was used to lengthen it out.

With the necessary building up and the introduction of some sure-fire material for Kelly, the show is about ready to start to score all along the circuit.

ENGAGEMENTS.

Rene Adore, "The Dancer," Little Relick, "Hello Alexander."

ILL AND INJURED.

Blutch Cooper reported dangerously ill with influenza.

Jenie Jacobs was able to leave her home Wednesday, for the first time since her operation.

Alfred Kappeler is recovering from an operation for appendicitis at Sunnyside Farm, Marlboro, Mass.

Lt. Thomas Joe Kelly, recently returned from overseas, is in a serious condition at the Fox Hills Hospital, S. I.

Guy Rawson returned to his home Tuesday, at Auburndale, L. I. He was at the Stern Sanatorium, New York, for 10 days, during which time he underwent a slight operation.

Joseph P. Mack, just returned from France, is now in the Post Graduate Hospital, awaiting an operation. Mr. Mack was a member of the Rialto Six and entertained the troops along the American front.

Pauline Cooke returned to her office this week, after recovering from an illness of several months. Miss Cooke spent most of the time at the Thousand Islands. While returning to New York Tuesday in her new car, a trolley hit it and wrecked the remainder of the auto now rests in Schenectady.

Mrs. R. F. Fellows, with the Ruth Chatterton company, was thrown from her horse Aug. 15 in Seattle and suffered a dislocation of the shoulder.

Appearing with the company Saturday night—with her arm in a sling, she was afterward removed to the General Hospital, Seattle, for treatment.

BLUCH COOPER SERIOUSLY ILL.

James E. ("Blutch") Cooper is lying at the point of death in his home at Yonkers, N. Y. Two doctors in attendance offer him hope for his recovery. The diagnosis is pneumonia. He was taken ill about a week ago.

NEWS OF THE DAILIES.

Rita Olcott, wife of Chasney Olcott, will produce and manage "Lumiere," an Irish play of medieval times, at the Henry Miller, Sept. 1.

Crane Wilbur's play, "The Fool's Game," will be produced by John Cort in New York and London simultaneously.

"Pity-Prin," Ltd., will have its premiere in Washington, Aug. 31. Frank Walsh and Sylvia Dr. Frank have been added to the cast.

Dan Quinlan and his daughter, Geraldine Quinlan, have been engaged for Motreux and Heath's new extravaganza, "Hello, Alexander."

Early in the autumn William Harris, Jr., will produce in New York John Drinkwater's "Abraham Lincoln" and "The Lost Leader."

The new producing firm of Dodge & Fragan have started casting for their initial production, "Bather." The play is by the Baroness Leonie de Soudry.

The Blaney Producing Co., Inc., by arrangement with Jack White, will produce a new Chinese play by Forrest Halsey and Clara Benanger entitled "The Unwanted One."

W. H. Mameret will put on a new rural play, "It's Up to You," by C. Doty Robert and Leonidas Westerville. It will have a Broadway premiere the first week in October.

David Belasco has accepted "The Doctor," a new play by John Archibald, which was recently produced by a stock company in Toronto. It will have a New York premiere in October.

Rol Cooper Maguire last week made application in the Surrogate's Court for letters of administration on the \$1,000 estate of Harry H. Cooper, who died May 13 last.

Dayton Sheddard, former dramatic critic of the "Evening Sun" and press representative for Adolph Klueber, has joined the publicity forces of Henry W. Savage.

Cohan & Harris have signed contracts with Paul Dietrich for the production of the latter's new three-act comedy-drama, known as "The Race Horse."

The case of Permuter and his wife, who were arrested for disorderly conduct in Low's Delancy Street, were found guilty before Magistrate Harrison in the Essex Street Market Court. Sentence was suspended.

Philip J. Sinitz, the referee appointed in the Supreme Court to compute the amount due to the Equitable Life Co. as trustee for the bondholders of the New Theatre (Century), last week filed a report in which he said \$1,750,000 was due as principal and \$31,150.22 as interest.

VAUDEVILLE

WHO'S WHO—AND WHY

By JOHNNIE O'CONNOR

MARIE DRESSLER.

Quite the biggest figger from the skirt angle in the current squabble between the actors and managers is Marie Dressler, President of the Chorus Girls' Union. Born in Coburg, Canada, Nov. 9, 1871, after a Canuck education, Marie started her stage career in 1886, two years before the big blizzard. "Under Two Flags" was her first show and according to inside dope, she didn't swing a spear in it either.

Later when Lew Fields' Variety Co. began to tour the vaudeville houses in the United States and England, Marie was one of the principals. Her big success in later years came with "Tillie's Nightmare" which she proposes to revive after the battle of too many rehearsals is over with the managers. On the screen Marie gave the dear old public "Tillie's Punctured Romance" with Charlie Chaplin in the cast. And while she weighs about 190 on the hoof, she can do the crawl stroke in the water as good as the best. And don't think Marie can't handle a horse. She can make that kindly animal do lots of stunts.

When the war with Germany broke out, Marie promptly quit the racket and offered her services to the Government. Realizing her oratorical abilities Uncle Sam pressed her into service and told her to get the Loan drive over. She used to hypnotize them from the steps of the Public Library and paralyze them from the steps of the Treasury.

Later, when the little jam was over "over there" Marie came back to show business. And then when the chorus girls began to squawk about the long rehearsals and the high cost of low cut stockings, Marie decided to give them her aid. She was out of the "pony" class herself and would hardly do for the end of the line in any show, but she knew how to organize and she went to it.

Now Marie has her own headquarters, her own officials and aides and every striking chorus girl in the country has become a member of her organization. And they are sticking too, for Marie through the aid of some philanthropic men with plenty of sugar is feeding and keeping about 1,000 of her boys and girls daily.

A great scout with the mob, loves a good story and knows how to tell one and a tireless worker. A good woman, that's all.

THEATRICALS' FIERCEST FIGHT.

(Continued from page 3)

many that both sides were only too agreeable to a reasonable way out of the difficulty, although the A. E. A. has steadily announced it would meet the managers at any time. The managers were unprepared, however, to meet the offer of the A. E. A. through the authors, which eliminated the closed shop as a factor.

The dignified manner in which the A. E. A. has conducted its side of the argument has won admiration in many quarters. The managers relate an isolated instance here and there of individual action by members of the actors society, but the A. E. A. as an organization has plodded a steady course of fair play and dignity, meantime holding to a line of quiet reserve strength that has not wavered.

Nothing was accomplished by the managers the past week in breaking up or injuring the strike. Their campaign has consisted of a series of statements sent out from the headquarters, following an advertising deluge for a couple of days. Although having resolved not to advertise, the A. E. A. Monday spent about \$4,000 through placing announcements in the New

York dailies, the same as appears in the Tuesday Variety Daily Bulletin.

Chicago has been the center of legal actions the past week, through the Woods theatre attraction there, "Up in Mabel's Room" walking out Saturday night, despite an injunction order against the members of the company. Wednesday a general walk out of the stage hands and musicians in the legit theatres of Chicago was expected. Up to Wednesday there were 21 theatres closed in New York through the strike and all in Chicago.

OBITUARIES.

Andy Lewis.

Andy Lewis, for years one of the most popular comedians in burlesque, where he established himself with the Al Reeves shows, was found dead over the grave of his daughter in Mount Washington Cemetery last week. A revolver and a note to his sister was found beside the body which was so badly decomposed it was necessary to bury him in a metal casket and no one was permitted to view the remains. He was buried at Mount Carmel Cemetery under the rites of the Free Masons, Munn Lodge No. 190, of which he was a member.

Passed to Eternal Life
August 14th 1919.
LOUISE ARNOT
In private life, Mary Louise Gunn.
Rest in peace.
HER HUSBAND
TOM GUNN

Sam Bennett.

Sam Bennett died at his home in Borough Park, Brooklyn, Aug. 15, after a brief illness. The deceased was 51 years of age and had been on the stage since he was 17. He was formerly of the team of Bennett Bros. The Musical Bennetts, and latterly as "The Great Barnette."

Arthur Lane Brattain.

Arthur Lane Brattain died suddenly in San Francisco, Aug. 12. The deceased was vice-president and general

manager of the National Program Co. He was formerly connected with a number of amusement enterprises.

IN LOVING MEMORY OF
BLANCHE LESLIE
Who passed away August 26th, 1915.
MOTHER BROTHER

Louis Nova.

Louis Nova died last week in San Francisco. The deceased was attached to the California Theatre as pianist and also musical director at the Palace Hotel.

The father of George F. Discoll, of Montreal, died at Ottawa, Can., Aug. 14, in his 71st year.

Louise Arnot.

Louise Arnot (Mrs. Mary Louise Gunn) died at her home in New York, Aug. 15. The deceased was 76 years of age, and the last of the Marsh Troupe of children performers who toured the United States in the fifties, she had a deep voice and played the leading male parts in the Marsh repertoire at the age of 12.

Charles H. Weston.

Charles H. Weston, of Newark, committed suicide Aug. 15, by leaping from the 17th floor of the Aeolian Building, West 42nd street, Manhattan. From letters found in the pockets of the deceased it is supposed he was an actor.

Harry Hudson.

Harry (Violet) Hudson, died Aug. 8 at Norton Infirmary, Louisville, Ky., as a result of an operation for intestinal obstruction. The deceased at one time had formerly been stage manager of the Buckingham (burlesque), Avenue and Bijou theatres in that city.

Chas. Cornell's revue at the Regent, Atlantic City, N. J., closes Aug. 23, succeeded by a revue produced by Harry Walker.

Ray Miller (Black and White Melody Boys) and J. B. Franklin have formed a music publishing concern.

NOTES.

Mrs. Alex. Pantage is at the Knickerbocker, New York.

Billy Gould is back in New York, following his long period of A. E. F. entertainment abroad.

I. R. Samuels is back at the Keith office, after a vacation of a month or so spent in the Adirondacks.

Billy Broad, after eight months over there with the Overseas Theatre League, returned home Aug. 16.

Hunting and Francis returned to New York Sunday on the France, after 14 months entertaining the soldiers of the A. E. F.

Dolores Villalita and her imperial Leopards have returned to America after a tour of the principal Spanish cities.

Harry Weber returned about a week or so ago from Chicago, where he had gone to pick up western material for the eastern vaudeville stage.

Camp Mills went into pictures this week. The complement of the camp is so small that vaudeville was discontinued for the time being.

Rita Gould returned from France this week after having served as a entertainer for the A. E. F. for eight months.

According to Abe Cowan, secretary-treasurer of the Theatrical Road Men's Association, Inc., the club is strictly a social organization and all its members are enrolled in the I. A. T. S. E.

Jane Houston and Capt. Wallace Wittcomb arrived from London this week. They were married in England some months ago, Capt. Wittcomb securing leave from the front at the time.

Adde Ardley has joined George White's "Scandals" replacing Mabel White. Miss Ardley was with "The Show of Wonders" for two seasons and also with the McIntyre and Heath show.

Herman Paley, overseas entertainer for the last 10 months, with the Victory Players in France and Belgium, returned from Paris Monday. As soon as discharged from service Paley will return to Jerome H. Remick & Co.

Milton Hochenberg, discharged from service after serving with the publicity department of the Medical Division of the National Army for 13 months. Hochenberg was formerly employed in the Orpheum publicity department.

"The Reminder" is an attractive pamphlet gotten out on behalf of Jack Osterman, and probably written by young Osterman, who is the son of J. J. Rosenthal and Kathryn Osterman.

Edwina Collum has been granted a decree of absolute divorce from her husband Fred (Bobby) Roberts and the custody of their child. The decree was granted in Atlanta, Ga., July 31, charging cruelty and non-support.

After a quartet of Watson, Berlin & Snyder's pluggers were caught in the rain near Rockaway last week. Sam Levy suggested a taxi to take them some place to eat. \$3 for taxi fare. The meal cost \$2.20.



CARLOS SEBASTIAN AND OLGA MYRA

in "BUBBLES"

At Maryland, Baltimore, this week (Aug. 19) and Keith's, Washington, next week (Aug. 26). "BUBBLES" is a dance fantasy with music and song, written and staged by Carlos Sebastian and Arthur Anderson who is at the piano. This artistic offering is utterly different and far ahead of anything ever seen in vaudeville. Mr. Sebastian is well known for his excellent work in New York, Chicago and abroad. Miss Myra was formerly a prominent vaudeville single (Olga). Direction, A. & A. PRODUCING CO.

FAN SAN

(THIS IS NOT A FACE POWDER)

Josephine and Henning had a pretentious setup for their act. Ted Shapiro assists them at the piano and the full stage is used. A special, beautiful back curtain is used. Neither Miss Josephine or Henning showed anything special in singing. Their songs are

(Continued on page 15.)

(Continued on page 15.)

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The theatrical strike may be over at any moment. Or it may be prolonged. It should never have started. The managers brought it upon themselves and through that, left the actor, represented by the Actors' Equity Association, with the best basis there can be for a strike, a just cause.

Whatever may be the merits of the arguments between the A. E. A. and Producing Managers' Association as to a breach of contract through the professionals walking out without notice that is more a matter for the American Federation of Labor to decide than anyone else or the courts. For a strike is a strike and means to be ended in a strike matter are generally considered before anything else.

The A. E. A. represents primarily the legitimate actors of this country. Since the strike it has added the chorus girls. If there is one person in the theatre entitled to the protection of an organization, it is the chorus girl. No layman could understand the reasons why no one but those who are or have been chorus girls. If the A. E. A. had proceeded for the proper protection of chorus girls in their business dealing with managers, that would have been justification in itself. Its other reason is excellent, extra payment for extra performances. What has been a custom in the legit for years does not make it mandatory or law. The managers have gotten away with the extra shows for years, without paying the professionals for them. Through those years the managers should have been satisfied to benefit themselves. When the showdown came there was no real reason why they should have stood out. But they did stand out and in addition concluded that it was about time to crush the actors' society. But they dished and the A. E. A. didn't crumble. It crashed though, into the A. F. of L. and labor unions are no small things to buck these days. So the managers jumped off the frying pan into the fire.

The managers could have avoided the strike by a sensible view of the theatrical situation and general after-the-war conditions. They invited this strike by their attitude. And that they are aggrieved through the actors' walking out without notice in the strike theatres may not be so much because they walked without notice as through the manager believing if the actors had given the customary two weeks' notice, their casts might have been refilled before the notification limit expired. That is another matter of custom with its legality to be decided and if custom can work one way, why not another?

The A. E. A. makes another good point in its claims for the actor—the rehearsal period. No one better than the manager knows the evils of rehearsals, the oftentimes long weeks without pay until the show opens, the possibility of the show being a failure and closing at once, leaving the artists playing in it even more stone broke than they might have been while rehearsing. Not the principals only, but chorus girls in musical shows must stand the brunt of this. The chorus girls even more so. If the managers advance money during rehearsals it is

on I. O. U.'s. Immediately the production starts playing, about one-half the week's salary is withheld to take up the pre-performance indebtedness. This leaves those in debt about as badly off after the show starts, for several weeks, as with chorus girls rehearsing. And with chorus girls receiving the smallest pay of a cast, it's pretty tough for those girls with or without the high cost of living confronting them. When rehearsals are made to extend from six to eight to ten to twelve weeks and it is a record where one show rehearsed its chorus girls for 14 weeks, there is certainly an unquestioned right to complain about this.

There is another point concerning the treatment of the actor by the legit manager which has not been touched upon in this trouble by either side. Whether it could be made the subject of a complaint is problematical. The point is producing managers of drama and straight comedies casting a net for Broadway, advertising an attractive list of principals, and after the premiere, if the piece is a hit reducing the gross weekly salary of the company through substitutions in cast. That is accomplished by the much mooted two weeks' notice. If the play carries a star name, it is made easier. The changes comply with contract provisions. The called for two weeks' notice is given. But whether it is morally just to have an actor rehearse

its players. It holds out from its membership amateurs and others aspiring to the Yiddish stage. The Yiddish players can go nowhere else. They must appear in Yiddish theatres in America. There is no market, no field. It is simple. Either the Yiddish players must be totally at the mercy of their managers or protect themselves. And so, the Hebrew Union is a colony protective organization.

But in the open American theatrical market, at the height of a season not over 35 per cent. of the dramatic players are working. That leaves 45 per cent. always idle. It is an estimate that has been disputed by managers. Were the A. E. A. to declare or secure a closed shop in the American theatre, what would it do with the 45 per cent. idle? That percentage would want to work and if not securing engagements through the closed shop of the union, if one were there, they would leave the organization, perhaps and probably, to obtain work where best they could. So the closed shop problem of the legit theatre seems to resolve itself into this—that it would and could work more harm to the organization of actors that fostered it than to anyone else including managers or a managerial association. That may be why the A. E. A. doesn't want it.

The managers have talked too much. They did not want to see the stage

PROTECTED MATERIAL

VARIETY'S Protected Material Department will receive and file all letters addressed to it. The envelopes are to be sealed upon the back in a manner to prevent opening without detection, unless by permission of the owner of the letter.

The following circuits, managers and agencies have signified a willingness to adopt such means as may be within their power to eliminate "filmed material" from their theatres, when informed of the result of an investigation conducted by VARIETY:

MARCOS LOWE CIRCUIT (Schereff)	BERT LEVEY CIRCUIT (Ber Levey)	PANTAGES CIRCUIT (Walter F. Keefe)
FOX CIRCUIT (Fox)	SHERA CIRCUIT (Ber Levey)	B. S. MOSS CIRCUIT (B. S. Moss)
MILES CIRCUIT (Walter F. Keefe)	FEINBERG-SHERA CIRCUIT (Richard Kearney)	GUS SUN CIRCUIT (Gus Sun)
FINN-ROSEN CIRCUIT (Sam Kahn)	SHLOM-ROSEN CIRCUIT (Sam Kahn)	MICHAEL VARD CIRCUIT (W. S. Butterfield)

for three, four or five weeks, without pay, with the producing manager having in mind his intention to make changes if the play is a hit in a \$2 house in New York is a matter of conscience, maybe. Almost any legit producer will tell you he does not do this, but those who do know it, of course, as well as the actors who have suffered. The manager will reply if you ask him about it that he has experienced needful members of a cast turning in notice following the opening performance, or shortly after, through securing a better contract elsewhere. That may happen, now and then. But if managers can so quickly dispense with cast members it may not be as important to the producer when he loses one member as it is to the actor when he loses an engagement.

The managers for their defense if they wish to so term it, have had little to urge upon their own behalf other than the danger (to them) of a closed shop by a union. The managers are willing to affirm that a closed shop in the theatre means ruin to them. They cite the Hebrew Union as an illustration. That the Hebrew Union so completely controls the Yiddish theatres that the Union runs them rather than the managers. The A. E. A. says it does not want a closed shop and is willing to agree to that provision in a contract. We are inclined to side with the A. E. A. on the closed shop proposition. The A. E. A. assumes a sensible position when it waives aside the closed shop. The Hebrew Union represents a colony of professionals, all in the Yiddish theatres. The Yiddish theatres are limited. A union such as the Hebrew might be forced by the Italians. There is but room for so many theatres and so many players among the Yiddish. The Union takes care that nearly 100 per cent. of its people are working all the time. That is the purpose of the Union, to protect

hands and musicians take part in the strike. The stage hands and musicians didn't want to. The stage hands have a level headed president, Charles C. Shay. If Mr. Shay told the managers he intended to support the actors, the managers should have taken a deep warning. The White Rats could not induce Shay to aid them in their strike a couple of years ago. The managers have to work against him, instead of with him. Gotten in too deeply. No way out. The many "statements" and "interviews" by individual managers and their organization left them high and dry to confer with the actors of the A. E. A. Besides a closed shop, the managers said they would not give the A. E. A. recognition, a matter the managers only were responsible for through failing to agree with the actors in peace times. The stage hands' endorsement, however, could well make the managers think the time had arrived to make concessions to the actors. But the legit has dashed against them and take the same position in 'capital and labor as has been taken or imposed by labor upon all the great industries. For labor now rules the world.

There is a difference between this strike and the strike of the White Rats. The White Rats' strike was the strike of an unbalanced and weak actor who had gone so far he could not recede, though he had sense enough to do anything. And the convincing item in this A. E. A. strike that will make anyone know Harry Mountford understand it is impossible for Mountford to have had anything to do with it is the success the A. E. A. so far has attained without him.

VARIETY stood against the White Rats in its strike, principally through the Rats having had no just cause in the beginning, and secondly that Mountford, besides the many broken

verbal promises made to us when we agreed to support the Rats in the rebuilding process under his guidance, also intended to revive "The Players." That was one of his main purposes. The Rats said the managers owned and controlled us. They even tried to make the Federal Trade Commission believe it. But we opposed the White Rats because we didn't think they were right under their leadership. The Rats never had a solid front. Their agitation divided the vaudeville actor. Many more were against than for, but the vaudeville actor like every other actor, it seems, wants to be loyal to his fellows.

The A. E. A. presents a solidified front. It's a wonderful spirit of loyalty among actors, whether to a principle or an organization, and more to the credit of the legit as he never before went through an experience of this kind. The deflected ones the managers have been able to obtain from the actors' side have had no effect. The good applications told more than the managers could express through "resignations." The managers could not induce the people to leave the A. E. A. that they wanted to leave, and besides those of the actors' association, were the great masses of other players in other fields that made their sympathy to the striking actors so pronounced that there can be no doubt where they stand, on loyalty.

The vaudevillians in this strike have held aloof. The stage hands have not bothered the vaudeville theatres thus far. It is unlikely they will just now. Nor has the A. E. A. asked vaudevillians, other than the ones with the musical shows, to walk out. But these are troublous times and the example of the legit actor in his loyalty for a just cause is a striking one in also another way.

All theatrical managers may as well get down to brass tacks with their ideas about actors. This is a matter of a union and the A. F. of L. When the actors are right, it might as well be admitted in the first place to avoid trouble in the second place. This applies to the legit, vaudeville or pictures. For during the present strike the sympathy of the public; if it cares at all, seems to go with the actors. That must be because the actors in this instance are right. And when they are right and with the unions behind them, it's best to think before talking, for talking without point is of no more value than lawsuits that threaten to take away the homes of working people.

If the managers believe this strike is a matter of endurance and money they may find the actor will grow stronger in both, as time passes. The actor will gain in money from his supporters that will give him endurance. The chances are the managers meantime will lose what little sentiment the public may have for them in this strike. And it is certain the managers will lose the most money.

If the theatre remains closed the managers are doubly losing. They are educating the people to their own made fact that the \$2 theatre is not absolutely necessary to the enjoyment of the public. They are adding vaudeville, burlesque and pictures. They are discouraging theatre patronage and losing money in attractions, taking the hazardous risk of having their entire business disrupted and for what? To fight the actor. And why? Because they have never considered the actor had any rights they were called upon to recognize until it was forcibly brought to their attention that they must.

The managers will serve themselves the better by using good, sound, common sense in this matter instead of a press campaign. Sime

LEGITIMATE

MRS. MOSCOWITZ AND FRAYNE BROUGHT GOVERNOR SMITH IN

**They Were Confering on How Best to Bring About Mediation.
Ask Executive to Hear Both Sides. He Will
Continue Conferences and Make
Suggestions.**

Governor Alfred E. Smith's role of mediator in the Actors' Equity strike was brought about as the result of a discussion relative to the strike situation held last Friday (Aug. 15) by Mrs. Henry Moscovitz, secretary of the N. Y. State Re-Construction Commission and Hugh Frayne, State Organizer of the American Federation of Labor.

Following that discussion, Mr. Frayne and Mrs. Moscovitz held a phone conversation, during the course of which Mr. Frayne suggested that Mrs. Moscovitz bring the actors-managers' strike to the attention of Gov. Smith.

Mrs. Moscovitz did so, and complying again with a request by Mr. Frayne Mrs. Moscovitz got in touch with Gov. Smith Tuesday morning and arranged for a conference at 11 a. m. between Gov. Smith and a committee, consisting of Frank Gilmore, James P. Holland and Hugh Frayne. Following the conference the Governor suggested that a committee from the managers' association be appointed to call on him and present the managers' side.

The managers' conference was held Tuesday night at the Biltmore, the managerial committee consisting of Sam Harris, Geo. Cohan and Arthur Hopkins.

The Governor has taken the cases of both sides under advisement, according to Mrs. Moscovitz, and further conferences will be held.

There is little likelihood that any decision will be reached until Friday, Mrs. Moscovitz stated.

SAVING IN SALARIES.

Chicago, Aug. 20.

Florence Webber has replaced Dorothy Brner in the leading feminine role of "Honeymoon Town" at the La Salle. With this change, practically all the high-priced people are out of the cast, with an approximate saving of over \$700.

It is significant, however, that the attraction is taking in as much money as it has since the opening. This may be due to the fact that three attractions have been closed by the strike.

DOLLYS NOT REHEARSING.

A story in the papers Wednesday said that the Dolly Sisters were rehearsing with the Comstock & Gest production, "Oh, Look," preparatory to going out with the show for its second season.

The Dolly girls immediately sent out a denial. They have not started to rehearse they say, and have been A. E. A. members for two years.

'MIKE SCOTT SAILING.

After several years in this country, Mike Scott, "The Dancing and Singing Roving Irishman" will sail for England Aug. 30.

Before leaving Mike is receiving many presents from his many American friends. So far he has collected a silver watch, gold mounted cane and

other emblems. Mike says that shows he must be well liked. Mr. Scott is sending notification of his departure to friends by night lettergrams, prepaid, which indicates a bankroll in the Scott family.

ELSIE RIZER IN LAWYER.

Miss Elsie Rizer, who has been doing her "bit" by heading the War Camp Community stock company in Newport, has gone to Lawrence, Mass., to play a series of leading roles at the Colonial there. She will be seen during the Winter in a Broadway production if the present unpleasantness is over by that time.

UNDERSTUDY A SENSATION.

Chicago, Aug. 20.

Jack Price Jones, who jumped into the Bernard Granville part in "Honeymoon Town" when Granville went East last week, has proven to be a sensation in the part.

The critics have printed lengthy encomiums.

The change had nothing to do with the strike.

Carroll McComas to Wed.

Los Angeles, Aug. 20.

Carroll McComas, the actress, is here visiting her mother and sister. She recently returned from Italy. It leaked out this week that the star soon will take on a husband. She admits it but says she can't afford to get tied up until after rehearsals in the fall in New York. The spouse-to-be is understood to be an army officer whom the actress met in France.

Box Office Changes in Chicago.

Chicago, Aug. 20.

Henry Scussell has been appointed treasurer at the Illinois. Milt Brume has been transferred from the Powers to the Colonial.

Wilbur's "Eye for Eye" Presented.

San Francisco, Aug. 20.

"An Eye for an Eye," a new play written by Crane Wilbur, is being presented this week at the Ye Liberty in Oakland, the third and final week of Marjorie Rambeau engagement, with Miss Rambeau in the leading role.

"Masqueraders" Laying Off.

San Francisco, Aug. 20.

"The Masqueraders," with Guy Bates Post, are laying off pending the opening at the Curran Sept. 14.

DEATHS.

John E. Weber.

John E. Weber was killed the night of Aug. 15 in an elevator accident in the Raight Building, Seattle, Wash. The deceased was 61 and a prominent musician in the northwest. He is survived by four sons and a daughter, all residents of Seattle.

George Hanson Rareshide, retired, died in the Lenox Hills Hospital, Aug. 18. His last legitimate engagement was with "When Knighthood Was in Flower," playing the Jester. Following his retirement, Mr. Rareshide devoted himself to music as a pianist and composer. The deceased was 65 years old.

Estella Redmond, wife of Edward Redmond, died Aug. 17, at San Jose, Cal. Mr. Redmond is the stock producer, now in San Jose.

JEWISH CANTOR IN CONCERTS.

Long Branch, N. J., Aug. 20.

Josef Rosenblatt, the Jewish cantor, who started metropolitan musical circles last spring with a recital at Carnegie Hall, will open the first of a series of recitals here at the Casino tomorrow night. He will be assisted by a choir of nine voices from the Cantors' Association of America, for the benefit of which the appearances are designed.

The cantor will hold at least 20 concerts for the coming season, with the Metropolitan Opera House, Hippodrome and Carnegie Hall already arranged for.

CHICAGO STAGE HANDS' DEMANDS

Chicago, Aug. 20.

During the meetings yesterday when it was announced the stage hands would walk out today, the stage hands also served notice on the managers that a new scale was wanted by them. This came as a stunning surprise to the managers.

Last month the stage hands had been offered an increase and new contract effective next month. That provided for a weekly wage of a little less than \$40. The union officials had expressed themselves at the time as gratified with the settlement.

The latest demand of the stage hands is that they receive as much as the New York stage employees, and insist upon an immediate adjustment. Granting the demands will not affect the status of the stage hands and musicians in the present sympathy strike.

With Sunday performances in Chicago, if the new scale goes into effect, it will bring the salary of the local stage hands to around \$60 weekly.

FLORENCE OAKLEY DIVORCING.

Los Angeles, Aug. 20.

Florence Oakley, leading woman at the Majestic here, has sued her husband, Percy Church Pryor, son of Judge Pryor, of Pasadena, for divorce. They were married ten years ago when Miss Oakley was playing leads at the Belasco. Since January, 1916, they have been living apart. She charges him with desertion. Pryor is a well known society man.

STRIKE CUTS ATTENDANCE.

Los Angeles, Aug. 20.

The car strike this week cut down attendance at the theatres substantially. "Tea for Three" started its second week at the Mason to fair business, but the outlook is discouraging.

At the Morosco "Civilian Clothes" in its eighth week is smashing all house records.

Lewis S. Stone at the Majestic, the house next door to the Morosco, is drawing a surprising attendance.

The Evening Herald, a local newspaper, is arranging a special Sunday night performance in honor of Admiral Hugh Rodman, commander-in-chief, and the other officers of the Pacific Fleet.

Harris Bringing Maugham Play.

Los Angeles, Aug. 20.

William Harris, Jr., is bringing to David M. Hartford, stage director of the Majestic, the original of Somerset Maugham's "Lady Frederick," which has been playing in London and which flourished here several years ago when Maugham's "Yankee version" was produced at the Belasco. Harris also has a new play by Maugham, and another by Piner.

CARLE ON A BUST.

Chicago, Aug. 20.

Richard Carle is now permanently located in a Michigan avenue art gallery, in the form of a bust made by Chicago sculptor, Gilbert Risswold.

Some of his friends here have arranged to have a cast of the bust made to be sent on as a gift to the Actors' Equity Association in New York.

PARADES IN CHICAGO.

Chicago, Aug. 20.

Nightly parades of the A. E. A. members in town will occur around theatre time, in the loop, says Edwin Mordant, representing the A. E. A. in this city. The first parade occurred last night with autos and pedestrians passing by the theatres.

There will be a public mass meeting of the A. E. A. Friday. It will be held either at the Auditorium or old American Music Hall.

Mr. Mordant officially denies that Edward Nockles, the labor man, is in charge of the local theatrical strike. Mordant states that only Burton Churchill and himself can act with A. E. A. authority.

New Equity headquarters have been opened in the Masonic Temple. Mr. Mordant will have charge of a daily publicity service to be installed.

It is announced that Clarence Darrow will be co-counsel with Daniel Cruick as attorneys for the A. E. A. in this city.

JACK MASON SAILING.

Leaving New York Tuesday next (Aug. 26) for London, Jack Mason will produce while abroad for Albert de Courville.

Mr. Mason is at present staging "The Magic Melody," the new musical comedy, for Wilmer & Romberg. It is expected to shortly open. During the war Mason received several calls from de Courville and other English producers to go over there to put on their shows, but engagements at home prevented. It is about seven years since Mason last visited England, when he put on the first of the de Courville successes at the London Hippodrome.

PROVIDENCE'S THREE.

Providence, R. I., Aug. 20.

For the first time in the history of the city, when the theatrical season opens in Providence on Labor Day it will find three houses playing legitimate: the Shubert Majestic and the Providence Opera House, both controlled by the Shuberts and Col. Felix K. Wendelschafer; and the Mayflower (formerly Colonial burlesque), controlled by A. L. Erlanger.

The names of the attractions which will open these houses were announced last week. At the Mayflower will be Mitzi in "Head Over Heels," while the Shubert Majestic will see "Oh, Look," with the Dolly Sisters. At the Opera House will be "Up in Mabel's Room."

The opening Labor Day will bring another change. Burlesque will be conspicuous by its absence for the first time in some years. Whether burlesque will enter the city during the season seems to be a problem. The Columbia burlesque wheel continues to announce what it will do "until its Providence house is completed," but as far as is known there is no house under the process of construction for burlesque and no house in which burlesque can hold forth. It seems to be the general opinion that burlesque will not make its appearance here during the early part of the season at least and most likely not at all.

Providence will also have this season a new theatre, the Rialto, controlled by the Emery Brothers, who also control the Emery and are owners of the Shubert Majestic, leased to the Shuberts and Col. Felix K. Wendelschafer. It is understood that the Rialto will show pictures and some road shows.

Never before have there been so many changes as the opening of the 1919-20 theatrical season will bring in Providence and the outcome is awaited with much interest.

BROADWAY BUSINESS SINKING ALMOST TO VANISHING POINT

ACTORS' EQUITY BENEFIT.

SOME SISTINE CHORISTERS.

This quartet is distinct from the "Vatican Choirs," which are due to appear at Mechanic's Hall, the biggest hall in this city, on September 18. Prices for this performance will range from \$2.00 to \$7.00, plus the war tax.

WILKES PLAYERS OPENING.

The Wilkes Players will open at the Wilkes Aug. 31. Alexis B. Luce will be the leading man and Jane Morgan, leading lady. Luce was with the same company before entering the army. He was discharged six weeks ago. Miss Morgan is new to the Coast. The Moore Theatre reopens with Orpheum vaudeville this Saturday. The Monte Carter Company takes the Oak Aug. 31.

CRAIGS RUNNING HOUSE.

Boston, Aug. 20.
The Arlington, formerly the Castle Square, will be under the control of Mr. and Mrs. John Craig (Mary Young) this season. It will be the 11th season the Craig people have had control of this playhouse, but for the last two seasons it has been in other hands. One year it showed films and in this last season a stock company was in there.

The house will open Sept. 1, and the first attraction will be a new play, "The Skulker." Margaret Mayo is the au-

John Craig and Mary Young will play leads. The company has been engaged in New York.

Cecil Lean Show Opening.

Max Spiegel's new show featuring Cecil Lean and Cleo Mayfield, entitled "Look Who's Here," is due to open Aug. 25, in Washington, D. C.

ing the last line of the number into an Equity slogan. The couple had to take an encore. No. 5 had been programmed for Blanche Ring and Charles Winniger. Barney Bernard, the announcer for the evening (and also the one who had to take the place after them) stated, Miss Ring was ill, threatened with pneumonia. Mr. Winniger appeared, expressed his wife's regrets and sang the number. Also in the second act was a big laughing round with his trombone bit.

In the second part John Charles Thomas with Charles Prince at the piano made a deliciously humorous number. There were also there for comedy, besides Pearl White and Frank Tinney with their comedy talking turn, lately improved and previously given

Van and Schenck ("Follies") were another of the huge hits, with the "Equity" satire ending the evening. W. C. Fields ("Follies") with his golf game brought as large a howl

Arthur Keith is the stage manager at the Lexington. He did some managing. George Marion, Percival Knight, Harnard Short, Frank McCormack and George Howell were listed as general stage directors. Silvio Hein and Charles Prince were the alternate musical conductors.

The program carried the names of 1,200 members who had donated toward it. There were no advertisements in the 18-page sheet. It was handsomely decorated by a mask and girl pen sketch and also carried a few announcements of the A. E. A. The back page contained this quotation, quoted from Mr.

Tynan's oration: "Here, without leave of the manager and his men (for the manager is an honorable man, so are they all honorable men) come I to speak not at Equity's funeral but at its

The A. E. A. as a presenter of vaudeville taking the Lexington show as the model, is successful. They are giving a program there this week that could not be excelled. If the association is to give other similar shows in other theatres it is going to drag a regular bunch of money to its treasury.

That "Necessity is the mother of invention" may be found out through a strike, even by the managers as well as the actors.

At mid-week business along Broadway was rapidly approaching the vanishing point, this directly through the battle royal of the Producing Managers' Association and the Actors' Equity Association. The fight has summarily ended the summer season and completely stopped all attempts to incorporate the new. The turmoil amid theatrical ranks has set aside the figures that the unprecedented summer had compiled. With a continuance of weather conditions almost ideal for theatre-going the strike's bitter blow is all the more terrific.

This was to have been the week predicted to usher in a number of attractions which would have seen approximately 90 per cent. of Broadway's theatres open. But with the strike still in progress, the directors of the fight, in all attempts of the managers to conduct premieres has been abandoned. When the strike started two weeks ago there were more than half a dozen new attractions announced, which already were operating and there is no question but that the new show list would have been much larger for the month had not the strike intervened. New attractions scheduled for the week of the "Nightingale," Princess; "Adam and Eva," Longacre; "Too Many Hands," Hudson; "She Would and She Did," Vanderbilt; "A Regular Feller;" "Cort," a Bashful Hero, Bijou, and "The Wizard of Oz," the latter played three nights, 8th Street.

The number of attractions which ordinarily would have started on tour by the first of September easily represents a property value of over \$2,000,000. Practically all of those shows were stopped either by companies walking out or road plans set back by managers. The reason for that was the possibility of the I. A. T. S. E. calling a sympathetic walk-out on every legitimate theatre controlled or affiliated to the P. M. A.

Indications now are that no further attempt will be made to reopen at this time any of the attractions closed by the strike, unless it is settled. Orders for scenery, costumes and materials used by producers, but canceled, is estimated as easily reaching \$1,000,000. Actual property losses along Broadway consequent to the sudden closings has not been estimated, but it is considered that a number of hit plays have so deteriorated as far as Broadway draw is concerned that they will not again be shown in New York.

The problem of what plays among the 21 closed by the strike up to Wednesday will emerge for further showing hasn't been solved. Strong indications, however, point to the final passing from Broadway of "Listen Lester," "Chu Chin Chow," "Midnight Whirl," "She's a Good Fellow," "39 East" and Monte Cristo, Jr., and "La La Lucille." It is true that most of those named had about reached the end of their runs.

The matter of the new shows closed by the strike is now regarded differently in so far that the almost complete shut down will afford a reopening of those attractions, even though with changed casts. Personal feelings between managers and actors will doubt-

less bring about cast changes irregard-
less of what the final settlement may
be

Chances are wholly against a continuance of "Gaieties of 1919" at least for Broadway and it looks like curtains for the rest of the summer shows.

"The Follies" would ordinarily have gone to the road in three weeks, but

bookings appear to have been badly jumbled. Among the long run plays, the three which stand out as having the only real chances of reopening here are "East Is West," "The Royal Vagabond" and "Lightnin'." The latter show is an example of a curious freak of the strike. Its run was cut short before the completion of its 51st week. Its strength was such that it could have run far in the fall, but through its forced closing the only show of last season's crop which attained a full year's run was "Friendly Enemies."

Up to 1925, however, the shows were eight days long, and the number of shows was left out of 29 which were running. Of the eight five are musical shows including the burlesques "Peek-a-Boo," while five out of the eight are exempt from the strike call. Most of the shows running are musicals and include "Greenwich Village Follies," "A Lonely Romeo," "Scandal of 1919" and "The Better 'Ole." The only non-musical shows operating are "John Ferguson" and "Astration," both earning an ample attendance. In addition, these offerings are the Winter Garden vaudeville melange and the actors' benefit performance at the Lexington Avenue Theatre.

What the new season, counted on as being sure to be one of great business, will develop is now enveloped in a maze of conjecture with all regular procedure tied into knots by the strike. The pulmotor of publicity may bring the season into form when a settlement is finally achieved, but there is plenty of pessimism regarding it all.

MAHONEY BROS. SELL GRAND.

San Francisco, Aug. 20.
Mahoney Brothers have sold the Grand Theatre in the Mission District to Kahn & Greenfield, owners of the New Mission Theatre. The house will be devoted to pictures.

Redmond Musical Co. at Hip.

San Francisco, Aug. 20.
The Ed Redmond Musical Comedy Co. opened at the Hippodrome in San Jose this week, where they will present tabloids for an indefinite run, changing bills twice weekly, in conjunction with the regular A. & I. vaudeville programs.

Hathaway Buys Lyceum, Elmira.

O. S. Hathaway, of Middletown, N. Y., has purchased the Lyceum here (Elmira, N. Y., Aug. 20). Nathan Appell, of York, Pa., who bought it April 9.

Mr. Hathaway will continue the policy of one night stands. C. H. Canton, of Allentown, Pa., has been appointed resident manager.

Between the professionals in the audience and those who use the word, and considering this ambivalence in many, many instances among the profession, they seemed to be the answer to any argument against actors belonging to a union. If these men and women of the playing end of the show business are agreeable to cast their names and will will organized labor, then the union is the answer to a convincing argument against it. Since the playing professionals have decided for themselves, the big and the little, with the big also standing for the little in this strike, made most plain by the first program of the gala performances if not made more so previously.

Likewise the spirit of loyalty to the A. E. B. and its members and non-members in the playing ranks of all branches of the profession that has prevailed all of these professional years the A. E. B. called a strike in what the very large majority of observers believe to be the most auspicious manner at Lexington. It became pronounced when Ed Wynn walked down the orchestra and seated himself. He appeared to be known to half of the house. They applauded him rapturously. Whether they knew him or not, Wynn had been joined the afternoon by the Shuberts from appearing upon the stage was problematical—they knew Wynn had walked. Later, during the second part of the show, Wynn did his talking turn from the same orchestra seat which had not been in shared.

As a show, or bill or vaudeville performance the Lexington Entertainment was superb. It held the greatest opening act ever given in the city. Marie Dressler and "Our Chorus Girls." The intermission was omitted. What should have been the closing number of the first part, programmed, was the second act of "Camille," with Ethel and Lionel Barrymore, supported

The finale of the show was another punchline, "Equity," with Brandon Tynah. On a dimly lit stage, amid a E. A. members on the stage serving as "the mob," Mr. Tynah delivered a parody of the phrase of Marc Anthony's speech, Mr. Tynah directing it to "the managers." The program mentioned it was conceived by Hassan Short, writer and stand up comedian. Short, a former Knight Professional in the American Circus commented that "the mob" appeared to be much better drilled than those usually seen in a theatre.

So when Miss Dressler's opening turn, in the chorus, Miss Dressler protested the actual wages were not as high as the chorus girls' wages. Miss Dressler said she started in the chorus, had twice left it and twice returned. She said she was not going to stay in it to show that the steps as done by chorists are still the same old steps and known by her name. A. A. Rocco, the orchestra leader and musical accompanist, Miss Dressler then called Guy Kendall to the front, to go through the steps of "Rock-a-Bye Baby" and "Rock-a-Bye Mr. Sloose" played the melody of "Rock-a-Bye Baby" (the old Weber and Fields number) and then he called Miss Dressler to go through the steps. Miss Dressler first called upon the show girls or singers to step in front of her and then she called the chorus girls to the front: "You know singers are never done that." That opening number was a riotous success. Miss Dressler's house girls then went upon the stage, for many of the girls there applauded several of Miss Dressler's remarks.

longest turn being the "Camille" exercise. Eddie Foy and his "squitties," the seven Foy near-kidlets consumed but 12 minutes. The number No. 6, Mr. Foy, in a speech said it was a pleasure for himself and family to be a part of the Cantor show. Cantor, a roisterous comedian, brought laughs with his jokes as strike talk. In the latter were a couple catchlines to a blues number. Cantor roared it as follows: "Ashes to ashes and dust to dust, tell me the manager, actors can't make a dime of it. Well, I can't make a dime, but I had surprised himself in possession so much pep without being paid for it. "But," he added, "it's all right. I am getting

The second turn was John Steele ("Fishes") with Lieut. Gitt-Rice at the piano. Mr. Steele sang a couple of songs, including one of the lieutenant's. Mr. Steele fell into the spot very nicely and was warmly appreciated, for his voice is a remarkable one. Steele may appreciate his lay off. His voice can stand a rest.

In the third position were that class comrade Ivy Sawyer and Joseph Santley. They

FAN SAN
(THIS IS NOT A FACE POWDER)

1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 26

BILLS NEXT WEEK AUG. (25)

In Vaudeville Theatres

(All houses open for the week with Monday matinee, when not otherwise indicated.)
The bills below are grouped in divisions, according to the booking offices they are supplied from.
The manner in which these bills are printed does not denote the relative importance of acts, nor their program positions.
* Before name indicates act is now doing new turn, or reappearing after absence from vaudeville, or appearing in city where listed for the first time.

B. F. KEITH

Palace Theatre Building, New York City

NEW YORK
Keith's Palace
Ted Lewis & Dand
"Glee Club"
Waiting & Burt
Lillian Fitzgerald
Meyers & Noon
J. C. Nugent & Co.
G. Johnson
H. & G. Elsworth
(One to fill)
Keith's Riverside
Whitson & Carroll
Hugh Herbert Co.
Vyas & Healy
Davis & Darnell
Walter Weems
Jennie Middleton
Kennedy
(One to fill)
Keith's Royal
Bart Twins
Howard & Carroll
Moss & Frey
Hallen & Hunter
Krant & La Salle
Sam Levy Co.
Mollen & Francis
(One to fill)
Keith's H. O. H.
2d half (21-24)
Horwitz's Balaclava
Clintons & Rooney
Nat Jerome Co.
Lola Grille Co.
(Others to fill)
1st half (20-23)
3 Bucks
Sidney Forbes
J. C. Mack Co.
(One to fill)
2d half (21-24)
Whitson & Carroll
J. & A. Garrison
(Others to fill)
Frederick's 125th St.
2d half (21-24)
The Brightons
Otto & Sheridan
Ragged Edge
O'Connor & Dixon
(One to fill)
1st half (20-23)
Green & La. Fox
Buck Bros.
(Others to fill)
2d half (21-24)
Blanchard
Misses Parker
(Others to fill)
Frederick's 58th St.
Sultan
M. & M. Dunn
"Cecile Elbert & C"
Fat Thompson Co.
Wood & Wyde
Brien Family
2d half
Le Pollu
Dolton
Marshall Montgomery
"Military Maids"
Burns & Frabulo
Alex Sparks Co.
Frederick's 8th Ave.
2d half (21-24)
Wellington's Surprise
Beale Browning
Chinese Jazz
(Others to fill)
1st half (20-23)
Dotson
Hops Vernon
B. & M. Hughes
(Others to fill)
2d half (21-24)
M. & M. Dunn
Lee Kohlman Co.
Du For Brown
R. Johnson Co.
J. C. Mack Co.
Frederick's 23d St.
Magie & Anita
A. & B. Leiber
M. & M. Dunn
(Others to fill)
1st half (20-23)
Punchinello
Chas Lipson Co.
Clintons & Rooney
Al Shays
(Two to fill)
2d half
Playmaton
Lola Grille Co.
(Others to fill)
CONY ISLAND
Brightons
Frank Mullin
Flying Martins
Dorothy Toye & Sis
Toys Connelly
Bordini & Rice
(Others to fill)
Henderson's
Frank Wilson
Orth & Cody

M. SHIELDS

Coming to the Theatrical Profession. For
indie and pastimes. Half Dramas, Shakespeare,
and other plays. Theatrical and Dramatic. Sec-
tion in the dramatic part of business. Fulling
hall, and other plays. Only one
EXAMINATIONS FREE
162 WEST 48th STREET
Auditorium made. Tel. Bryant 282

COLUMBIA, N. Y.
Columbia
(Charleston split)
1st half
Artie
Day & Neville
Halliday & Willette
Columbie
(One to fill)
COLUMBUS
R. P. Keith's
Chick & Chicklets
Larry Comer
Albino Ramon
"Flinging Furnace"
Levering
Edith Clifford Co.
Prosper & Mart
(One to fill)
DATON
R. P. Keith's
S. P. Keith
(Tulsa split)
1st half
Mary & Arch
Eddie Heron Co.
Sert Levy
Mastering
Jennie Smith Co.
Joe & Browning
Burke & Valda
Burgess
Shea's
Delano & Pike
Transfield Sis
Marino & Maley
Margaret Edwards
Paul Lavare Co.
EASTON, PA.
Able G. H.
Elsie Wheeler
Brown Sis
Holmes & Lavore
Phil Davis
"Every Sailor"
2d half
Evans & Wilson
Robbie & Nelson
"On Manilla Bay"
(One to fill)
CHICO KASUYA & CO.
Importers of Japanese Silks, Kimonos, Chawans, Etc.
Putnam Bldg., Suite 222, 115 Broadway, New York City

CHARLESTON, S. C.
Victory
(Columbia split)
1st half
Guilona & M.
Diann Bonner
John R. Gordon
Murray Bennett
Redley
CREATANOOGA
Rialto
(Knoxville split)
1st half
Charlotte Worth
Ed Marshall
Ford & Umana
Temple
Albino & Reed
CHESTER, PA.
Admiration
Claire & Atwood
Abe & Nicholson
Fenton & Fields
Jas C Morton Co.
(One to fill)
CHICAGO
"Little Cottage"
(Others to fill)
2d half
Holmes & Lavore
Phil Davis
"Every Sailor"
ATLANTA
Lyrie
(Birmingham split)
1st half
Bolling & R.
Vine & Temple
McDonnell
Adler & Dunbar
Payton Howard & C.
J. C. Mack Co.
Frederick's 23d St.
Magie & Anita
A. & B. Leiber
M. & M. Dunn
(Others to fill)
1st half (20-23)
Punchinello
Chas Lipson Co.
Clintons & Rooney
Al Shays
(Two to fill)
2d half
Playmaton
Lola Grille Co.
(Others to fill)
BALTIMORE
Brightons
Frank Mullin
Flying Martins
Dorothy Toye & Sis
Toys Connelly
Bordini & Rice
(Others to fill)
Henderson's
Frank Wilson
Orth & Cody

DR. JULIAN SIEGEL
Official Dentist to the N. V. A.
1406 Broadway (Putnam Building), New York

Silvers & Berger
Green Miller & Co.
(One to fill)
HOLYOKE
Mt. Morris Pa.
Paul Brady
Regal & Mack
Meridith & Ayover
Carmen's Min
INDIANAPOLIS
R. P. Keith's
(Sunday opening)
B. & J. Grey
Chas Martin
Mayor & Manicure
Bernard & Meyers
Douglas Family
ITHACA, N. Y.
Kelo & Blair
Stewart & Neff
(One to fill)
2d half
Fred & Albert
Benet & Baird
Owen McElveney
JACKSONVILLE
Arcade
(Savannah split)
1st half
J. Small & Sis
Leonard & Pike
Graw & Fates
Kilian & O'Dare
The Demoson
JERSEY CITY
R. P. Keith's
2d half (21-24)
Delano & Pike
Leonard & Pike
Graw & Fates
Kilian & O'Dare
The Demoson
MAJESTIC
F. & C. Carman
2d half (21-24)
Mary Howard
Dabuses
(One to fill)
PATERNON, N. J.
Majestic
Green & Parker
Goslar & Tuby
(One to fill)
2d half (21-24)
Melnotte & Leadum
J. & A. Garrison
Leonard & Pike
O'Connor & Dixon
(One to fill)
DETROIT
Allan Rogers
Burgess & Wines
Ann Gray
J. & L. Leonard
Emerson & Baldwin
Finley & Hill
Margaret Edwards
Paul Lavare Co.
EASTON, PA.
Able G. H.
Elsie Wheeler
Brown Sis
Holmes & Lavore
Phil Davis
"Every Sailor"
2d half
Evans & Wilson
Robbie & Nelson
"On Manilla Bay"
(One to fill)
LANCASTER, PA.
Colofal
Wianac & Walter
Corine Tilton
Robert Moore
Green Miller & G.
2d half
Walsh Austin
Grey & Burton
John Bennett
Olympic
LOUISVILLE
R. P. Keith's
Devo & Dayton
Bandy & Fields
Mr & Mrs G. Wilde
Swor Bros
DePeron
2d half
The Randall
G. & E. Carter
Clark Silvermo Co
Chas Wharton
S. Eddy
MILWAUKEE
Palace
(Opening week)
E. Shirley & Band
Harry Green
Dolly Kay
Rob Ray
Jenks & Allen
Van Cello
Collins & Hart
MOBILE, ALA.
Lyrie
(New Orleans split)
1st half
McC. Austin
Helen Harrington
H. Hayward Co.
Merry's Prince Girls
The Gerards
MONTREAL
Princess
Worden Bro
Mokas & Wilson
Wayne & Warren
The Hagley
B. & E. Mann
"Indoor Sports"
Metro
Winston's Lions
MT. VERNON, N. Y.
2d half (21-24)
Backus
Lehr Edmunds & M
Van Sheldon Co.
Cahill & Remond
Jonis & Hawaiian
2d half (25-27)
Wheeler & Potter
H. Glosion Co
Bowman Bros

DENTIST DR. M. G. CARY

CHICAGO
Thos Jackson Co
Hawthorn & Cook
3 Lordons
Carle & Ines
Synopsated Steppers
Cory DeTrickery
Wilson Aubrey 2
SAVANNAH
Bliss
(Jacksonville split)
1st half
Eleanor Tiffany
Delphone
Lamatre & Hayes
E. Cochran Co
J. Balno
SCHEENOTADY
Feetery
Pierlet & Schofield
Millard Bros
"Memories"
Harvey Henge & G
Hackett & Helmar
2d half
Monroe Bros
J. and L. Harris
Mary Howard Co
Brook & George
Wyatt's Lanes
ST. LOUIS
Bryancine
Crescent
Viola May
Rice & Warner
Besse & Bard
Dixon Hove & D
Bolger Bros
Rialto
Follette Monks
Lucky & Harris
Brook & George
Wyatt's Lanes
(One to fill)
2d half
Pierlet & Schofield
Henge & Deyson
"Memories"
Harvey Henge & G
McCarthy & Faye
TOLEDO
R. P. Keith's
(Dayton split)
Wilbur Lyke
PHILADELPHIA
Grand
Jack Kennedy
Kennedy & Kramer
Anderson & Burt
Bobby Randle
Marx Bros
K. & C. Brown
LANCASTER, PA.
Colofal
Wianac & Walter
Corine Tilton
Robert Moore
Green Miller & G.
2d half
Walsh Austin
Grey & Burton
John Bennett
Olympic
LOUISVILLE
R. P. Keith's
Devo & Dayton
Bandy & Fields
Mr & Mrs G. Wilde
Swor Bros
DePeron
2d half
The Randall
G. & E. Carter
Clark Silvermo Co
Chas Wharton
S. Eddy
MILWAUKEE
Palace
(Opening week)
E. Shirley & Band
Harry Green
Dolly Kay
Rob Ray
Jenks & Allen
Van Cello
Collins & Hart
MOBILE, ALA.
Lyrie
(New Orleans split)
1st half
McC. Austin
Helen Harrington
H. Hayward Co.
Merry's Prince Girls
The Gerards
MONTREAL
Princess
Worden Bro
Mokas & Wilson
Wayne & Warren
The Hagley
B. & E. Mann
"Indoor Sports"
Metro
Winston's Lions
MT. VERNON, N. Y.
2d half (21-24)
Backus
Lehr Edmunds & M
Van Sheldon Co.
Cahill & Remond
Jonis & Hawaiian
2d half (25-27)
Wheeler & Potter
H. Glosion Co
Bowman Bros

\$14 PER ROOM FOR TWO
14 Rooms from All Theatres
14 Rooms from All Theatres
\$16 PER SUITE FOR TWO
16 Rooms from All Theatres
16 Rooms from All Theatres
REINERWEE'S HOTEL
50th Street and Columbus Circle
New York City

BRIDGEPORT
DeVoe & Statler
El Cere
Wells Virginia & W
"Kiss Me"
1st half
Sidney Townes
Col Jack George
Boran & Flint
Rainbow Cocktail
Fian
Jolly J. Jones
Joe Sherman
Prisco 2
De Wolf Girls
2d half
Tosetti & Bennett
Ed Valentine
Keagan & Edwards
Cookley & Dunlevy
2d half
Cunningham &
Walter Fenner Co
Lamar Pals
Valentine & Bell
(One to fill)
READING, PA.
Majestic
Winkle & Houghton
Sully & Houghton
(One to fill)
Elsie & Titiana
B. & B. Rose
Pink & Kelly
"Rubeville"
RICHMOND, VA.
Lyrie
(Norfolk split)
1st half
Daim & Rennie
Lehr Edmunds & M
Van Sheldon Co.
Cahill & Remond
Jonis & Hawaiian
2d half (25-27)
Wheeler & Potter
H. Glosion Co
Bowman Bros

DR. J. BIER, PHYSICIAN
1406 Broadway
NEW YORK CITY

3d half

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Page 40)

FEDERAL INVESTIGATION

Continuation from last week of the verbatim testimony in the proceedings of the Federal Trade Commission in the matter of the vaudeville investigation.

The report below is of the proceedings
SATURDAY, MAY 24 (Continued)

The hearing was resumed, pursuant to notice, before Examiner Charles S. Moore, Inc.,
Appearance as heretofore noted.

HENRY CHESTERFIELD

Direct Examination (Continued)

If there are two or more members of an act, the membership of one will not give the other members in the act any benefit in this organization, but each and every individual desiring membership will have to apply therefor.

The members at the first organization meeting will also definitely settle the question of annual dues, and if for any reason an application is rejected the fee accompanying same will be returned to you.

Please mail signed application and fee to temporary office of the organization at 1433 Broadway.

Please give this your immediate attention.

Very truly yours,

DAVID STEINHARDT,

Counsel.

APPLICATION FOR MEMBERSHIP

NATIONAL VAUDEVILLE ARTISTS, INC.

Name..... 191.

Permanent Address..... 191.

Married or Single..... 191.

Are you a member of any theatrical organization? If so, state name thereof..... 191.

Are you in good standing in said organization? If not in good standing state reasons briefly..... 191.

Fill in this blank and forward it as your application."..... 191.

P. S.—This application must be accompanied by \$5.00—cash or check.

Fill in this blank and forward it as your application."..... 191.

Mr. Walsh: I also offer in evidence page 18 of "Variety," issue of May 20, 1910, as follows:

"FOR PEACE AND PROSPERITY—FOREVERMORE

What the vaudeville artist wants is Peace and Prosperity, the latter to come from "WORK" and the former to be secured through "BUSINESS."

The National Vaudeville Artists is a vaudeville organization of vaudeville people organized in the expectation that the heading of the article will be realized for its members.

Head Vaudeville, the ones who play and entertain, can amuse and are in demand for that purpose, want to be left alone, to pursue their profession, establish or build upon their reputations already made and so be able to place themselves beyond the point of dependence on their old age.

These results cannot be achieved by strife with the men who employ them, or through agitation which may interfere with their profession or business.

They want "work," the same as any other people who actually work for their livelihood, and the vaudeville managers want the real vaudeville artists to work, to improve and to help vaudeville, as that will also help the box offices, the managers, as well as all others interested, are solely held up by.

The National Vaudeville Artists is organized because of the condition. The Vaudeville Managers' Protective Association, embracing all the principal vaudeville circuits of this country, has expressed itself in favor of a Simon-pure vaudeville society of vaudeville artists, friendly in attitude and aspect toward the manager, who will be a friend toward them when convinced that such an organization has as its only object the legitimate protection of the artists and a desire to amicably reach reasonable conclusions over disputed matters with the vaudeville managers.

Such an organization is the National Vaudeville Artists, for the artist all the time, but not again the manager unless the manager obliges it to be.

Our members everywhere are entitled to certain rights, and these rights have been practically guaranteed through reasonable means.

We use none but legitimate means and are content to rely upon the promises of the managers, who want to attend to their business of running their theatre only as we want to attend to our business of giving the performances only in them.

We are doing business with responsible managers, who pay us when we work, and the members of the National Vaudeville Artists know that whether they shall work in vaudeville routes wholly in themselves—to no one else, nor can any one else but ourselves obtain work for us.

It is the act.

Peace and Prosperity, the one will follow the other, and we vaudeville will do the rest through obtaining engagements upon the merits of our acts.

The National Vaudeville Artists is composed only of vaudeville. We want to govern ourselves, as we will always know best what is best for us. We want no intimation, no dictation and no organization that is not in accord with us. We know what we want, and first of all we want work. After that, we want rest and after that more work; for work is the only thing we have ever found that made us any money.

STAGGOLD & Spher

LOS ANGELES

Amoroso & O'Key

Pat & Dick Smith

Helen Jackley

Sam & Bill

Asaconda 27; Miss

Gula 28

"Honeycomb Inn"

Shaw & Bernard

Makemester

Murry Livingston

Austin & Delaney

Rials

GALLEGY

"On Teddy"

Frank Bush

G Swaze Gordon Co

George Howard

Harce & Preston

Daniels & Walters

DENVER

Joe Roberts

Anderson's Revue

Daniel S Hall Co

Staggold & Spher

LOS ANGELES

Amoroso & O'Key

Pat & Dick Smith

Helen Jackley

Sam & Bill

Asaconda 27; Miss

Gula 28

"Honeycomb Inn"

Shaw & Bernard

Makemester

Murry Livingston

Austin & Delaney

Rials

GALLEGY

"On Teddy"

Frank Bush

G Swaze Gordon Co

George Howard

Harce & Preston

Daniels & Walters

DENVER

Joe Roberts

Anderson's Revue

Daniel S Hall Co

Accordingly, all real vaudeville artists playing anywhere in the United States or Canada, any American vaudeville artists anywhere in the world, or any foreign artists about to visit America or who may now be in America, male or female, are hereby notified that through a friendly spirit or he is acceptable to the general membership.

We want no agitators, we want no fanatics, we want none as a member who professes to be a professional, but never works at it—we want vaudeville artists who intend to remain vaudeville artists and believe that through a friendly spirit expressed toward the managers who engage us we may gain very more than by continually being at loggerheads with the very men we should find pleasure in meeting and associating with, either on a friendly or business basis.

The National Vaudeville Artists has the promise of the Vaudeville Managers' Protective Association for a preference in engagements among its members; it has the promise of the same managerial association for fair treatment, and we believe the managers want to meet us on this platform, as much as we wish to have it.

So join the National Vaudeville Artists, be a real vaudeville artist in a real vaudeville society.

We want you. You want us.

Fill out the attached blank and send it in. Be enrolled as a member. None but vaudeville will be accepted.

NATIONAL VAUDEVILLE ARTISTS, INC.

1433 Broadway, New York City.

APPLICATION FOR MEMBERSHIP

NATIONAL VAUDEVILLE ARTISTS, INC.

Name..... 191.

Permanent Address..... 191.

Married or Single..... 191.

Are you a member of any theatrical organization? If so, state name thereof..... 191.

Are you in good standing in said organization? If not in good standing state reasons briefly..... 191.

Fill in this blank and forward it as your application."..... 191.

P. S.—This application must be accompanied by \$5.00—cash or check.

Fill in this blank and forward it as your application."..... 191.

Mr. Walsh: I offer in evidence from page 9 of Variety for May 10, 1912, a letter to Henry Chesterfield, by the Vaudeville Managers' Protective Association, by Pat Casey, which is as follows:

Mr. Henry Chesterfield, Secy.

National Vaudeville Artists,

1557 Broadway, City.

Dear Sir:

I wish you would advise me the names of such members of N. V. A. as returned tickets for the benefit. Am led to believe that there were several of them and this Association would like to be informed as to just who were so indifferent to the good of the cause.

Our membership has exerted itself in every way, and we would like to know whether our efforts are being expended in behalf of just few loyal and interested actors, or of the great majority of your large membership.

It would appear to you that that any member of N. V. A., by sending back to you a pair of tickets for the benefit, had clearly indicated that his interest in N. V. A. was extremely shallow and selfish, and that we were only a member of N. V. A. for such personal advantage he might gain.

An early response will be appreciated.

Yours truly,

VAUDEVILLE MANAGERS' PROTECTIVE ASSOCIATION.

By Pat Casey

Mr. Goodman: Mr. Examiner, this witness was introduced about this form of contract, which the witness testified was approved by the National Vaudeville Artists and Vaudeville Managers' Protective Association, and I call your attention to a contract made on that form in the United Booking Office on April 10, 1915, another on June 20, 1915, and the third on January 30, 1916, and I offer them in evidence.

(The papers above referred to were marked "Respondent's Exhibits 114, 115 and 116," respectively.)

Mr. Goodman: Also one copy of the same form of contract, showing that since the name of United Booking Office was changed to the B. F. Keith Vaudeville Exchange, the form has been printed the same as before, except that the name of B. F. Keith Vaudeville Exchange appears in the United Booking Office formerly appeared in the contract.

(The paper above referred to was marked "Respondent's Exhibits 114, 115 and 116," respectively.)

Mr. Walsh: I want it admitted on the record that Mr. Bolton and Mr. Sullivan are employees of the U. B. O.

Mr. Goodman: I don't think Mr. Sullivan is, no.

Mr. Walsh: Well, that Mr. Bolton is.

Mr. Goodman: Yes.

Gene Hughes testified yesterday when asked by Mr. Walsh about his franchise, that he had a written contract with the United Booking Office, and with Mr. Hughes' permission, if he would testify in corroboration of the testimony given by Helen Nelson.

It is stipulated that if Edward Kough were recalled as a witness to testify he would testify in corroboration of the testimony heretofore given in this proceeding by Helen Nelson.

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son, that such testimony of Edward Kough is accepted here subject to the objections heretofore made to the testimony of the said Helen Nelson and it is further stipulated that the testimony heretofore given by Helen Nelson and Margaret Torrey, by way of deposition may be introduced and received in evidence in this proceeding as though testified to before the Examiner heretofore, subject, however, to all the objections made at the hearing of the taking of such depositions of such witnesses.

Mr. Goodman: Do you understand, Mr. Walsh, that these depositions were taken upon a stipulation in the record that it was taken subject to objections to be made before the Commission?

Mr. Walsh: Yes.

Mr. John O'Connor, representing Variety Magazine: I would like to address a query to the Commissioner in reference to some of the files which we loaned to the Commission for their convenience and which I have apparently lost all track of, although I have no receipts for them. There are also some individual copies which are now out of print and which are very valuable to us. Some of the bound files were loaned to the Commission. At the first meeting or hearing that I attended I brought nine files from our office and delivered them to the Commission.

Examiner Moore: Delivered them to whom?

Mr. O'Connor: You referred to one of them the first day I was in, and had something copied into the record from them. I believe it was about some advertisement.

Mr. Walsh: I can suggest far as I am able to do it I will cause a careful search to be made, and if there are any copies of Variety connected with the Commission's case that are found, we will return them at the earliest opportunity—not only as far as I am concerned, I never had a check copy of Variety.

Mr. Goodman: We are in no particular hurry for their return, but we are anxious as to their safety.

Examiner Moore: Whom did you give them to?

Mr. O'Connor: I understood I was delivering them to Mr. Walsh. I put them on the big table there, and brought them there at 10 o'clock. At the same time, on that same morning session, I asked you what would become of these books and who would take care of them, and you said you did not know.

Yes.

Mr. Goodman: The Varieties which we have here are our files.

Mr. O'Connor: I might also say that there is some litigation pending in the municipal courts in which the copies of these files are important to us, to introduce as testimony, as to advertisements published, and I believe we have had several continuances of the trial before Judge.

Mr. Goodman: We are glad to let the Commission or any of the counsel have the files, we would like to be assured of their safe return.

Examiner Moore: As far as the Commission is concerned, they have no use for the books and will return them as soon as possible.

Mr. Walsh: I know of no further witnesses to

VARIETY

NEW YORK, FRIDAY, AUGUST 15, 1919

A. E. A. SEEKS GOVERNMENT AID; SHAY MAY CALL OUT STAGE HANDS

Tremendous Enthusiasm At Astor Mass Meeting. Actors Have Taken Over Lexington For Eight Weeks. Start Series of Benefits Monday Night. Lee Shubert Reported Ordered By Wall Street Backers to Forfeit \$10,000 Bond, Settle With A. E. A. and Reopen Theatres. To Ask Federal Trade Commission Investigation of Producing Managers' Association.

A threatened appeal to the U. S. Government, coupled with a hint that Uncle Sam would not only be asked to step in and settle the Actors' Equity strike but would be requested to start an investigation of the Producing Managers' Association through the Federal Trade Commission; that a move would be made immediately to stop Sunday shows; the definite statement by Chas. C. Shay, president of the I. A. T. S. E., that the Executive Board of the stage hands' International Union had empowered him to call a sympathetic strike at any moment he deemed proper; and an announcement that the Actors' Equity had engaged the Lexington avenue theatre for eight weeks and would start next Monday with a series of gigantic benefit performances were the outstanding features of a mass meeting of the A. E. A. at the Astor yesterday that fairly seethed with enthusiasm and a determination to stick it out to the end.

Other important developments were: An emphatic denial by Frank Gillmore that Harry Mountford had received \$10,000 or any monetary consideration whatsoever for services to the A. E. A. in the present strike; a statement by De Wolf Hopper that a certain well known actor, having access to the Producing Managers' Association meetings, had declared that Lee Shubert had been told by his Wall street backers to go ahead and forfeit the \$10,000 bond, settle with the A. E. A. and open the theatres; and a speech by Frank Bacon who told of giving up his theatre in Omaha, 15 years ago, to David Belasco, in order to prevent

David Warfield and Mrs. Fiske from suffering the humiliation of playing in a tent.

The meeting opened at 3 P. M. with Francis Wilson in the chair, and some 2,000 members of the Equity out in front ready to whoop things up with frenzied cheering at the slightest provocation. Wilson's entrance was the signal for an ovation that lasted for five minutes, the demonstration ending only when Mr. Wilson made an appeal for quiet, in order that the speakers might be heard. Applause receptions approximating that of the A. E. A. president in volume were also accorded Ethel Barrymore, Lionel Barrymore, Marie Dressler, De Wolf Hopper, Dudley Field Malone, Hugh Frayne, W. B. Rubin, Ed Wynn, William Farnum, Frank Gillmore, Chas. C. Shay and Frank Bacon.

Mr. Wilson's speech was a resume of the Chicago situation in which he explained that he had instructed the striking A. E. A.'s in "Cappy Ricks" and "A Prince There Was" to return to their theatres until the injunction case had been decided. Commenting on the Chicago strike, Mr. Wilson added that he had no fear of the ultimate result as favorable to the A. E. A. in view of what had happened to the injunction obtained by Flo Ziegfeld in New York.

Wilson, in closing, took a rap at the N. Y. Times, which he said had editorially stated the actors had broken their contracts, with an inference that the managers were in the right in the present conflict. Clause 18 of the Standard contract, providing for arbitration, which the managers refused to accede to, Mr. Wilson said, proved conclusively that the actors were absolutely right, and it was hoped the actors would not be influenced by pro-

(Continued on page 3)

ZIEGFELD PAYING FULL SALARIES.

Those remaining in Ziegfeld "Follies" who reported yesterday were promised full salary by Flo Ziegfeld up to the time the show reopens.

It is said that Eddie Cantor, one of those who walked out of the "Follies" Wednesday night and who is a member of the A. E. A. Council, told Ziegfeld he intended resigning from the organization. Cantor then went to the Amsterdam's box office, drew \$230, the amount due him to the time of his quitting and donated the amount to the A. E. A.'s strike fund.

HUGE MEETING IN L. A.

Clara Kimball Young has called a meeting of the actors now appearing in pictures in Los Angeles for a meeting tomorrow. Funds are to be raised immediately on the West Coast and sent to New York to the strike fund.

Miss Young wired the Equity yesterday that she had sufficient response to her call to assure a tremendous meeting.

MANAGER THINKS OF BASEBALL.

While one of the leading managers was being interviewed yesterday regarding his possible losses by reason of the strike, he suddenly intervened the question of: "Who won the first game this afternoon? Cincinnati?"

CHICAGO UNCHANGED.

Chicago, Aug. 14. No change has occurred in the local theatrical strike since it occurred Wednesday night. "Cappy Ricks" and "A Prince There Was" are the two plays affected.

"Up in Mabel's Room" at the Woods might have been involved but the house management agreed with the actors' organization that it would await the outcome of an injunction order hearing.

Adolph Marks drew up the papers in the Woods matter and this afternoon Levy Mayer became associated with Mr. Marks in the action.

Francis Wilson, president of the A. E. A., who came here to start the strike, left for New York yesterday. An injunction hearing is set down for tomorrow, but may be adjourned.

SPELLBINDING IN TIMES SQUARE.

The autos which have been parading around town in aid of the A. E. A. strike were used for another purpose last night, when some of them stopped before the sidewalks of Broadway to permit speakers to tell the assembled crowds what the strike is all about.

One auto outside the Putnam Building contained a talker who held a large mob in front of him and blocked traffic on the sidewalk during his speech.

THE STRIKE SITUATION IN NEW YORK

SHOWS OPEN

"The Royal Vagabond"—Cohan & Harris.
"Lutescent"—Kaiser-Rocher.
"Chu Chin Chow"—Century.
"The Challenge"—Belva.
"Midnight Waltz"—Century Roof.
Nine O'clock and Midnight Revue—Amsterdam Roof.
Winter Garden—Playing vaudeville with chorus numbers.
"Those Who Walk in Darkness"—48th Street.

SHOWS CLOSED

"East is West"—Astor.
"Oh What a Girl"—Shubert.
"The Five Millions"—Lyric.
"The Grison Alibi"—Broadhurst.
"At 9:30"—Playhouse.
"A Voice in the Dark"—Playhouse.
"Victims of the Night"—Princess.
"Lighthearted"—Gayety.
"She's a Good Fellow"—Globe.
"Gaiety of 1919"—44th Street.
"80 East"—Maxine Elliott.
Ziegfeld "Follies"—Amsterdam.

EXEMPT SHOWS

(The producers of the shows exempt are not members of the Producing Managers' Association.)
"John Ferguson"—Fulton.
"La La Lucille"—Miller.
"Greenwich Village Follies"—Greenwich Village.

IN CHICAGO

SHOWS OPEN

"Up in Mabel's Room"—(Woods) Woods.
"Passing Show"—(Shubert) Palace.

SHOWS CLOSED

"Cappy Ricks"—(Morosco) Cort.
"Prince There Was"—(Cohan & Harris) Cohan's Grand.

EXEMPT SHOWS

"Angel Face" (Geo. W. Lederer) Colonial.
"Honeycomb Town"—(J. L. Blanchard) La Salle.
"Scandal"—(Walter Hart) Garrick.
"Down Limerick Way"—(Augustus Pitus) Olympia.
"Sunshine"—(Johnstone & Shaw) Studio-baker.

SECOND WEEK OF ACTORS' STRIKE SEES FOURTEEN THEATRES CLOSED

New York Has Twelve Dark Theatres; Chicago, Two. Talk of Mediation Brings No Direct Results. Managers Attempting to Open Shows. 48th Street Theatre Reopened Last Night With Shuberts Attraction.

The history making Actors' Equity Association strike started its second week last night after a day featured by a big mass meeting, but without spectacular action by either the strikers or the Producing Managers' Association. The managers, after an afternoon meeting, announced there would be no further official announcements regarding their position as outlined in a statement printed by the dailies and in Variety's daily free news service bulletin. The net result last night was 12 theatre closed in New York and two in Chicago.

There was talk of mediation but no intimation from the managers that they were receptive except that they are willing to meet any one of reputable actors, but barring representatives from presumed A. E. A. leaders. One of the dailies featured a proposition to adjust the differences though little came of it. There was talk of an offer to bring Levi Mayer, the Chicago attorney, to New York to bring the factions together, but it was understood the managers did not agree to the proposal.

Managers said they would proceed along the lines laid down in their statement and would attempt to open up shows as soon as possible. With the Equity not calling out any other attractions nor affecting those operating in spite of the strike, the managers added one house to their score by accomplishing the premiere of "Those Who Walk in Darkness," at the 48th Street last night.

The "Follies" continued dark, with the Amsterdam roof show going strong without interference. Flo Ziegfeld, Jr. stated no attempt would be made to reopen the "Follies" until Monday. The injunction matter comes up for hearing today. Regardless of the outcome, Mr. Ziegfeld expects to continue Monday, claiming that but four members of his cast are Equity members, and that their absence will not be material. The suits started by the Winter Garden Co. listed for a hearing yesterday, were put over until Monday, one or two of the chief witnesses not having been served.

The most unique event in the history of the Friars club occurred early in the evening when a delegation of members paraded from the club to the Cohan and Harris Theatre. Assembled on the stage, an impressive message was read to George M. Cohan, asking him to reconsider his resignation from the club. The star-author-producer-actor-manager made a short decisive reply: "I must be true to myself. I cannot do as you ask though I appreciate more than I can tell this tribute."

Picketing continued with 42nd street again the feature stamping ground and the exterior of the Selwyn, playing "The Challenge," particularly attacked. Business at this house has not been greatly injured, the show has drawn four figures nightly this week, and should go to \$10,000 on the week, most of the sale being directly through the box office. Business at "The Royal Vagabond" remains strong with the takings close to capacity. Aside from the Amsterdam roof shows, no other attractions are open on 42nd street except George White's "Scandals," which the pickets last night blocked.

Business at the other houses continues off. It is claimed that show business has been put back six months through the strike; that patrons have been thrown out of the theatre-going habit.

Nothing was added to the position of the new society started by E. B. Sothern, who reiterated that he was not attempting to form a new actors' association and would not at this time, since such an organization would be open to suspicion of having been fostered by the managers.

Mr. Sothern said that his idea was to establish if possible some medium upon which to bring the factions together, but that the situation was difficult because "no one believed anyone."

At the Century the house was well filled, and no disturbance was registered, although machines carrying the A. E. A. banners occasionally stopped in front of the theatre for a few minutes while the passengers made speeches about the unfairness of the house.

At the Winter Garden the house was practically filled, a vaudeville show being given there with a combination chorus made up of the "Monte Cristo" and "Gaieties" companies.

At the 48th Street Theatre, where early in the afternoon it was predicted the entire company would walk out, the show was given according to schedule with only one walk-out reported, a man in a minor part.

STRIKE NOTES.

Katherine Kinnert, wired the Equity from Seattle, Wash., yesterday, she was at their command for speeches or work of any sort that they might assign her to.

Hugh and Marjorie Dillman wired from the Los Angeles they were at the command of the A. E. A. A. A.

The 12 girls who replaced the Sunshine Girls in "Jack O' Lantern" filled out yesterday and joined the A. E. A. A.

Gene West, a song plugger says that George Broadhurst has offered him the leading role in "The Crimson Alibi".

Chorus girls who didn't want their pictures taken were one of the novelties of the strike. Headquarters of the A. E. A. were besieged by newspaper photographers and picture news weekly men. The chorus of "Oh, What A Girl!" who were among the headquarters had to be persuaded by Sam Ash to be photographed. Bill Headford, of the International Service, was on the job for the news weekly but would only "shoot" stars. During the afternoon he got Jeff De Angelo, Frank Fay, Ohio Sale and several others. Ohio Sale hoped that the pictures would get into his home town so that the folks could see that he was on the job.

Several of the chorus girls of the "Just A Minute" show, a John Ford attraction that was in rehearsal, but was called off when the principals and chorus walked out, reported to the strike headquarters that the Cort office was making efforts to get the girls of the ensemble to return to rehearsal, but up to late yesterday afternoon only two had considered the offer to return.

Spencer Charters denies that his altercation with Jay Pickett was because of the strike. It was a personal quarrel and he and Pickett patched up their differences immediately afterward. Charters stated that Pickett apologized to him in front of the station house on West 4th street in the presence of about 400 people.

Anthony Hughes states that the fine of \$25 imposed in the Night Court for picketing was paid and the protest and that the case will come up for an appeal. The Sidney Jarvis case has not been tried yet, Jarvis was also arrested in front of the Winter Garden.

COHAN WON'T RETURN TO FRIARS.

Last night, shortly before curtain time for "The Royal Vagabond," 400 Friars paraded from the Monastery on West 48th street, to the Cohan and Harris theatre to try and induce the Abbot to reconsider his resignation and not take any definite action until after the current theatrical squabble was over.

The gathering formed on the stage of the theatre and Cohan walked in, promptly interrupting Jack Gleason, who was prepared for an explanatory speech, by announcing that he was fully aware of the intent of their visit, appreciated the honor, etc., but that he would not, under any circumstances, continue as a Friar. A petition was handed him, signed by practically every member of the club, asking him to remain a Friar.

Cohan was visibly impressed by a letter written by a Friar, which was read before the gathering and handed him, but absolutely refused to reconsider his act of resignation. In closing Cohan said, "If I have made a mistake in resigning, I am big enough to realize it." This speech seemed to satisfy the assembly and they left, apparently satisfied he would eventually return.

Cohan's resignation followed a series of personal arguments in which he was featured and the reports, reaching Cohan, angered him to such an extent that he made a statement for newspapermen at the managerial publicity headquarters, saying he would not belong to any club where the members gave him the "raspberry."

Last night at the meeting, Cohan declared his success in life was due to the fact that he was "on the level with himself." Adding, he said, "Being on the level with myself, I cannot ever continue a Friar, although it is the club my father loved and the club, of all clubs, I loved."

One official of the organization who took an active part in the public demonstration to try and induce Cohan to remain a Friar, said: "George Cohan is George Cohan. His father loved the Friars. George loves the Friars. George now is in the midst of a commercial battle that has taken on many angles, among them a personal one, and that angle does not come from genuine Friars, but from some of the members who do not know George M. Cohan as he really is."

"I am gratified to know that George, in closing, said, 'If I have made a mistake I am big enough to realize it.'"

"George will realize eventually that the Friars are behind him solidly, always will be, and now that the present controversy is on, they are behind him stronger than ever."

"We want George and George knows it."

"We gave him the best we could in the parade to his theatre, and if his theatre was in Trenton the men who walked to 42nd street would gladly walk to Trenton."

"No matter what action the Lambs may take, no matter what other clubs may say, the Friars are with Cohan, heart, body and soul, and the Friars are all men."

"George is a man, and he'll come back to us."

"We need him and want him."

RUMOR NAILED.

There was a rumor yesterday to the effect that the A. E. A. had guaranteed Harry Mountford \$10,000 for his efforts in their behalf during the current strike. As soon as it was brought to the newspapermen they started to run it down to its source, and then after planning it flat they placed when they had heard before Frank Gillmore at the Astor meeting.

His denial of the rumor was brief and decidedly to the point. He stated from the platform that it was "an absolute lie."

ON 42ND STREET.

But three theatres were open on 42nd street last night, the Selwyn with "The Challenge," the Liberty with the "Scandals of 1919" and the C. & H. with "The Royal Vagabond." Those were the legit. The American (Loew's) vaudeville remained open as usual.

"The Follies" at the Amsterdam was tightly closed, though the "Midnight Frolic" another Ziegfeld amusement on the roof of the theatre, started as customary at 9 P. M. Bert Williams, from the show downstairs, went upstairs last evening to take part in the entertainment.

The Ziegfeld "Follies" will probably not reopen before Monday, if nothing intervenes before that time. A makeshift cast will then give the performance of the original stars of that organization. While Ziegfeld could have given a broken show composed of numbers from "The Follies" and vaudeville last evening, also the remainder of the week, he did not care to do so because of the "Follies" reputation and the fact that features would not have appeared.

"The Follies" had a sell out to the ticket speculators up to the close of its Amsterdam engagement, Sept. 13. The advance sale, as it is recognized of tickets meanwhile must have been between \$50,000 and \$60,000.

The Liberty last night benefited by the Amsterdam's closing. It had capacity excepting a few seats in the balcony. "The Challenge" played to good business without much picketing noticeable.

Other theatres to reap the advantage through the strike were the Broadway picture houses. The Rialto, on the corner of 42nd street, held a mob in front of the box office until long after nine.

SHUBERT SHOW OPENS.

The injunction which the Shuberts obtained Wednesday seemed to work effectively in regard to their production, "Those Who Walk in Darkness," which had its premiere at the 48th Street Theatre last night. During the day there were reports that two members of the cast, a woman and one man, had decided to leave the company and join the A. E. A.

The street in front of the theatre had about 500 observers of the work of the pickets of the actors' association, and there were about a dozen uniformed policemen on hand to keep the crowd moving. The pickets worked hard and the managers representatives picked out several of them and served them with papers.

When the Friars' Club parade passed the theatre on its return to the club house, after having visited George M. Cohan, the marchers were greeted with hisses from the actors who were lined up along the street.

A. E. A. PARADE.

No tickets for the performance at the Lexington will be sold to speculators. Preceding the opening performance Monday night, a monster parade of A. E. A. members, including a unit composed of solely of men who have seen service in the U. S. and British armies abroad, will be held on Fifth avenue Monday afternoon.

Variety's Daily Bulletin

WILL BE PUBLISHED DAILY (EXCEPTING SUNDAY) IN NEW YORK AND ISSUED WITHOUT CHARGE WHILE THERE IS A STRIKE. ANY THEATRICAL OFFICE MAY HAVE AS MANY DAILY BULLETINS DELIVERED TO IT AS ARE WANTED OR THEY MAY BE PROCURED AT VARIETY'S NEW YORK OFFICE, 138 BROADWAY. THE WEEKLY EDITION OF VARIETY WILL BE ISSUED AS USUAL ON FRIDAY.

A. E. A. SEEKS GOVERNMENT AID.

(Continued from page 1)

paganda such as that contained in the Times or any other paper.

Mr. Malone, following, said, the actors were fighting for a basic principle, recognized by the U. S. Government, the right to organize, and he sincerely hoped they would fight it out to a finish, that the ideal sought for might be realized. Miss Dressler got the crowd immediately when she said she knew many of the present day managers when she was a chorus girl, and that was quite a number of years ago. "Money is the managers' god," Miss Dressler continued, "they have their homes, their autos and their wives and—" but the mention of plural wives started a wave of laughter that completely stopped the speech. When order had been restored, Miss Dressler slipped over a parting shot by saying she had always made money for the managers, and hadn't always been treated right by them, but while she was not looking for revenge, she was now president of the Chorus Girls Auxiliary, and when the managers mistreated chorus girls, they would have to come to her.

W. B. Rubin, counsel for the Four A's and a lawyer who, according to his own statement, has been identified with more labor fights than an attorney in the U. S., told the A. E. A. that they need have no fear of the \$500,000 legal action and various injunction suits started recently by the Shuberts and other managers supporting his contention by reading Section 6 of the amended Sherman Anti-Trust Law, which explicitly states that labor organizations desiring to strike are exempted from the provisions of the statute.

"Labor is not commerce," Mr. Rubin said, "and I am dumfounded that any lawyer should dare to quote the Danbury Hatters' case as a parallel case of action. There is no law on the statute books that can make a man work for anyone, if he does not want to, and the lawyer who drew up that injunction and \$500,000 law suit evidently does not know the days of slavery passed with the passage of the 13th Amendment."

Then followed the hint by Mr. Rubin that the U. S. Government would be appealed to to stop the strike, with the added suggestion that an investigation of the managers' association by the Federal Trade Commission would be asked for, followed by the announcement that the A. E. A. would move to stop Sunday shows everywhere, immediately.

De Wolf Hopper said he did not intend to assail the managers, as there were many present who could do the job over so much better. Individually there were many good fellows in the managerial fold, but, Mr. Hopper continued, collectively in the aggregate in the present fight, the managers were absolutely wrong. Other remarks by Mr. Hopper were: "The managers have been used to having the actor look upon them with idolatry in the past, that has been simply riding high. The only man who ever got the same homage was the Kaiser, and you all know what happened to him. The managers complain about the actors having a union. That's extremely funny to me. Haven't the managers a union in the Producing Managers' Assn.? (Shouts of "sure they have.") Why, the F. M. A. manager has agreed to forfeit \$10,000 if he wipes his nose on an Equity handkerchief." Riley Hatch and Jim Corbett met an author, the other day, who has access to the managers' meetings. That author told Messrs. Hatch and Corbett that Lee Shubert was on tenter hooks and heartily wished the strike was over. Mr. Shubert informed his brother managers in the F. M. A. that his Wall st. backers were insisting that the \$10,000 bond be forfeited, or in fact anything done by way of settlement so as to re-open the theatres. "I don't

know all of the ins and outs of the present controversy with the managers, but I do know the fundamental principles for which the A. E. A. is fighting/are absolutely right and I am with them heart, soul and spirit to the last ditch."

The managers' \$500,000 suit was the first thing taken up by Chas. C. Shay, president of the I. A. T. S. Equity strike headquarters, characterized the suit as a monumental bluff, calculated to intimidate and frighten the actors into quitting. "If they (the managers) could not frighten a lot of 'dirty faced' stage hands by peddling bunk like the \$500,000 law suit, I am sure they cannot frighten a lot of intelligent actors. I know they cannot," continued Mr. Shay, "because there is one color that I am sure is never seen around Equity headquarters—and that is yellow. The stage hands' union were assessed \$20 each to meet the Danbury Hatters' strike verdict, and if the managers should wind and the idea is a joke—the stage hands will certainly do as much for their actor brethren as they did for the Danbury Hatters. You can count on the stage hands to see you through in this fight to the finish. An assessment of 10 or 15 cents a man by the American Federation of Labor would readily pay the verdict—the managers ever get one, so cheer up."

Following these remarks, Mr. Shay lowered his voice impressively and with all the force of his fighting personality said: "By the unanimous vote of the I. A. T. S. E., I have been authorized to call a strike of the stage hands and motion picture operators of the United States and Canada, at any time in my judgment that I deem it necessary, providing that all efforts for settlement have been tried with-out avail." A rousing cheer greeted Mr. Shay's announcement.

The leasing of the Lexington avenue for eight weeks by the A. E. A. followed, Earl Booth making the announcement. The A. E. A. shows will start Monday night, will include Lionel Barrymore, Ethel Barrymore, Marie Dressler, Pearl White, Frank Fay, John Chas. Thomas, Joe Santley, Irvy Sawyer, Chas. McNaughton, Frank Timney, De Wolf Hopper, Eddie Cantor, Herbert Corthell, James J. Corbett, Barney Bernard and other stars. Eight performances were to be given with admission at \$2 top. All the proceeds will go to the A. E. A. strike fund. No Sunday performances will be given. A program consisting of six advertising pages with advertising confined to A. E. A. members, will be in charge of Ed Wynn. No matter whether an A. E. A. member contributes 50 cents or \$100, his or her name will be in the same sized type. No appeal for ads will be made to the merchants or the public.

Ed Wynn, following his speech, went among the audience and gathered in several hundred dollars in program advertising donations. These were placed in a locked wooden box and escorted personally to A. E. A. strike headquarters, following the meeting. Wynn made a hit by his clowning during his speech. He devised the bunch to sting them and they would win, his remarks being cheered to the echo.

Ethel Barrymore made a brief address, as did her brother, Lionel, both pledging allegiance and loyalty to the A. E. A., each declaring their victory was certain and not so very far off.

Hugh Frayne, State organizer of the A. F. of L., got under way by addressing the assembled A. E. A.'s as "fellow trade unionists," a sally that was greeted with uproarious applause. The moment the word comes from you that you need help, I can state authoritatively you have 4,000,000 trade unionists of the American Federation of Labor at your back, and they will back you with all the strength and encouragement and aid needed to bring victory to your cause." Continuing,

Mr. Frayne told the A. E. A. not to worry over injunctions, reiterating Chas. Shay's opinion that the \$500,000 legal action of the Shuberts was a bluff. "The managers are resorting to the use of strong-arm men to intimidate your pickets, I understand," Mr. Frayne said in conclusion. "Don't let that worry you any more than the law suits or injunctions. There is an easy way of handling both situations."

Frank Bacon swayed his audience between tears and laughter in a speech delivered in a cool temperate manner, but withal highly effective and overflowing with sincerity. "13 or 16 odd years ago Mr. Belasco wanted a theatre in Omaha in order to present David Warfield and Mrs. Fiske. Mr. Belasco was in the midst of a fight with certain managers at the time, and his stars were often forced to appear under canvas, as the opposition had many theatres sewed up. I controlled the opera house in Omaha, the only available theatre in town. In order to spare Warfield and Mrs. Fiske the humiliation of appearing in a tent, I gave up my theatre to Mr. Belasco, and his stars played in a place befitting their dignity."

The fact that Mr. Belasco was now in the P. M. A. and fighting the Actors' Equity, and David Warfield and Mrs. Fiske had announced they were opposed to the Equity strike were not mentioned by Mr. Bacon. The audience however drew its own conclusions and cheered Mr. Bacon's story in a manner that could not be misinterpreted.

"Sooner than lose this fight, I told my wife this morning, I would willingly give up every penny I have and go back to eating my meals as I did years ago, cooked on a one burner oil stove."

Ton Gamble, V. P. of the American Federation of Musicians, pledged the backing of the musicians, and stated his organization was in entire accord with the Equity in the fight against the managers, because his organization knew the A. E. A. was absolutely right in all of its contentions.

Other speakers were Frank Gilmore, who announced contributions of \$1,350 from the Los Angeles picture players and \$500 from the Hebrew Actors' Union. Joseph Barondens, president of the Hebrew Actors' Union, who repeated Shay's and Frayne's remarks to fear from injunctions; William Farnum, the film star, who declared he was with the A. E. A., hook line and sinker; and Capt. William Harrigan, son of Edward Harrigan, who also stated he was in the fight with the Equity and would do everything in his power to see that the actors went over the top to final victory.

During Gilmore's speech, he stated that the chorus girls of "Hello Alexander," the McIntyre and Heath show, had to pay for their shoes and stockings when the season opened, and when it closed the amount paid for the same was taken out of the girls' salary. Sam Ash interrupted from a seat in the gallery and said the same thing happened in his show and that grafting must be going on in the Shubert office.

Mr. Gilmore also made mention of several instances where Cohan & Harris had not lived up to Equity contracts, several cases having been in dispute for six months or more, with no settlement coming from the C. & H. office.

"The Challenge" Sandwich Men.

The Selwyns, in an effort to counter on the work of the pickets in front of the Selwyn Theatre, placed four sandwich men on the street. They carried signs which read: "Don't be Mislead, Holbrook Blind Will Positively Appear in 'The Challenge' Tonight."

THE COMICAL SIDE.

Cantor touching the box office at the "Follies" Wednesday night for the pay due him before walking out.

The Managers' Press Department buffet going Democratic on the booze and slipping over number two company stuff on the newspaper meal.

The Howl against the refilled bottles.

The Chamberlain Brown representation at the Astor meeting.

Again, those rumors.

The eggs that ask, "What do you think of the strike?"

The non-Equity members watching the proceedings and trying to make up their minds.

The business rush in the 45th street places.

The ease with which one can get a couple of "ducks" for any of the shows that are open.

The reluctance with which the newspapermen look upon the trip far as the Biltmore.

Immediately after S. J. Kaufman announced that the A. E. A. had appointed John Drew to represent them in the proposed mediation by Dr. Frank Crane, George Kaufman of the "Times" wanted to know if Drew ever read any of Crane's stuff.

(Unfriendly) Enemies: Louis Mann with the managers and Sam Bernard with the Equity.

Sam Liebert was reported as willing to take Barney Bernard's place.

Ben Sheaffer refused to go to work for the Shuberts.

Ed Wynn said that he was fighting for the privacy of his dressing room.

What sort of larceny are they going to charge Franklin Ardell with for having copped the copy of the petition for the return to the Friars of George M. Cohan?

Phil Shorey of "The Evening World" walking off with Will Page's rain coat.

The house dick at the Astor spotting the "gun mobs" as they tried to crash the mass meeting.

Yesterday was that rare thing, a cold day in August. Almost anything was liable to happen.

The A. E. A. wired an actor who lives on Long Island and whether he was with the Equity side or the managers. He replied by wire, "Yes."

Walter Kingsley says it took the strike to take the theatres out of agate.

EXHIBITORS AGAINST IT.

Picture exhibitors in convention at Ocean View, Va., yesterday, consisting of representatives from North Carolina, District of Columbia, Maryland and Virginia, passed the following resolution, opposing the action of the National Association of the Moving Picture Industry in allying themselves with the Producing Managers' Association:

"Resolved: That we, the representatives of the motion picture theatres of Maryland, District of Columbia, North Carolina and Virginia, in convention assembled, do hereby go on record as opposing the action of the National Association of the Motion Picture Industry, who do not represent the theatres of this country in any manner or sense, in their action allying themselves with the Producing Managers' Association in their fight with the Actors' Equity Association."

UNIONISM FOR NEWSPAPERMEN.

Unionism has started brewing in the ranks of newspapermen, and at least one of the New York dailies has what it calls "Soviets." For starting such a movement several men were reported discharged at the "Telegram" and "Herald."

The same movement is said to have been started on the "Evening World" and one of the ends sought is a minimum pay of \$75 per week for copy readers.

Editors have replied they care little for the "Soviets," as most of the writers deemed valuable are under contract.

OFFICIAL STATEMENTS

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DAILY BULLETIN—No. 7

VARIETY

NEW YORK, SATURDAY, AUGUST 16, 1919

REPORT THAT STAGE UNIONS ARE WAITING TILL MONDAY

Said Stage and Musicians Will Then Strike in Sympathy If No Previous Settlement Is Reached. Speculation On Report and Consequences. Business Last Night In Theatres Exceptionally Good Through Rain.

With sunset of last evening the Actors' Equity Association strike against the Producing Managers' Association went into its ninth day, during which the A. E. A. activities were of a less spectacular nature than the preceding days. High lights of the day were the meeting of the new Southern society, formed to attempt mediation as an actors' body, and the varied reports of the status of the stage hands.

A report had it that Charles E. Shay, of the I. A. T. A. E., had visited one of the managers and gave his ultimatum that if a basis of settlement was not reached by Monday noon, all the stage hands and operators would be called out and that such an order might apply throughout the country. Late last night none of the officials at the offices of the I. A. T. S. E. were able to give out any later information regarding this report in the absence of President Shay, who could not be found.

In managerial headquarters nothing of the Shay ultimatum was known. Some managers have advocated the closing of all the theatres, but the stronger element has been dead against the move.

With a sympathetic strike by stage hands a possibility the problem has arisen whether the I. A. T. S. E. head would order out the crews in houses where "unfair" attractions were playing or whether there would be exempted houses and attractions. It was shown that there could be no hair splitting because the so-called unfair attractions were now playing in houses controlled by members of the managers association.

With the reports on the stage hands position, the musicians were involved since the I. A. T. S. E. and the Federation of Musicians had an inter-union agreement. It was assumed that carry an order to all the territory under I. A. T. S. E. control, as the associations representing the moving picture industry, burlesque and vaude-

villes had declared for an affiliation with the managers.

A committee from the Southern society called upon the managers yesterday afternoon, at which time the conditions of meeting a representation from actors was outlined to them. The promise of fair contracts and conditions more advantageous than now were promised.

Business in the theatres last night was exceptionally good, rain coming just around theatre time and aiding the box office lines. The managers succeeded in keeping attractions going and added one more strike-closed house to the open list, hit being "At 9:45" at the Playhouse, with William A. Brady going into the cast.

Pickets still operated along 42d street, again concentrating in front of the Selwyn theatre. They made no mention of organized labor, but instead called out, "the manager of this theatre is unfair to actors." Speeches at street corners started with Equity orators talking from the shelter of taxi-cabs, in spite of the rain. A heavy downpour around nine o'clock, however, chased all to cover.

There are now eleven theatres closed by the strike. The open sheet holds ten houses going which are on the unfair list, including the shows on the Amsterdam Roof, at the Century Roof and the Winter Garden. The tabulated list in this Bulletin gives the data on the exempt shows here and in Chicago, which has two attractions closed and two operating against strike orders.

In Boston all shows are running, aided in part by injunctions.

L. J. O'CONNOR DID NOT APPEAR.

In yesterday's "Times" the name of L. J. O'Connor appeared in the cast of "Those Who Walk in Darkness," which opened at the 48th Street on Thursday.

Mr. O'Connor is a member of the A. E. A. and did not take part in the premiere of the Shubert piece.

MANAGERS' NEW CONTRACT.

Arthur Hopkins, chairman of the Publicity Committee of the managers' association, stated last night immediately after the first meeting that the committee from the Southern meeting had with the managers, that the latter were ready to grant a contract to the actors, the provisions of which were far in excess of the demands of the Equity.

He stated that a rough draft arrived at the meeting included the eight performance clause, and a board of arbitration of three managers, three members of the actors' side (and that he personally did not care whether they were Equity members or not) and a Supreme Court Justice.

MAY CALL OUT FIELDS.

Lew Fields called at the headquarters of the A. E. A. last night and stated that as he was in full accord with the Equity, in their strike against the Producing Managers' Assn., and ordered by the Equity to walk out, would obey without question.

There has been some question whether or not the Shuberts were interested in the Fields production. This was in course of investigation last night. It was stated at midnight that there was a possibility that the Fields show might be called out at the matinee today.

The Geo. White show is also under investigation by the Equity.

MANAGERS DENY "BLACKLIST."

The managers' association members agree that there is no existing blacklist of those professionals who walked out of engagements or refused to continue in rehearsals.

Two or three of the leading managers, when asked regarding this point, replied in effect that there is no blacklist and will be none. One manager may have explained the position of all of his confreres when he said:

"We can't afford to blacklist the striking actors. Then they would have no excuse to return. As it is, we want them back and stand ready to take them back. So how could we blacklist them, which would amount to our saying that they can't come back?"

DITRICHSTEIN'S REPLY.

The cooling system appears to have been applied to the intended "independent" society of actors by E. H. Sothern, through the responses received by Mr. Sothern to the many telegrams sent to professionals, with his name signed to them, asking that they join the co-operative actors' society.

One of the replies that has been frequently repeated within the past two days was that sent by Leo Ditrichstein. It said:

"I am old, too old to make new friends."

Still Mr. Ditrichstein was at the Biltmore Hotel meeting yesterday, over which Mr. Sothern presided and which was held to promote the new society.

CONCILIATORS APPOINTED.

A wire from Washington last night stated that two conciliators in the strike of the actors had been appointed by Secretary Wilson, of the Department of Labor, in Washington.

The men named are Roland Mahoney and Benjamin Squires.

Both of the appointees are said to have been in New York for the past two days, inquiring into the situation.

Last night it was stated the managers association had not requested Washington intervention. As Secretary Wilson would only make the appointments on request, the managers left the inference that the actors organization had taken the initiative.

At the managers headquarters last night, Arthur Hopkins, speaking for the managers' association, said that the managers would be pleased to meet the conciliators if they were earnestly endeavoring to secure the managers' side of the issue. Asked if the managers, through the conciliators' intervention, would meet with representatives of the A. E. A. in conference, Mr. Hopkins replied that that matter would be taken under consideration when broached to the managers.

At the A. E. A. office last night, Grant Stewart, member of the Council, when asked whether the Actors' Association had approached the Washington officials on the matter of the strike, stated: "No one from the Equity organization has approached any one of the Government officials. But if we are approached by the gentlemen we would be glad to meet them. And in the event that the conciliators asked that we meet the managers, we would be only too glad to get together with them."

SOTHERN'S NEW ASSOCIATION HOLDS MEETING AT BILTMORE

General Meeting Called For Yesterday Afternoon. Many Speakers There. About 35 Featured Professionals Present. Dietrichstein and Sherman, Equity Members, Present.

Then general meeting of the members of the profession called at the Hotel Biltmore yesterday afternoon resulted in about 35 actors and actresses being present, for the greater part stars of the profession. The meeting convened about 2 o'clock and remained in session until almost 5 p. m.

The principal facts that were arrived at were the formation of a committee to wait on the managers regarding a contract form; the elucidation of the by-laws of the Equity and an explanation of the Harry Mountford return in compensation from the Equity members; by Howard Kyle; the explanation of the events leading up to the present difficulty by Charles Coburn, and the stand taken by Leo Dietrichstein for the Equity.

Immediately after the meeting the committee chosen waited on the managers at Sam Harris' office for a conference with the head of the managers' association and several members. In the committee were E. H. Sothern, chairman, Leo Dietrichstein, Mrs. Fiske, Lowell Sherman and Augustus Thomas. Dietrichstein and Sherman are Equity members.

There were present at the meeting Eugene Walter, Fay Bainter, Marjorie Wood, Minnie Dupre, Mary Ryan, Margaret Anglin, William Collier, Mrs. Fiske, Louis Mann, Carlotta Monterey, Leonore Ulrich, Gladys Hanson, Eugene Cowles, Holbrook Blinn, David Warfield, Mr. and Mrs. Charles Coburn, Thomas E. Shea, Lowell Sherman, Marguerite St. John, Edna Crawford, Frances Starr, Eileen Huban, Ina Claire, Amelia Bingham, Ruth Chester, Leo Dietrichstein, Laura Walker, Donald Gallagher, Howard Kyle, E. H. Sothern, Olive Wyndham, Janet Beecher and Burr McIntosh.

The speakers were Kyle, Sothern Dietrichstein, Warfield, Coburn, Marjorie Wood, Lowell Sherman, Janet Beecher, Blinn and Coburn.

The meeting was called to order by Kyle who introduced Sothern who was asked to be chairman of the meeting. Mr. Sothern's speech on accepting was:

"I have called this meeting with a few veterans of the stage to discuss this tragic situation. Personally I wish to state that when I suggested that some of the members of the profession get together and form an organization of mediation between the producers and the members of the Actors' Equity, it was purely ~~the~~ the interests of harmony, but it seems to have had the opposite effect and I have been placed in the position of attempting to break up the Actors' Equity Association. That was not my intention, so I have asked you to come here and discuss the situation.

"It has occurred to me that perhaps a committee might be appointed by you to go to the producers' association and ask them just what sort of a contract they are willing to make, that it may be published and correct some of the mis-statements that have gone to the press."

Immediately Dietrichstein arose and suggested that he thought it might be possible for the legal representatives of both the managers and the actors to get together and appoint a third person to act as arbitrator and thus settle the differences, as the managers seemed set on not discussing the situation with the representatives of the

Equity. Later when Coburn spoke on the question of arbitration and the value of Clause 18 of the Equity contract, he evidently showed Dietrichstein of the inadvisability of his plan. Kyle followed Dietrichstein and went over the ground of the years of struggle that the Equity had as an association and how it was only made possible to secure membership when the managers themselves place the Equity contract in their offices. He stated discretionary power to affiliate with that the council had been given the A. F. of L. one year prior to the time that the United Managers' Protective Association accepted the Equity form of contract, which was October last. That power was given to the council at that time because it was thought that the managers would accept the contract, but with the subsequent acceptance there was no need of the affiliation with the Labor body. He also stated that any 20 members of the Equity had the right to call a meeting of the association and that any 100 members formed a quorum. This point was brought out because of the fact that there might be sufficient members of the Equity who were not in favor of the present strike, but who were still with the Equity, who might wish to revoicate the step that was taken by affiliation with the A. F. of L.

This was later referred to by Mr. Sothern as "an operation that might rid the association of the present incubus."

Sherman then stated that although he was an Equity member he did not believe that the trouble was with the Association but that the real trouble was with the heads of the Equity and that those heads should be voted out of office, because it is to those heads that the managers object. Marjorie Wood in speaking stated that it seemed rather strange that at the time the executive officers of the Equity were displaying such great solicitude regarding the "over done, trodden chorus girl" when within her memory, and only a short time ago Executive Secretaries at Olinore at an Equity meeting spoke in the most alighting terms of the chorus girls, and at that time she was very much incensed at his attitude.

Mann in speaking pointed out that the actors' predilection was a decidedly different one from any other, and stated "I am quite satisfied with the attitude that the managers take in refusing to deal with the A. E. A. It takes time and money to develop the talents of the actor and the manager devotes his time and money to that end. I deplore the affiliation with the American Federation of Labor and hope that they will never yield until the Equity has been pruned."

David Warfield, following Mann, stated that he feared that the actor was going to lose his identity because of the strike and the affiliation with labor and that there seemed but one way out of the matter at present and that was some way of ridding the Equity of those who were not in sympathy with the actors and when he got that far Leo Dietrichstein stood up and interrupted his speech, saying that he would not associate myself with any movement of this sort if you intend breaking up the A. E. A. This title of breaking committee is nothing. Managers have broken their contracts with actors 30 times over and the authors first, last and always and will stick to the files," after which Holbrook Blinn took the floor and stated that (referring to the strike) would not have dreamed if the actors now active in the actors were at the head of the Equity."

At this point Sherman again spoke to ask a question of Mr. Warfield as to what connection Harry Mountford had with the return of the Harry Mountford. Mountford receive any money from the Actors' Association. Kyle replied that Mountford was the executive secretary of the organization which held the blanket charter from the American Federation of Labor and the extra amusement filed and that now as the executive secretary of the A. A. A. his salary would undoubtedly come partly from the per capita tax which the Equity would have to pay to the four or five organizations to which it is a member, according to the size of its membership, the same as the White Rate would pay a per capita tax out of its membership and that the grow-

THAT "CLOSED SHOP" THING.

The managers still contend and seem to agree as a unit that to arbitrate, adjust or settle with the actors' association in the matter of the strike would virtually amount to the managers agreeing that the actors' union be allowed the privilege of a closed shop in the theatre.

This particular point appears to be the sole thought of all of the managers, despite the repeated statement from the A. E. A. that a closed shop will not be a part or parcel of any peace program that may come up.

The managers state that if they agree to recognize the A. E. A. as a union and an organization, that the situation naturally arising thereafter will be on a parallel with the Hebrew Actors' Union downtown, where the power of the Hebrew union in the Yiddish theatres is absolute.

While the managers do not positively deny that there considerable justification for the claims of the striking actors otherwise, they do raise and insist upon the "Closed Shop" thing as intensely and irredeemably inimical to the interests of the actors. The point is made by the managers as subterfuge to continued resistance against all of the actors' demands, no manager can be induced to say, "That the closed shop is the big bugaboo of the manager however it becomes evident from the repeated assertions of every manager interviewed on the subject of the strike.

ZIEGFELD STARTS SUIT.

Flo Ziegfeld, Jr., started suit for \$250,000 damages yesterday against Eddie Cantor, Van and Schenck and the Dooleys after the hearing on arguments to make the order restraining the A. E. A. from interfering with the "Follies" was put over until next Thursday.

Under the changed restraining order the four defendants mentioned and the dancers were not only persons who walked out of the "Follies." Ziegfeld stated had been at the theatre Wednesday evening, the performance would not have been called off. Monday is now set for a reconnoissance.

Regarding the damage suit, Ziegfeld said the court order did specifically prohibit the A. E. A. from interfering but that while the Equity does not admit that it advised any player not to appear, he overheard a conversation over the phone between an A. E. A. member and Johnny Dooley, in which the latter was advised not to go on but to "see Rubin," the labor lawyer. Ziegfeld stated that he could identify the actor who gave the advice.

amounts from both organizations would defray the expenses of the conducting the four A. executive offices and for the payment of the salaries of the officers. He stated that he had been informed by a dramatic critic that Mountford's salary would be somewhat between \$8,000 and \$10,000 per annum.

Just before leaving she hoped that the chair would sail on Mr. Coburn for some remarks on the situation, and then followed with the fact that both she and her sister, Olive Wyndham, had resigned from the Equity and that they were both insulted and threatened. Jessie Glendinning she said was taken out of the cast of the play in which she was appearing by her brother Ernest Glendinning.

While relating his troubles with De Wolf Hopper, stated that he felt certain that Hopper knew exactly what he was doing and that he fully realized the extent to which he was being treated by his contract with Coburn, who had booked the Hopper company of "The Better Ole" for a rehearsal yesterday afternoon at one o'clock, but according to Coburn he failed to appear and Coburn was relating his superior belief that Hopper was not going on tour with the company they informed the manager that he was unable to star with the company.

The affair was a brief three cornered discussion between Louis Mann, Leo Dietrichstein and Mr. Coburn. Mr. Sothern again spoke and asked what the committee had decided regarding taking action on the subject of the managers' contracts and then they returned to the managers' office.

THE COMICAL SIDE.

Arthur Hopkins says that at last Sam Harris is right about Hopkins not being asked to play golf. Can't play on account of the strike.

A. H. Woods asking S. Jay Kaufman what Johnnie O'Connor's definition of a "egg" is.

No new offers of arbitration.

Sam Bedini wants to parade past his theatre every day.

Franklyn Ardell says he is going to act his sketch in London.

Sammy Chipman's jubilation on the return of Louis Mann.

Walter Law says, "I'm not an actor; I'm going back to pictures with Fox."

Joe Maxwell says, "Why wouldst Alice Dahl be a good mediator? The managers and the actors both love him."

Fay Tincher, vice president of the Chorus Girls' Union, bawling out Walter Kingsley, "Play, Walter, you've always been with the girls, why aren't you with 'em now?" To which the only reply of Walter's was: "I've always gotten jobs for them," after which he walked off.

Johnnie Dooley having agents out offering his machine for sale for \$2,400, the amount of the mortgage on it.

When is Marie Dressler going to open the chorus girls' book office and is that why she is going to quit acting?

The Globe theatre banner: "That striking success, She's A Good Fellow, re-opened."

Those letters.

The would-be arbitrators and mediators.

The gag: "The air is much better since we've had the Sothern exposure."

Brady's sidewalk speech just before the final act of "Those In Darkness," keeping the audience out of the theatre.

Will Page's apology to S. Jay Kaufman when he found out that Kaufman got the fellows the biggest story of the day. Will Page's promise, updated, to give every newspaperman working on the strike a good afternoon.

Augustus Thomas' answer to "What have you to say?" his bass voice, "All I know gentlemen is that we are one day nearer the end of the strike."

The lady reporter from the International who mistook Kelsey Allen for Walter Kingsley.

The reporters hurrying out of the Biltmore when the photographer announced, "Look, please, please."

Mary Connelly, the highbrow who writes the dramatics for the new "wear" publication, does one day of the strike and doesn't show up again.

Louis Mann's return.

Louis Mann's hunting his automobile in front of the Biltmore.

Louis Mann's speech without one word in it over two syllables.

Louis Mann's speech which lasted only three minutes.

The Belasco trinity, Ina Claire, Eileen Huban and Leonore Ulrich with David Warfield carrying a parcel that looked like the before the 275 days.

Justine Johnstone who goes to the 48th Street theatre with Walter Wanger and says she is against the managers.

Donald Gallagher with the leading lady of "Those Who Walk in Darkness," Laura Walker, at the Biltmore and his wife, Miss Ayres, an Equity picket. Fay Bainter who said when she was told that "East Is West" would open, "That's the way managers do. I haven't even been told."

Addition to A. E. A.'s Press Dept.

C. Lynn Bonner, newspaperman, who has been on the staffs of many big dailies in various cities, has been added to the A. E. A. press bureau which has headquarters at the Hotel Algonquin.

Mr. Bonner, recently press agent for Theda Bara, will handle news through the New York reporters among whom he is well known.

Gordon Whyte remains in charge of the department.

OFFICIAL STATEMENTS

WOMEN AT HEADQUARTERS

A. E. A.

At the A. E. A. at midnight Grant Stewart stated that he had not been officially notified by the Producing Managers' Association regarding the contract offer, and when shown a copy of the statement, said:

"The A. E. A. is striving for recognition. No matter how favorable a contract may be given to the actor it is the experience of the A. E. A. during the past six years that the actor needs the A. E. A. for protection. This latest offer of the Producing Managers' Association still insists on dealing with the actor as an individual. The P. M. A. says that the A. E. A. does not represent the actors and actresses of America. We claim that it is for the actors to decide who represents them and not for the managers. Over 6,000 actors and actresses, including 90 per cent of the Broadway actors and actresses, demand to be represented by the A. E. A. The strike will go on until the Actors' Equity Association is recognized."

The Actors Equity Association, showing an increase in membership of 2,400 actors and actresses, "exclusive of foreigners," since the inauguration of the theatrical strike eight days ago, is preparing to throw their lot of destiny into "high" from now on and drive it to the limit.

Today there will be a continuous mass meeting in front of A. E. A. headquarters in Fort fifth street, between 10th and 11th streets. Monday approximately 4,000 men and women of the stage, some marching, some in automobiles, and all imbued with the spirit to win, will parade down Broadway.

Monday evening the first big benefit performance to raise funds will be staged at the Lexington Theatre, with more than a score of the stage's headliners appearing on the bill. The show will continue for an indefinite period, and, later, it is expected to stage at least three more big nights.

The day at Equity headquarters was one continuous round of telegrams of loyalty and sentiments. Scores of new members joined the organization, and all letters of sympathy received from Charles R. Kennedy, author of "The Servant in the House"; Mrs. Langford (Edith Wynne Matheson), James O'Neill, Leo Dirlreiter and others.

Among the newcomers who filed were Barry Baxter and Kenneth Douglas, two players who were brought over from England to play parts in "Too Many Husbands" and in this connection it was announced that a canvass of the British actors and actresses would number more than 200, shows that all but two or three are members of the A. E. A. Fifty of them appeared at headquarters yesterday and asked for assignments to strike duty.

Telegrams received from Stage Hands' Union locals in various sections of the country stated that the locals were ready to walk out of their theatres whenever the actors call upon them for help, and the Los Angeles local further showed its sincerity by sending \$100 to the Equity strike fund. Contributions have come from various other cities, and the Equity officers relate that they already have assurances that funds will be forthcoming from sources in and out of the city.

The mass meeting at the Equity headquarters today will be addressed by several of the leading members of the profession, among them Ethel Barrymore, Jeff DeAngelis, Raymond Hitchcock and Marie Dressler. Major Reginald Barlow, grand marshal of the parade and a veteran from overseas, will address the actors four times during the afternoon, giving them instructions of the part they are to play in the demonstration. As outlined last night, the parade will be headed by Major Barlow, then will come actors in service uniforms, actors who have been mustered out of service, members of companies playing in New York, 500 members led by William Kelly, women members in uniform who served in the war, a battalion of chorus girls led by Marie Dressler, a band, and a group of British actors who served in the war.

One of the most interesting feature will be a section of 500 automobiles bearing stage favorite of the present and the past.

The parade will form at 62d street and Broadway and proceed to Columbus Circle, thence down Eighth avenue to 5th street and Broadway, down Broadway to Madison Square.

The public is invited to the long-expected "million-dollar cast" at the benefit which opens Monday night, for everybody on the bill will be a star of major dimensions. For instance, Raymond Hitchcock, Frank Bacon, Ethel Barrymore, Lionel Lincoln, Marie Dressler, and chorus, Barney Bernard, Eddie Cantor, Blanche Ring and Charles Winninger, Joseph Santley and Ivy Sawyer, who is being used by a strike of painters, and besides she was house-hunting—seeking a home for the chorus girls to live in. She is assured support from a number of prominent women, among them Mrs. William Feltner, who is it is her intention to establish a rest home for the chorus girls, where they can have home comforts, live rent free, take their meals, also free, and even get some cash to meet their current expenses.

MANAGERS' ASSN.

The Producing Mgrs. Assn. issued the following statement after they had been visited by the committee from the Southern meeting:

A committee of actors, headed by E. H. Sothern, called upon a committee of the Producing Managers' Association yesterday afternoon, to ascertain the attitude of the Producing Managers' Association as to future dealings with actors.

The committee was advised that the Producing Managers' Association was prepared to offer any group of actors who were prepared to fulfill individual contracts without danger of interference, a contract in every way as advantageous to the actor, as the former Actors' Equity Contract, under which the actor has been working for the past three years, with the additional advantage to the actor of including a clause by which eight performances would constitute a week, this meaning that the actor would be paid for special holiday matinees, Sunday nights, and any performances in excess of eight performances a week.

The Producing Managers' Association was prepared to bid their members to fulfillment of this contract and are now devising ways for the enforcement of contract that would offer the actor full protection.

The following letter written by Tom Wise and William Courtney, of the "Happy Riders" Company, now out of the city, to the Chicago, Ill. manager, Oliver Moroco, throws an interesting light upon the situation:

"August 11, 1919.
"Mr. Oliver Moroco,
"New York City.

"Dear Friend:
"For your sake more than any of the others, we deeply regret the recent trouble that has taken place in New York and sincerely trust that nothing will be done which will make pleasant relations that have existed between us for so many months.

"We were such a pleasant troupe in keeping us going all summer at a heavy loss, when you could easily have laid us off or in other ways decreased your expenses, but you preferred to stick through with it as originally planned. And now that you have a chance to get back at least a part of the losses, both Courtesy and myself sincerely trust that nothing will be done to interfere with it. Please try to realize our position. We are both members of the Actors' Equity Association and must stand by our pals. If we were to go back on them now, it would simply mean that we would have to leave the Lamb and Players and never be able to look Broadway in the face again.

"We had the pleasure of seeing your play, 'Civilian Clothes,' in Los Angeles, and are certain you have a better winner, and hope that nothing will prevent its New York opening. With assurance of our deep personal regard and the wish that we will always be good friends and co-workers, believe me,
"Ever sincerely yours,
(Signed) "WILLIAM COURTNEY."

"Miss Ruth Cheever, well known as portraying the role of mother in 'Turn to the Right,' yesterday resigned from the Equity Association after sending a letter to that organization in which she says:

"The spirit of the theatre is dead, and I would rather pass out with it than continue with the Actors' Equity Association."

A. E. A.'S LINE OF PARADE.

The line of march for the Actors' Equity parade to be held on 5th avenue, Monday afternoon, is as follows: All units assemble at 63 St. and Broadway at 3 P. M. Monday, march down 5th avenue to 42nd street, thence through 42nd street to 8th avenue.

The parade will be headed by Maj. Reginald Barlow and a contingent of A. E. A. members in uniform who saw service overseas.

The next unit will consist of service men in civilian clothes, with the members of the A. E. A. council, companies on strike, 500 A. E. A.'s headed by William Kelly, women A. E. A. members who served in the war, the Chorus Girls' Auxiliary headed by Marie Dressler, and 600 A. E. A.'s in autos, in respective order.

Eddie Foy and Family in a hay wagon, and the Six Brown Brothers in make up will march with a feature division now forming.

HALLS FOR MEETINGS.

The A. E. A. is negotiating for several halls for the purpose of conducting public mass meetings throughout the city, with a view to informing the public of their side of the strike.

Carnegie and Astor Halls are under consideration with a possibility of both deals being closed by Saturday.

By PATSY SMITH.

The joyous palpitating throng of stage women who surged in and out of the Equity rooms the other night sent out an appeal to the most neutral of individuals as only "deep dyed in the wool" stage folks can. Keyed up to a tension so high, with the glory of their cause, they needed no rouge for their flushed cheeks, no belladonna for their sparkling eyes. There wasn't a note of sympathetic appeal sensed in any little corner of the place, and if the Equity cause wins, the women undoubtedly prove the balance that turned the wheel.

Prominent staunch women of the stage of the calibre of Rose Coghlan, Florine Arnold, Josephine Lovett, etc., were there hugging with glee every timid little chorus girl who applied for membership.

Conspicuous among the workers was Laura Bird looking remarkably slender and girlish in a dark blue tailored suit and Alice blue straw hat. She got Hilda Spang as far as the press room but when she learned they wanted her to write a speech she got her first stage fright in many moons, and nearly escaped, not, however, before I noted her well fitting garbaine suit with its smart linen vest and eury straw hat trimmed with burnt ochre feathers.

Cecil Kern was an exhilarating picture in a black satin soutache trimmed trottet costume and large black satin hat with roses on the brim. Adelaide (Adelaide and Eugene) flitted past in a beaver sport hat and red fox scarf. Catherine McDonald wore a brown and black checked accordin plaited skirt, dark coat, velvet hat and pointed fox piece. Marie Nordstrom flashed an awfully good looking Persian lamb circular cape with wide astrakhan collar over a dark crepe dress with a suggestion of color showing between the tucks in the skirt. A becoming black lace veil was draped over a black poke hat faced with blue. Edith Tallifer wore a transparent blue straw hat with a blue tone taffeta frock. The crown of rose atop her hat were no more rosy than the face beneath it.

Flora Zabelle was in a fawn satin cape and a big apricot satin hat. Fania Maringoff's big chandler-like ear rings were fitting adornment for her foreign little dark face. She wore a Persian cloth hat faced with peacock green and a cape coat suit stitched in gold threads.

Dorothy Mortimer wore a little slat shit of serge, wide cuffs, pockets and sash embroidered in steel blue wool. There was a squirrel shawl collar, and a small turban topped with tiny blue gray feathers. Numerous gay costumes passed before your eyes so quickly one was unable to distinguish the wearers. A geranium cape coat with a black leather collar, a plaited white satin tunic over a velvet skirt and a stuning serge with gold threads woven through it in large squares were some of the feature costumes.

"As you finish your business, kindly pass out," was being said with monotony by regularly. And still they buzzed in and out seemingly unconscious of the really serious business of the evening.

GILLMORE ANSWERS QUESTIONS.
The following letter, received by VARIETY was referred to Frank Gillmore, of the Actors' Equity Association:

"Editor VARIETY:
Will you kindly tell me through your daily or weekly issue whether Frank Gillmore is an American citizen or not. I understand Mountford is not.

Will you also tell me the name of the play Francis Wilson rehearsed three weeks with and then walked out, on account of some difficulty pertaining to his salary. This was two or three years ago, just before he was married to his second wife.

I would like also to know if Howard Kyle's wedding trip was paid out of the sum that was taken from the Equity fund some few years ago, when then sent a few members on to California to boom the Equity.

(Signed) E. CUSHING.

In reply to the first question, Mr. Gillmore stated he is an American citizen, born in New York City, and married in Chicago.

Regarding Mr. Kyle's trip, Mr. Gillmore states he could not remember the circumstances, but if Mr. Kyle went to California for the Equity on official business it was natural that his (Kyle's) expenses were paid by the Equity.

Regarding Mr. Wilson's alleged "walking out," Mr. Gillmore stated Mr. Wilson would have to be questioned.

LEW FIELDS' POSITION.
W. B. Rubin, attorney for the Four A's, gave out the following letter yesterday, sent to him by Lew Fields, in reply to a request that Mr. Fields put himself on record regarding his attitude toward the managers' association.

"In answer to innumerable inquiries regarding myself and my company in 'Lonely Romeo,' I wish to state that I am not a member of the Producing Managers' Assn., nor will I become a member of the P. M. A."

"In all my experience as an actor and a manager my choice under the circumstances is to remain an actor. My son, Herbert Fields, is a member of the A. E. A. and the entire company, including myself, are working under 100 per cent Equity contracts."

(Signed) Lew Fields.

"REGULAR FELLER" OPENING?
Though Charles Emerson Cooke, bouyed up with an injunction order obtained, has announced the opening of "The Regular Feller" for the Cort next Monday night, it is doubtful if the opening will occur, unless Cort, meantime, can recruit a practically new company.

Ernest Glendinning, one of the principal players of the original "Feller" show, is a staunch A. E. A. adherent. The injunction that apparently deprives the players of their personal liberty has not affrighted Mr. Glendinning nor several of the others in the cast.

That leaves it in doubt if Mr. Cooke will be able to carry out his announcement.

OPENINGS NEXT WEEK.
There are openings of at least two plays scheduled for the coming week.

"A Regular Feller," at the Cort, is due to open Monday night, while on the following evening, Grace George in "She Would and She Did" is being advertised.

Pictures are scheduled as the attraction at two houses, the Lyric and the 44th Street. At the former, the Helen Keller picture, "Deliverance," is due on Monday night, while at the 44th Street, William Fox is to present two pictures, a super-special production, "Evangeline," and a Theda Bara film.

L. A. Stage Hands Contribute.
Los Angeles local of the International Alliance of Theatrical Stage Employees sent a check for \$1,000 to the A. E. A. yesterday as a voluntary contribution to the strike fund.

"Village Follies" Chorus Joins.
The entire chorus of the "Greenwich Village Follies" joined the A. E. A. Chorus Auxiliary in a body yesterday.

LAMBS' LAY MEMBERS ASKED TO SUBSCRIBE TO STRIKE FUND

**\$100 Weekly For Four Consecutive Weeks Proposed By
George Van Cleve. Some Lay Members Already
Donating. Wall Street Bunch Promise to
Remain Out of Theatres.**

A proposal to add to the strike fund of the A. E. A. was posted at the Lambs' Club yesterday at the instance of George Van Cleve, a lay member. The suggestion was that all lay members of the Lambs pledge themselves to give \$100 weekly for four consecutive weeks to the A. E. A.

Mr. Van Cleve's idea seemed to meet with ready favor during the day of the lay Lambs who became acquainted with it and the prospects last night were that the strike fund would be considerably augmented from that source.

A previous volunteer subscription list among the Lambs who are not professionals had been started early in the week, with Francis Griffin, the Chicago multi-millionaire heading it with \$500.

Among other things the Lambs were reported to have secured for the benefit of the strike was a pledge from the Wall street group of brokers that neither they nor any member of their families would attend the New York light theatres while the strike is on.

WALK OUT AND IN, IN CHICAGO.

Chicago, Aug. 15 (Midnight). The cast of "Up in Mabel's Room," at the Woods, walked out of the theatre tonight and were only sent back to work by the attorneys of the A. E. A., the curtain being held down until after nine o'clock. The matter of the injunction in the matter of the "Up in Mabel's Room" cast was to have been heard today, but was postponed until Monday. Tonight the company showed up at the theatre, but refused to make-up and go on. J. J. Rosenthal sent for the attorneys of the Equity, and they advised the players to give the performance. The members of the cast, however, after the performance tonight, delivered notice on Manager Rosenthal that they would not go at the matinee on Saturday.

At the Colonial, where "Angel Face," the George W. Lederer show, is the attraction, Ada Meade, the leading woman of the company, walked out last night, even though Lederer is not a member of the Managers' Association. She reported at Equity headquarters and was ordered back, but her place had already been taken by an understudy.

Chicago, Aug. 15 (6 P. M.). Situation here today seems favorable to the managers. The Woods and Shubert cases before Master of Chancery Sigmund Zeisler, were postponed until Monday. Levi H. Fuller, attorney for the Equity, told the Master that the agreements made with managers for the two suits to act as test cases would bind the Equity Association not to interfere with plays which may open in Chicago during the pendency of the cases.

This includes "Take It From Me" at the Studabaker and possibly "Three Wise Fools" at the Olympic. Fuller said also that this applied to the Cort and Grand effected by the strike. "If attractions come into these theatres I will advise the Actors' Association not to interfere with them." The decision may not come for a week or ten days. The Chicago Theatre managers' Association held a meeting with a committee representing the stage hands and musicians' unions at the Palace

Theatre. All danger of sympathetic strike of musicians and stage hands was declared by union men to have passed. New agreement granted to stage hands, carpenters and electricians carries an increase of approximately 20 per cent. This was made known following the meeting of managers and labor men, being announced by Hugh J. Herman, of Cort, and Harry Ridings, of the Grand.

SITUATION IN BOSTON.

Boston, Aug. 15. The Selwyn's new production, "Buddies," for the time being is immune from the strike. The injunction against Eichlin Grayer was dismissed in court today, when the Selwyn's attorneys asserted that Donald Brian, Peggy Wood and Wallace Eddinger had been given Selwyn's entire interest in the production.

Eichlin Grayer, representing the A. E. A., stated that any production which had been placed into the hands of Equity members and out of the hands of members of the P. M. A. was immune from the strike order. The Henry W. Savage injunction against Francis Wilson, Grayer and the principals of "See-Saw" will be given a hearing until Wednesday, and the Shubert action against the Equity to protect "Oh My Dear" will come up on Monday.

Meanwhile the temporary injunctions will continue to protect these two shows.

MANN LAW BROUGHT IN.

According to W. B. Rubin, attorney for the Four A's, evidence submitted by several chorus girls yesterday, charging certain managers with violation of the Mann White Slave Law will be turned over to Department of Justice officials.

Mr. Rubin declined to give the names of those managers charged with offenses under the Mann Law, but stated the men were prominent and he was certain the evidence was sufficient to call for prosecutions by the Government.

ON 42ND STREET.

The rain last night stopped picketing on 42nd street. In front of the Selwyn the pickets worked immediately under the canopy of the street entrance.

Each of the open attractions played to capacity. "The Royal Vagabond" at the Cohen & Harris, "Scandals" at the Liberty, and "The Challenge" at the Selwyn.

Nothing else was open on the 42nd street theatre block excepting the American and the Amsterdam Roof.

ROOF SHOWS OPEN.

Both roof shows, Amsterdam and Century, have been continuously open during the strike.

Each gave performances as best it could with some principals missing out of both shows.

Though it was announced the Dooleys, William and Gordon, had resigned from the A. E. A., neither has appeared on the Century Roof and both are announced for the A. E. A. show at the Lexington next week.

INTERMEYER FOR A. E. A.

The A. E. A. yesterday received a reply from Samuel Untermyer, the attorney, whom they asked to look at the merits of the case of the managers against the actors in the matter of broken contracts. Mr. Untermyer stated the actors were right in the stand that they were taking and that he would willingly represent them, provided that they would accept his services without compensation.

He stated that he could see only one side in the matter, and this was despite the fact that he owned and represented a one-half interest in the property of the Booth and Shubert theatres and one-third interest in the 44th Street Theatre property.

"I can see only one side in this matter," Untermyer wrote. "There is an element of the grotesque in the character and extent of the litigation with which the courts have been suddenly flooded for the reason of intimidating the members from asserting their rights. I find nothing tenable or substantial in the suits that have been brought to my attention."

Mr. Untermyer also wrote another letter touching on the moral side of the fight, in which he said: "I regard the principal involved as of the highest public importance and I am willing to deal with it only in the light of a public service. A victory for the managers would mark a long step backward in the struggle of organized labor."

The attorney also stated that he believed that the managers had broken their contracts with the actors by refusing to arbitrate.

Both letters were addressed to Paul Turner, attorney for the A. E. A.

Marie Dressler's Movement.

Marie Dressler has launched a movement to establish a home and club room for chorus girls, as an adjunct to the newly formed A. E. A. Chorus Auxiliary.

According to the A. E. A. press bureau, Miss Dressler has succeeded in interesting Mrs. Wm. Fellows Morgan and several other wealthy women.

Rose Stahl's Message.

Rose Stahl sent a message to the managers' association that she was against the system which precipitated the present strike condition. She stated that she was ready to play for any manager, in any play for any salary and would not expect to have her name in lights.

A. E. A.'s Employment Bureau.

The A. E. A. has opened an employment bureau on the second floor of the 45th street strike headquarters.

WYNN'S FINANCE SOLUTION.

Ed Wynn walked into the A. E. A. headquarters with a solution on the financing of the strike yesterday. Prior to that he had met a manager who, in conversation, said: "You can't beat us. We have too much money back of our organization." Then he worked out his solution. Here it is:

"The A. E. A. has affiliated with the A. F. of L., which numbers 4,000,000 members. It is the custom of the A. F. of L. brotherhood to assess its members. If the actors ever need any help, which I doubt, the A. F. of L. in a body have promised me to assess each member of the organization. Should 4,000,000 members be assessed 25 cents each week, we would have a weekly income of \$1,000,000."

"Should the managers' association, of which there are 50 members, wish to raise the same amount weekly, they would each be assessed \$20,000 apiece. I leave it to any fair-minded man—who can last the longest?"

Wynn sent the following with Al Johnson, Atlantic City:

"We want you with us. We offer no inducement except the privilege of lending your valuable help in this fight for your fellow players. Wire at once. Are you with us in this strike struggle. An actor cannot be neutral."

Ed Wynn, Frank Fay, Harry Fox, Harry Kent, Harry Kelly, Ed Cantor, Tom and Chas. McNaughton.

Wynn said yesterday at strike headquarters: "I will give \$10,000 to anyone who will prove that Harry Mountford has anything to do whatever with the strike."

Frank Fay said: About 25 comedians agreed to stick together. One for all and all for one. The one without a union. Some of the members are Frank Fay, Ed Wynn, Billy Kent, Harry Kelly, Ed Cantor, Tom and Chas. McNaughton.

William Harris Uses Judgment.

The reason why "East Is West" did not reopen Thursday at the Astor is reported to have been through William Harris, Jr., the producer of the show, deciding it would be unwise to jeopardize the future of the star, Fay Bainter.

Mr. Harris believed to reopen at this time might give the piece a black eye and Miss Bainter as its star and the probable star of future attractions suffering also.

Branch for Wardrobe Women.

Having completed the organization of the chorus girls auxiliary, the A. E. A. will institute a branch for wardrobe women and dressers.

THE STRIKE SITUATION IN NEW YORK

SHOWS OPEN

"The Royal Vagabond"—Cohen & Harris
"Linger Linger"—Kulceberg
"The Chin Chow"—Century
"The Challenge"—Selwyn
"The Better Ole"—Booth
"Midnight White"—Century Roof
"Nite O'clock and Midnight Revue"—Amsterdam Roof
"Winter Garden"—Playing vaudeville with the numbers
"Those Who Walk in Darkness"—48th Street
"At 8:35"—Playhouse.

SHOWS CLOSED

"East Is West"—Astor
"Oh What a Girl"—Shubert
"The Five Millions"—Lyric
"The Crimson Alibi"—Broadhurst
"A Voice in the Dark"—Playhouse
"Nightie Night"—Princess
"Lightin'"—Gaiety
"She's a Good Fellow"—Globe
"Cigarette of 100"—4th Street
"30 East"—Maxine Elliott
"Ziegfeld Follies"—Amsterdam

EXEMPT SHOWS

(The producers of the shows exempt are not members of the Producing Managers' Association)

"John Ferguson"—Fulton
"La La Lucille"—Miller
"Greenwich Village Follies"—Greenwich Village
"A Lonely Romeo"—Ossler
"Scandals at Liberty"—Liberty
"Peek-a-Boo"—Central

SHOWS OPEN IN CHICAGO

"Up in Mabel's Room"—(Woods) Woods
"Passing Show"—(Shubert) Palace

SHOWS CLOSED

"Cappy Ricks"—(Morocco) Cort
"Prince Thers War"—(Cohen & Harris) Cort
"The Grand"

EXEMPT SHOWS

"Angel Face"—(Geo. W. Lederer) Colonial
"Honeymoon Town"—(J. L. Blanchard) La Salle
"Scandals"—(Walter Hart) Garrick
"Down Limerick Way"—(Augustus Pilou) Olympic
"Sunshine"—(Johnstone & Shaw) Studabaker

DAILY BULLETIN—No. 8

VARIETY

NEW YORK, MONDAY, AUGUST 18, 1919

"UP IN MABEL'S ROOM" QUILTS SATURDAY AT WOODS', CHICAGO

Third Windy City House to Close. Edward F. Nockles, Local Labor Man, in Charge of A. E. A. Chicago Strike. Howard Brothers with "Passing Show" at Palace Disobey Strike Order. "Mabel" Players Threatened with Contempt Proceedings. Chicago Managers Organizing School of Acting for Amateurs.

Chicago, Aug. 17. The entire "Up in Mabel's Room" company at the Woods walked out last night with a capacity audience waiting for the performance to commence. The theatre refunded \$2,800.

Edward F. Nockles, secretary of the Chicago Federation of Labor was requested by the Actors' Equity Association in New York to take charge of the local strike. Nockles immediately issued a strike order upon all A. E. A. members in town. Walter Jones, an A. E. A. Council member, with the "Mabel" show, was instructed from New York that all A. E. A.'s here should take orders from Nockles. At 8.15 last night Nockles appeared back stage at the Woods and loudly issued the strike order. The "Mabel" company is 100 per cent. Equity. All walked.

Nockles is a very aggressive labor leader and was in the thick of the White Rats disturbance which occurred a couple of years ago in this city.

The Woods walk out happened in the face of a reported agreement between players and house management to await the outcome of the injunction applications, up for hearing Monday (tomorrow). The injunction papers were issued by Judge Charles Walker.

Among the "Mabel" people walking were Hazel Dawn, Enid Markey, Walter Jones, John Arthur, Harry Bradley, Evelyn Gosnell, Ethel Dawn. The producer of the show is A. H. Woods. The Woods' house manager is J. J. Rosenthal.

At the Palace where "The Passing Show" (Shubert) is playing, the strike order was issued to Eugene and Willie Howard, who disobeyed it and the show continues. The Howards were at first reported as rabid A. E. A. members.

The other legit shows in town, now open are owned by independent producers. According to general understanding they will not be interfered

with, although Ada Meade and Ann Warrington of "Angel Face" (George W. Lederer) at the Colonial, walked out on the strike order, just before the curtain Friday night. When advised of the error, they returned but their places had been filled by understudies. (The other independent or "Exempt" attractions in Chicago are mentioned in the "Strike Situation" box carried in this issue.)

The appointment of Nockles to the charge of the local strike surprised the Chicago showmen. They had been under the impression that when Francis Wilson left Chicago last week, leaving Harry Mountford here at the Illinois Athletic Club (Mountford came into town with him) in charge of the strike matters in Wilson's absence. Later Edward Mordant of the A. E. A. appeared to assume charge of the strike situation and it is said Nockles superseded Mordant. It is believed here the reason Mountford was sent to Chicago by the New York headquarters of the A. E. A. was to remove Mountford from the scene of the most activity, through the managers' association attempting to make capital of Mountford's indirect connection with the A. E. A. through the four A's. Reports here from New York have said the managers were insisting that Mountford, together with James W. Fitzpatrick, was directing the strike. A. E. A. people around and other who appear aware of the facts declare that neither Mountford nor Fitzpatrick has had anything to do with this strike from its outset other than to volunteer suggestions at times. This statement is being generally accepted, with the Chicago shift of Mountford bearing testimony to it.

The Chicago managers have started a movement, they say, to open a school for acting to train amateur talent. Harry Powers, the K. & E. Chicago representative, has taken the initiative. A studio is reported to have been

(Continued on page 3)

BIG FILM WITH MANY STARS.

The A. E. A. has completed plans for the production of an all-star feature picture, which will carry the greatest array of "names" ever assembled on the screen.

The organization estimates that at least \$200,000 can be realized from the sale of the rights of the picture, basing the calculations on several offers already received from state rights men.

Among the names available, Equity members, are John Drew, De Wolf Hopper, Francis Wilson, Frank Tinney, James J. Corbett, Ed. Wynn, Jack Barrymore, Ethel Barrymore, and several hundred others. The picture plan will be submitted to the A. E. A. council today as a means of raising funds to defray expenses of the strike, and filling up the war chest in the event that the present conflict with the managers is long drawn out.

According to a member of the council there is every likelihood the plan will be adopted today. As soon as council sanction is given "shooting" will commence in Los Angeles and New York.

No details have been given out other than that the proposed A. E. A. picture will be a five-reeler, and will be based on a scenario treating of the present strike, with a story to carry the action, with little or no propaganda.

The plans call for the picture to be ready within 20 days.

MONEY FOR CHORUS GIRLS.

Marie Dressler, president of the Chorus Girls' Union, is trying to procure voluntary subscriptions from people who do not wish to see the chorus girl or chorus boy suffer from the strike.

Miss Dressler to a committee of newspaper men, said Saturday:

"I must arrange to feed 1,000 people and arrange for their sleeping quarters. To do this we must have money. Surely there are some philanthropic people who will give my boys and girls some thought."

"When this is all over, I'm going to take a company of 'Tillie's Nightmare' on the road. Maybe I won't be able to get theatres to play it in, but I know a few tent manufacturers and Tillie will be played in tents if necessary."

SINCLAIR PLAYS OFFERED.

Upton Sinclair wired Equity headquarters yesterday offering four of his plays to the A. E. A. Entertainment committee free of royalty.

Sinclair's telegram contained expressions of sympathy and a desire to aid in the present strike situation if needed

MYSTERY ABOUT CONCILIATORS.

No one could be found who would acknowledge to any information concerning the two conciliators reported appointed by Secretary Wilson of the Department of Labor at Washington.

At the office of Paul Turner, attorney for the A. E. F., it was stated that Benjamin Squires, one of the conciliators named, had called there, seeing Mr. McGinn of the office, but not meeting Mr. Turner. The other official conciliator, Roland Mahoney, is said not to have reached New York up to Saturday night, with Mr. Squires returning that evening to Washington.

Neither could it be learned who had made the request to Washington to intervene. The official headquarters of the managers and actors denied any such request. A report that one of two managers had made the request by phone to Washington was denied by each of the managers named. It was the same with attorneys mentioned. All rumors as having been connected with the federal step emphasized their denial.

Neither did anyone know Saturday whether the Washington men intended to again visit New York, whether they came here to intervene or merely to investigate, and what the object of the Department of Labor is in the matter. It was thought somewhat odd if an investigation was the purpose of the visit that Mr. Squires failed to visit the headquarters of either side.

HOUSES RENTED, SAYS SHUBERT.

Lee Shubert when asked yesterday regarding the possibility of placing non-union operators in the Lyric and 44th Street theatres for the handling of the pictures in those houses beginning with the performances today, in the event the Motion Picture Operators affiliated with the I. A. E. S. E. J. should refuse to work, stated he had rented the houses and that the worries regarding the presentation of the performances would be up to the present lessees.

The Lyric, according to Mr. Shubert, has been rented from him for the exposition of the Helen Keller picture, "Deliverance," for six weeks with an option. He did not state who had leased the house. It was reported several weeks ago the Shuberts had the picture. Miss Keller, due to speak at the opening performance today, stated that she was heart and soul with the Equity movement and would not make an appearance.

The 44th Street Theatre has been taken under lease by William Fox for six weeks and is to open Tuesday evening, with a matinee. Two productions are to form the bill, "Evangeline" and "Kathleen Maybourne."

1919

15 CENTS

VARIETY

VOL. LV, No. 11

NEW YORK CITY, FRIDAY, AUGUST 8, 1919

PRICE 15 CENTS

Pictures

Drama

Variety

GEORGE LOANE TUCKER
PRODUCER OF "THE MIRACLE MAN"
A Paramount-Artcraft Picture
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STAGE HANDS' PARTICIPATION NOW UP TO PRESIDENT CHAS. SHAY

I. A. T. S. E. Head Has Sole Power to Extend Stage Hands' Sympathetic Strike. Four Musical Attractions Closed Saturday Night by Walk Out. Equity Members Wild at News of Acquisitions to Their Side. Shay's Conditional Promise to Managers.

The situation in the Actors' Equity Association strike against the Producing Managers' Association was further electrified through sympathetic action on the part of the I. A. T. S. E. Saturday night when upon the order of international president Charles E. Shay, the stage crews in four musical attractions walked out taking along the musicians and leaving the houses dark.

The new additions to Broadway's dark houses are "Chu Chin Chow" at the Century, "The Whirl" at the Century Roof, "The Royal Vagabond," Cohan & Harris, and "Listen Lester" at the Knickerbocker. The injection of the stage hands in the second week end of the strike yesterday afternoon along Broadway, the jubilation of the striking Equity members amounting almost to a frenzy.

Managers' Daily Bulletin Saturday anticipated the walkout of stage hands and musicians to occur by today for it was known Mr. Shay was given carte blanche by the executive boards of the various I. A. T. S. E. locals to take any action as he thought fit. The problem as to how far further steps by the stage hands' union would go entered into consideration. It was stated by Equity officials yesterday afternoon that the four attractions proceeded against by the I. A. T. S. E. were selected by the A. E. A. but that any further action was entirely up to Mr. Shay. This set aside the report that the crews of the various houses affected had voted to walk.

It was believed late last week any action by the stage hands, which would apply equally to picture operators and also the musicians who are pledged to act in concert, might involve not only every house in New York but every theatre in the country and Canada. While the threat of such a condition is not entirely dissipated, indications last night were against a country wide walk-out by the stage hands. Mr. Shay recognizes the gravity of such a situation. In his pledging of support at the actor's mass meeting Thursday at the Astor he declared "I will stand by you even if it disrupts our organization."

Action by the stage hands followed a long meeting Saturday afternoon with the managers, Mr. Shay and Thomas Gamble, the latter representing the musicians. The I. A. T. S. E. head pleaded for a managerial committee to meet one from the A. E. A. His suggestions were met with firm refusal. It was known at noon Saturday that action by stage hands would positively be taken. Mr. Shay extended a promise that if the managers would make a four-year agreement with the A. E. A., the stage hands would guarantee not to call on the actors for support of any strike that might be brought during that time by the I. A. T. S. E.

The answer was that the managers had no quarrel with the stage hands and had none with organized labor; that there would be no attempt to fight organized labor nor was there any disposition to do so; that the relations between the stage hands and the managers had always been pleasant and would continue to be. The managers' position in brief was that they held the actor, though entitled to organization, had no position with

organized labor; that the actor "didn't belong."

Mr. Shay set a time for an official answer to his appeal and returned to his office. The managers framed a letter, delivered to Mr. Shay there. At 6:40 he was telephoned the letter was on its way and what the contents were. Knowing the final answer Mr. Shay was ready to proceed and at seven o'clock gave the strike order. Delegates were dispatched to the theatres affected and the crews quickly walked out. There was no disorder. Audiences had not yet assembled and when they arrived money was refunded.

After the managers' meeting and the "die cast," tension was off, arrangements were made for a junket-meeting yesterday aboard H. W. Savage's yacht. The chances for a country-wide walk-out were calmly considered, with the managers considering the closing of theatres until Thanksgiving or even later as a way out for them, but stating such a condition would not come by their direction by only through action through the stage hands and musicians.

At Equity headquarters yesterday the managers' threat to close all theatres for six months was viewed without alarm. Grant Stewart said that if such a move was made the actors would see that the public was given amusement. If theatres could not be obtained, halls would be sought and if halls could not be secured, tents would be employed. Mr. Stewart made answer to the statement of having treated actors kindly, credited to several managers, by saying that the same argument was put forward by slave-owners before the civil war of having treated their slaves kindly.

After Saturday's meeting, managers credited Mr. Shay with being a man of iron nerve. They said the I. A. T. S. E. chief attended the meeting on the border of collapse, because of a series of sudden deaths in his family. Mr. Shay told the managers he had left his wife in hysterics. Shay turned to David Belasco, after the latter had proffered him a snuff-box, and said, "I worked for you Mr. Belasco, 18 years ago, as a stage hand with 'The Heart of Maryland.'"

Arthur Hopkins stated yesterday the official letter sent to Mr. Shay was unique and that it was the first time an answer given to a labor union from an employer at such a time held such an expression of good feeling. Mr. Hopkins said there would be no attempt to open up theatres closed through the stage hands' walk-out and that the managers would prove that they had no fight against organized labor by calling on the aid of non-union labor to resume playing. The letter to Mr. Shay read:

New York, Aug. 18, 1910.
Mr. Charles E. Shay, President, International Association Theatrical Stage Employees, 197 West 44th Street, New York City.

It is with much regret that the Producing Managers' Association has been forced to accept the suggestion of the Theatrical Mechanics' Union and the Musicians' Union, of a conference with the Actors' Equity Association. You assure us in advance that the Actors' Equity Association will ask of us no stipulation to employ only its members. The events of the past ten days have demonstrated that though the Actors' Equity Association does not expressly demand the employment of none but its members, recognition of the association would automatically create this condition in the theatre.

The methods employed by this association

in the past ten days have proved this beyond a doubt. The intimidation, brow-beating, threatening and coercion of actors, the public threats that no member of the association would ever appear on any stage with any actor at present living up to his contract, the extraordinary third degree methods employed to intimidate actors, the refusal to ally himself with and be dictated to by the Actors' Equity Association.

This condition, we believe, would be the death of the theatre, and we must oppose this to the last.

You also assure us that if we enter into agreement with the Actors' Equity Association, there would be no possibility of a concerted and general violation of individual contracts in the future. The present strike, in disregard of existing contracts, makes it difficult to agree with you in this. We feel that so long as the Actors' Equity Association is the dictator of the individual actor, the general violation of contracts is always a grave possibility, a possibility that none of us is financially able to face.

Permit me to say that we are discussing these matters in their relation to the highly paid actors, and not to the thousands of men whom the theatre enters into particular and long time contracts. We have no hostility to actor organizations, or to those forms of it which have proved themselves adaptable to the theatre. Our only concern is with the able relations with your organizations for the past twenty years are proof of this.

We realize that this step may mean a severance of relations between us and our stage crews and musicians, but we regret the doubt, yet there is consolation in the fact that our fight is your fight, and that if we succeed in getting the theatre free from this, we can be a guarantee of long future employment for you people.

Deploring the conditions as much as you, but feeling that the theatre is at stake, and we must first survive but not, we are,

Sincerely yours,

THE PRODUCING MANAGERS' ASSOCIATION.

All knowledge of the report of two conciliators from Washington is absent. At Equity headquarters it was stated they had not seen or heard of them. But though the A. E. A. would be glad to see mediators of the sort, there had been no request made by it for them. Since the managers also disclaim information regarding the men, the whole phase of the request is a mystery.

The closing of the four attractions affected Saturday night closed list a count of fifteen houses. One offset was the reopening of "East Is West" at the Astor Saturday night, a packed house being drawn. All attractions affected Saturday were prominent in the original strike moves. "The Royal Vagabond" reopened after being closed one night but with George M. Cohan in the cast could have continued another year it is claimed. "Chu Chin Chow" was listed for one week more; "Listen Lester" was to have started its final two weeks today, while the Century Roof show was to have stepped in two weeks, then succeeded by another production.

CHICAGO COUNSEL REMOVED.

Chicago, Aug. 17. One of the first moves made by Edward Nickles, as A. E. A. leader of the strike here was to depose Levi Fuller as Chicago counsel for the A. E. A. In his place Nickles appointed Daniel L. Cruise, attorney for many local labor unions.

Fuller, according to Nickles, had been urging players not to disobey the strike order pending decisions of the Master in Chancery in the Woods and Palace theatre injunction suits.

Following the assumption by Nickles of the direction of the strike and the issuance of the general order, the Friday night performance of "Up in Mabel's Room" at the Woods was delayed an hour. J. J. Rosenthal, manager of the house, warned the players if they walked it would constitute contempt of court. The cast remained in the theatre, giving a show that evening. They gave the matinee yesterday.

500 Cars Didn't Parade.

The A. E. A. auto parade, scheduled for Sunday afternoon, to be consisted of 500 cars headed by Pearl Sinsler, was called off because of threatening weather.

CHICAGO STAGE HANDS READY.

Chicago, Aug. 17. Dick Green, head of the Chicago stage hands union (I. A. T. S. E.) states every stage hand and musician in Chicago will walk out upon receipt of instructions from New York. Such orders are expected momentarily.

The managers claim this is in violation of a pledge Green made them Friday when a meeting was held. Green is alleged by the managers to have said that the stagehands and musicians had no grievances, were satisfied and would not strike.

The Federation of Labor, at its meeting today, unanimously endorsed the actors' strike. President John Fitzpatrick declared the "thirty-five producing managers who control the theatres of the country are a lot of 'skindinfs,' who have 'been wallowing in money taken off the actors' backs.' As to injunctions to compel the actors to work, Fitzpatrick declared, 'no power on earth can force a man to work if he doesn't want to.' A delegate from the Motion Picture Operators' Union informed the federation motion picture men would 'stand behind the actors.'

The "Angel Face" (Lederer) management is also pleading a broken pledge, saying that Edwin Morand, representing the A. E. A., had promised to act as an independent manager that the strike would not affect his company. (Reported elsewhere in this issue that the two members of "Angel Face" walking out were advised the strike of the show was exempt. Upon returning to report, their places had been filled by understudies.)

CHICAGO SHOWS NOT RETURNING.

Chicago, Aug. 17. "A Prince There Was" (Cohan & Harris), one of the striking shows here, will not return to the Grand, says Harry J. Ridings, manager of that Cohan & Harris theatre. Mr. Ridings says the statement goes, regardless of the outcome of the strike. The next attraction at the Grand may be "The Acquistion" (Cohan & Harris).

Oliver Morosco will take the same sort of action in connection with "Cappy Ricks" (Morosco) at the Cort. This was the second of the two shows starting next week. U. J. Herrman, manager of the Cort, says that neither Tom Wise nor Grant Mitchell, A. E. A. members, will ever play at the Cort again while he has any connection with it.

DUE IN CHICAGO TONIGHT.

Chicago, Aug. 18. Two new productions to Chicago are due to open here tonight. One is "Three Wise Fools" (Smith & Golden) at the Olympic, with the show's manager a member of the managers' association.

The other is "Take It From Me" (Joe M. Gaites) at the Studebaker. While Gaites does not represent the entire management of this show, neither he nor any of those associated with him in the direct management is a member, according to all reports, of the managers' association.

SUE FOR PERCENTAGE DAMAGES.

Chicago, Aug. 17. Suits will be started tomorrow, states J. J. Rosenthal, against each of the members of "Up in Mabel's Room" who walked out of the Woods last night. Mr. Rosenthal is manager of the house for A. H. Woods who also owns the show. The members of the cast are Walter Jones, Hazel Dawn, John Arthur, Elmer Dawn, Evelyn Gosnell, Harry Bradley, Grace Fielding, Edna Markey, Adel Rolland, Fred Sutton, Dudley Hawley.

The damages he is asked are on a percentage basis, first for each refunded last night to audience, \$2,216. A one-ninth share will be asked against each, also Sunday advertising, \$80.50 and house expenses, \$140.20.

Total to be asked for from defendants, \$2,826.20.

SIX THEATRES AVAILABLE FOR A. E. A., IF MANAGERS CLOSE DOWN

Lexington Already Taken. Metropolitan, Park, Fulton, Daly's and Garden Among Possibilities. Capitol Also Mentioned. With Broadway Theatres Closed Actors' Performances Would Have No Strong Competition but Themselves Oppose Vaudeville.

Checking up on the situation Sunday, as to the theatres the A. E. A. might secure for performances of their own, brings to light that there are at least six houses which the A. E. A. can secure for performances. They are the Lexington (already taken, starting tonight); Fulton, held under an independent lease at present and occupied by the Theatre Guild presentation of "John Ferguson"; although the company is held by Walter Wanger, a member of the Producing Managers' Association; Daly's, condemned by the City and would need an amount of money to place in repair; Garden Theatre, also would have to be repaired before occupancy would be possible, and is badly located.

In addition to the Metropolitan opera house and the Capitol, The former is closed awaiting the opera season and it is quite possible that the monied interests might listen to a proposition. The A. E. A. on Wall Street seems to be particularly willing to associate itself on the side of the actors. The Capitol with its policy still not definitely announced might welcome the advent of the actors there although E. J. Bowers is aligned somewhat with capital and the managerial side. His wife, Margaret Illington, might possibly sway Mr. Bowers to the actors' side and thus make the Capitol a possibility in the fight on the side of the A. E. A.

The Park on Columbus Circle is supposedly aligned with the managerial interests because of the fact that Lawrence Anhalt is a member of the United Protective Managers' Association and considered by the managerial side to be with them.

A picture is looked into the Park beginning about Sept. 1, and to remain there until the time comes for the opening of the season of the Association of American Singers which run there presenting opera comique successfully last season. Manager Anhalt could not be reached yesterday regarding his stand in the present strike.

It was stated yesterday the A. E. A. would undoubtedly experience some of the managerial difficulties that arise from time to time when they start their performances this evening because of the I. R. T. strike, but this point seems to have been carried over because the surface lines are still running and there is practically a sell-out by subscription in advance of the opening performance tonight at the Lexington.

In addition to the above mentioned houses there are at least four houses at the disposal of the A. E. A. by the Hebrew Actors' Union. Although these houses are on the East Side the A. E. A. was assured a hearty reception would be awaiting them should they care to come and play in that section of the town.

In addition to the houses mentioned it might be possible for the A. E. A. to secure Carnegie Hall and Carnegie Lyceum and Madison Square Garden and the concert hall there, although the latter two are not particularly adapted to performances which would run right along. The Carnegie Lyceum might be particularly well fitted for their purposes.

There is also the building back of the Century at one time the Davenport Theatre, and also the Bramhall Playhouse, which might be used for the A. E. A. performance. Both of the latter have small seating capacities. The monster vaudeville and extra-

ganza performances now projected could not play them. They could give work to those artists that are not particularly suited to fit into a combination vaudeville and extravaganza bill. Then there are the large ballrooms of the bigger hotels, which are available and where performances might attract the real elite of the town. The Waldorf-Astoria, Biltmore, Commodore and others, including the Plaza, Astor and others, have large ballrooms, with stages. There is also a chance the A. E. A. with its new chorus affiliation should decide it might be possible to give performances in those hotel ballrooms of a "floor show" nature, with dancing by the audience, theatrics would vie with the regular night shows, if the two Ziegfeld performances should remain open.

The chances are looked upon as bright for the A. E. A. to give a series of performances, with most of the regular \$2 shows closed by the managers. The public will want its entertainment at the theatre, irrespective of the strike and the actors' list of well-known names is looked upon as the actors' best drawing cards.

With the \$2 competition out of the way for actors' performances, the prospective line-up, based upon the managers closing the Broadway houses, brings the vaudeville theatres into alignment as against the A. E. A. future shows. Giving what practically amounts to a vaudeville program with an abundance of all star names, besides the necessary variety of the performance, may bear down on the attendance at the regular vaudeville theatre.

As the situation appears for the most to depend upon what the managers may do with their theatres or the stage hands and musicians do for them, there doesn't appear to be any great energy being expended at the present time on the A. E. A. headquarters on this phase of the condition.

WYNN CHALLENGES COHAN.

At an open meeting of the Equity Saturday afternoon Ed Wynn in his talk to the gathering said "I love George M. Cohan personally. You ladies and gentlemen may hate and hiss me for that statement, but nevertheless I love Cohan. But I will offer a challenge to him. He says he won't quit even if he has to run an elevator. If the managers win, I'll agree to sell peanuts on the corner of 42d street and Broadway for one year if Cohan will agree to run an elevator for one year if we win."

Tinney Resigns from Friars.

Frank Tinney has tendered his resignation to the Board of Governors of the Friars Club.

Tinney explained his action by saying that, while he is an Equity man, heart and soul, he resigned from the Friars simply because George M. Cohan resigned, regardless of their difference of opinion in the current strike.

Hearing on Proceedings.

Many injunction proceedings are listed for hearing today. The A. E. A. books and record and membership books have been subpoenaed to court. Judge Ingraham has issued an order returnable today for all A. E. A. officials to appear in court in reply to a charge of conspiracy.

"UP IN MABEL'S ROOM" QUILTS.

(Continued from page 1)

opened with George W. Lederer and Rollo Timponi in charge. Amateurs have been invited to call there for a try out.

Grant Mitchell, alone, is aggressively pushing the Equity end of the publicity. Yesterday he quoted himself as ready to quit the business, being willing even to become a chauffeur for a livelihood, before he would accede to the managers. The other strikers are milder, stating they are sorry this had to happen, but they must stand by their colleagues.

Among others who seem willing to go out if called upon are Dorothy Brenner and Louise Mink, of "Honey-moon Town."

Richard Carl claims he owns part of "Sunshine" and could not act against his management through being part of it himself. The Howard brothers of the "Passing Show" are believed to have returned from the Equity by wire but refuse to verify this.

J. J. Rosenthal, manager of the Woods Theatre, says:

"I realized we were playing the show from day to day. I scented trouble when Ed Nock began to have a hand. I knew we would have a sell-out house Saturday night. Having had a great deal of trouble at the matinee about Nock's refusal to stop, I anticipated more trouble with the night show."

Course was laid with Judge Walker's order, but didn't work out any chances. So I looked up Walter Jones at six o'clock and told him we would like to play the night show, explaining to him that we wouldn't feel like coming on. I told him we wouldn't feel like coming on unless he got word from Francis Wilson to take orders from nobody else but Francis Wilson. Arthur Arthur, speaking for Walter Jones, said:

"Jones didn't doubtless Rosenthal. He collected a job. In the morning Francis Wilson had sent a telegram to Jones, care of the Woods Theatre, ordering him to strike. That telegram was never delivered to Jones. There have been probably other telegrams delivered to him in care of the Woods Theatre. He had been expecting some word from New York. He went to the telephone office and asked if there had been any word for him. He was advised there had been one. The wire was sent to him. A copy of the telegram was sent to him. He was ordered to strike."

Even then Jones didn't act. He wired Wilson, asking him to send a duplicate wire to the Sherman Hotel. This came seven o'clock, one hour after Jones and Rosenthal had their talk. When Jones got the telegram he went to the Equity and called Ed Carter. This is what happened as far as the reporter saw and heard.

Tickets to "Up in Mabel's Room" were being sold at late as 8:20, which is five minutes before curtain. It indicated a fair degree of security on the part of the management as far as the strike was concerned.

The players had all quit the theatre and were in their dressing rooms. At 8:27 Nock appeared to the alleyway and told a number of stagehands were standing by. "The stagehands and musicians have voted to go out in New York," Nock announced. "We'll be voting on that soon, maybe tonight."

Then he called: "Jones. Walter Jones came out into the alley. 'No show tonight,' said Nock. 'Call 'em out.'"

Jones went back and ordered a strike, all members of the cast met in his dressing room and a vote was taken. Rosenthal and Fred Fleck, manager of the company, were excluded from the room pending the vote, which apparently was unanimous.

Before the members of the company were given permission to leave the theatre, Rosenthal pleaded with them to consider the audience.

Adolph Marks, representing the theatre, warned the players that every one, including Nock, faced arrest if they walked out in violation of the law.

A summons to appear in court Monday morning was handed to each member of the cast as they walked out in obedience to the order to strike. They went out joking and laughing, making it clear there would be no show.

There was a lot of reviving and conglomeration in the 1,500 people came out to get their money back.

It was stated tickets would be honored at the Palace Theatre, where "The Passing Show" was playing. Over a hundred people who had been in the audience at the Woods later informed Rosenthal there would be no charge to the Woods management for the audience.

The first week of "Up in Mabel's Room" had passed to over 100.

Among those who walked out was Grace Fielding. She is Mrs. Fred Fleck, wife of the manager of the show. Fleck, who recently suffered an accident which laid him up, was a person whose name was well known.

John Arthur had sent in his application to the A. E. A. a week before the strike was opened. Up to the time the strike was ordered he had not received acknowledgment of his application. Nevertheless, he declared himself in sympathy with the purposes of the A. E. A.

A. E. A. SHOW TONIGHT.

The program is arranged for tonight, the opening of the benefit strike benefit series to be given at the Lexington.

It will be changed, starting Tuesday, for each succeeding performance announcements to be made later.

Tonight's show will run as follows:

Overture, under the direction of Silvio Hein.
Our Chorus Girls and Marie Dressler.
W. C. Fields.
Try Sawyer and Joseph Santley.
Barney Bernard.
Blanche Ring and Charles Winninger.
Eddie Foy and his little "Equities."
Ethel and Lionel Barrymore, with Conway Tearle, Doris Rankin, Florine Arnold and Charles Coghlan in "Camille."

Intermission.

Van and Schenk.
Ed. Wynn.

John Charles Thomas, accompanied by Charles Prince.

Pearl White and Frank Tinney.

Eddie Cantor.

Brandon Tynan and hundreds of Equity members in a spectacle conceived and written by Hassard Short and Percival Knight, entitled "Equity."

EDDIE CANTOR'S POSITION.

Eddie Cantor, about whom so much gossip has gone the rounds regarding his position in the struggle, made a statement to newspaper men yesterday, deriding the torture of a face massage at the Strand barber shop Saturday night.

Cantor in a statement signed by himself said, "I am with the Equity Association and will go back to the cloak and suit trade if they lose in their fight against the manager."

After the "Brendal" show at the Garrick was over Nock waited for the troupe to come out. He assembled them in the lobby, including Charles Cherry and Francis Larimore, and asked them if they wouldn't wait until the morning to continue what had happened at the Woods Theatre. He related the details of the strike. Just before they had gone on for the night's show every member of the "Brendal" cast had received a wire from Nock.

This advised the actor that Walter Hart, manager of the show, had announced to the A. E. A. that he, as an independent manager, was willing to meet the demands of the Equity in every particular.

A previous wire had informed the members the A. E. A. had investigated the status of the show and was satisfied none of the managers in the P. M. A. had any financial or other interest in the "Brendal" show.

Nock was told about these wires. He made no effort to order the cast to strike. He said:

"The stagehands and musicians have been ordered out in New York. They were ordered out in Chicago. When they go out every one of you will be out of a job. One year, even judgment." Whereupon Nock repaired to the lobby of the Hotel Sherman. He was interviewed there by a Variety reporter. "We're going to call out the stagehands and musicians in every theatre in Chicago—legitimate, vaudeville and picture houses. We're going to close every theatre in town," he said.

The strikers at the Woods Theatre may face trouble as a result of the walkout in violation of Judge Walker's order. The judge is an ardent supporter with a healthy regard for the dignity of the bench. He was questioned by reporters concerning the purport of the order he had signed.

"The order meant just what it said," the judge replied. "I restrained actors from walking out of the play at the Woods Theatre until Master in Chancery Zeiler had given his decision in the injunction case."

It is concluded in the most unmistakable terms, and violations will be held to a strict accountability."

It was announced that as a result of the walkout at the Woods, the "Brendal" show, booked to close August 1, will have its engagement extended indefinitely.

The strike has established J. J. Rosenthal as the leader of the managers. Rosenthal's bulldog tenacity in the fight was well respected and admired by the most unlikable terms, and violations will be held to a strict accountability."

Nockies also has a considerable reputation for battling and the newspapers have questioned the strike more or less as a contest of will and persistence between Rosenthal and Nockies.

Both factions allow with interest the procedure which will attend the opening of various shows scheduled to come within the next week or so.

The stagehands and musicians are expected to meet today and a strike vote is almost certain.

Nockies threat that the strike would spread to the vaudeville and picture houses caused a hurried meeting of these interests Sunday afternoon. No statement was made, however, as it is believed the interests are still undecided beyond the direction of the A. E. A.

OFFICIAL STATEMENTS

A. E. A. ON CONTRACTS.
In response to a request that the A. E. A. express an opinion regarding the new contract concession granted by the managers' association following a conference with the E. H. Sothern committee Friday, Frank Gilmore issued the following:

"At the meeting yesterday at the Biltmore, with the exception of two or three people including Leo Dietrichstein, the assembly was composed of those who have done their best to disrupt the Actors' Equity Association, and of one or two others who have never been members of the Association.

"None particularly that a few days ago the P. M. A. officially announced that the reason for rejecting the arbitration of *Mogart, Tait and Hughes* was that they could not possibly afford to abide by it if it went against them. How does that compare with their present offer to grant everything except recognition of the Actors' Equity Association.

"Did they make any such offer two or three months ago the present crisis would never have been reached. From the telegram issued there can be no question but that the original idea of Mr. Sothern was to form an association antagonistic to the A. E. A. and to obtain the realized conditions and found how very few actors responded, for political reasons he announced that his association was formed for purposes of mediation. The Producing Managers' Association is now in the process of recognizing the Actors' Equity Association—why—because the Actors' Equity Association is associated with the American Federation of Labor and we wish to go on record right now as stating that we will never repudiate the American Federation of Labor even if it should result in the annihilation of the Actors' Equity Association.

"Fair words in a contract are of no value unless there is some power behind that can secure the enforcement of the contract.

"The managers announce that the Actors' Equity Association does not represent the actors and actresses of America. We claim that it is for the actors to decide who shall represent them and not the managers, and more than 6,000 actors and actresses, including more than 90 per cent. of the Broadway actors and actresses, demand that they shall be represented by the Actors' Equity Association.

"Miss Marjorie Wood stated at the meeting that I, Frank Gilmore, belittled the chorus girls. The statement is untrue. We claim that it is for the actors to decide who shall represent them and not the managers, and more than 6,000 actors and actresses, including more than 90 per cent. of the Broadway actors and actresses, demand that they shall be represented by the Actors' Equity Association.

"Mr. Howard Kyle's statement that Mr. Harry Mountford shares of the per capita tax paid to the A. E. A. of from \$3,000 to \$10,000 yearly gives the impression that Mr. Mountford himself is in receipt of this.

"This is absolutely erroneous and must be corrected at once.

"Two hundred dollars only has at the present moment been turned over to the A. E. A. of which body I, myself, am treasurer.

"As soon as things are organized the per capita tax will be turned over to the four A's for running expenses and our contribution to the American Federation of Labor. Mr. Mountford has not received one penny, but has generously contributed \$25 to our strike fund.

"Would Mr. Sothern kindly state who paid for the telegram sent out in his name to A. E. A. members who were approached to join his own organization?

"I think we can prove that the amount was charged to the account of the Downville Corporation. In other words, to Mr. and Mrs. Charles Coburn, Mr. Coburn being a member of the Producing Managers' Association.

"Mr. Coburn states that 80 per cent. of the actors now on strike did not go out willingly. Then how does Mr. Coburn account for the unanimous vote to strike at the meeting at Hotel Astor?

"Mr. Sothern, when asked how many A. E. A. members were in the room, announced Leo Dietrichstein, Fay Bainter, Lowell Sherman and Ira Claire. Four in all. Surely a commentary on the number of his appeal.

"We are confident that Leo Dietrichstein is a loyal member, and went to the meeting with no opposition to the Actors' Equity Association in his heart."

ZIEGFELD CHORUS GIRLS.

The following was issued Saturday through the press department of Flo Ziegfeld's "Follies":

In one of the afternoon papers of August 10th appeared an article that purports to be the harrowing experiences of ten chorus girls in the pursuit of their profession. Their allegations are so preposterous and far removed from the facts as to give rise to the impression that we cannot allow them to go unchallenged. We cannot imagine what kind of organizations were the cause of all their alleged distressing indignities, but from their statement that cotton lights and \$2 shoes were made use of in the production in which they were concerned, the shows must have been of a very poor character, to say the least. In all the productions to which we have appeared, the costliest lights, hostelry, shoes, lingerie and underclothing, as well as the most expensive costumes obtainable, have been provided at the producers' sole expense. It should be perfectly obvious to anyone of common sense that productions which appeal to intelligent modern theatregoers must be provided with such accessories to be successful. As proof, we cite the Ziegfeld Follies, in which we are employed. Striving to wear in the production from our heads to our feet is provided by Mr. Ziegfeld.

There are chorus-girls and chorus-girls; if we desire to work a complete season it is not out of the ordinary to have one averaging 46 weeks, for which we are rehearsed from 4 to 6 weeks, and none of our salaries are below \$25 per week, and many get much more. As to the "male vampires" said to be found in the Broadway district, we have no directors without whose immoral advances girls cannot retain their positions, that is, as far as our experience goes, a most interesting and an outrageous lunge to the whole profession of theatricals that every director of a respectable young woman connected with it should most indignantly resent. If this were true of chorus-girls then it would be equally true of nearly every successful woman of our stage who started her career in the chorus and it would stamp our whole dramatic sex as wretches, which is infinitely false. Even the suggestion would hit of undignified and he-fouling their own nests. It would seem to us that the article which has been printed has been maliciously inspired by parties because of certain conditions now unfortunately affecting the theatrical business, and it is contemptible and unwarranted affront to the reputable producers, managers and stage directors of theatrical productions throughout the country. These are the opinions of the following young women constituting the chorus of Ziegfeld Follies and the Ziegfeld Mid-night Frolic:

Begged.
Jennie Reed
Dorothy Leeds
Dorothy Kleeber
Gladys Lotzo
Olivia Peterson
Kathryn Grady
Sally Long
Violet Strathmore
Charlotte Wakefield
Florence Weisbe
— Maudie
Sanson Phillips
Florence Revier
Mary and Hazel Washburn
Corona Paynter
Alta King
— Mildred Swelart
Grace Jones
Lola Lorraine
Marcelle Earl
Nancy Larned
Ruth S. Foster
Emily Davis
Betty Hope Hale
Diana Allen
Elenore Dell
Katherine Peru
Pearl Egan
Vangie Valentine
Annela Johnson
Billie Dove
Lellie Frasier
Violet Bennett
Martha Pierre
Margaret Quigg
Gladys Colby
Restinae Ann
Helen Ellsworth
Abbie MacKenzie
Margaret Falconer
Margaret Walsh
Mildred Kay
Myrtle Weller
Marguerite Maxwell
Madeleine Lubette
Edna French
Peggy Shaw
Gladys Jordan
Peggy Dana
Lillian MacKenzie
Margaret Fitzgerald
Lola Squire
Borenton Dewey
Mollie Boulton
Kitty Ray
Babette Wood
Helen Lony
Ruby Lewis
Helen Hunt
Peggy Underwood

"EAST IS WEST" CAST.

"East Is West" reopened Saturday night at the Astor with the following programed cast: Edwin Maxwell, Rexford Burnett, Lester Lonergan, Richard Calvert, Fay Bainter, Conrad Cogan, Irving Hertz, Robert Vaughan, Arthur Ginson, Albert Vess, Elwood F. Bostwick, Josephine Bumiller, Louise Brownell, Geo. Barnum Ralph Rockefeller, Jean Gray, Helen Sinnott.

LINE UP OF TODAY'S PARADE.

The line up follows:
Band.
Service men in uniform led by Maj. Reginald Barlow.
A. E. A. Council lead by Francis Wilson.
Stage hands and musicians, headed by Chas. C. Shay and Jos. Weber.
Striking companies.
Band.
Members of A. E. A. (1,000 strong), led by William J. Kelly.
Women and workers in uniform led by Miss Sydney Shields.
Women workers in civilian clothes.

Picket brigade led by Miss Sindelar.
Band.
Chorus E. A., led by Miss Marie Dressler.
British contingent led by Major Wallace McCutcheon.
Band.
Members of A. E. A. (1,500 strong).
Automobiles led by Miss Margaret Vail and Miss Helen Keller, containing wounded actors, actors' families, and the stars and favorites of yesterday.

JOLSON SYMPATHETIC.

At A. E. A. headquarters yesterday it was stated Al Jolson had called Saturday night and expressed sympathy for the strike.

Mr. Jolson, it was officially stated, had explained his position, which was that he had a considerable interest in certain attractions, which was why he could not join the A. E. A. Mr. Jolson promised to send a check to support the strike and declared he would not appear in New York while the strike is on.

FIGHT ACTIONS COLLECTIVELY.

Following a meeting Friday night of 300 Equity members who receive salaries in excess of \$200 weekly, an agreement was reached whereby any individual legal actions filed against any of the 300 as a result of the strike will be fought collectively.

A temporary organization committee was appointed headed by Ernest Truax, with the following as an advisory board: James O'Neill, Wm. Farnum, Edith Wynne Mathison, and Edmund Breese. A committee that will be empowered to engage the best legal counsel available is now in process of formation.

DEALERS WANT BULLETINS.

The following wire was received by VARIETY in New York yesterday:
Chicago, Aug. 16.
Send us 50 copies of your Daily Bulletin until strike is settled. For your further information we sell 450 VARIETIES weekly. Have a demand for Bulletins.
Queen City News Co.
174 North Clark street.

FOY ON SOTHERN.

Eddie Foy, one of the leaders of the Equity, has a private bone to pick, selecting E. H. Sothern as the "bone." Foy, who told of a statement made by Sothern said, "They all thought I was crazy when I wanted to do Hamlet. I would like to discuss the subject of Hamlet with Mr. Sothern before a jury of scholars on the question. Mr. Sothern has no conception of Hamlet. He is a pin wheel actor and a tin foil tragedian.
"My wildest son, Bryan, knows more about Hamlet than Mr. Sothern does."

THE STRIKE SITUATION

The name of the producer follows the name of the attraction in brackets.
The exempt shows are productions by non-members of the Producing Managers' Association.

IN NEW YORK

SHOWS SOPEN.

SHOWS OPEN.
"The Challenge" (Selwyn). Selwyn.
"The Better Guy" (Chas. Coburn). Booth.
"The Clock and Midnight Revue" (Ziegfeld). Amsterdam Avenue.
"Winter Garden (Shubert). Playing vaudeville with chorus numbers.
"Those Who Walk in Darkness" (Shubert). 4th Street.
"At 845" (Via Brady). Playhouse.
"East Is West" (Wm. Harris). Astor.

SHOWS CLOSED.

"The Royal Vagabond" (Cohan & Geary). Cohan and Geary.
"Lester Lester" (John Cort). Knickerbocker.
"The Chas. Chas" (Comstock & Gest). Century.
"The White Man" (Morris Gest). Century.
"Oh What a Girl" (Shubert). Shubert.
"The Five Millions" (Comstock & Gest). Lyric.
"The Criticism AHB" (Geo. Broadhurst). Broadhurst.
"A Voice in the Dark" (A. H. Woods). Republic.
"Nightly High" (Adolph Klausner). Princess.
"Lightning" (Smith & Golden). Gaiety.
"She's a Good Fellow" (C. B. Dillon). Gaiety.
"Gaieties of 1919" (Shubert). 4th Street.
"On Earth" (Shubert-Rachel Crothers). Maxine Elliott.
"The Follies" (Flo. Ziegfeld). Amsterdam.
"A Regular Fellow" (C. E. Cook). Cort.

EXEMPT SHOWS.

"John Ferguson" (Theatre Guild). Fulton.
"La La Lullaby" (Producers to come). Miller.
"Greenwich Village Follies" (Al. Jones). Greenwich Village.
"Lucky Romeo" (Low Fields). Casino.
"Scandals of 1919" (George White). Liberty.
"Peek-a-Boo" (Jean Bodini). Central.
"Nightly High" (Adolph Klausner). Central.
"On Earth" (Shubert-Rachel Crothers). Maxine Elliott.
"The Follies" (Flo. Ziegfeld). Amsterdam.
"A Regular Fellow" (C. E. Cook). Cort.

IN CHICAGO

SHOW SOPEN.

"Passing Show" (Shubert). Palace.

SHOWS CLOSED.

"Cappy Ricks" (Morocco). Cort.
"There Was" (Cohan & Harris). Cohan's Grand.
"Up in Mabel's Room" (A. H. Woods). Woods.

EXEMPT SHOWS.

"Angel Face" (Geo. W. Lederer). "Dawn Emerick Way" (Augustus Fitzon). Olympic.
"Honeycomb Town" (J. L. Blanchard). "Smashin'" (Johnstone & Shaw). Stuckaker.
"Scandal" (Walter East). Garlick.

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VARIETY

NEW YORK, TUESDAY, AUGUST 19, 1919

FIVE OTHER SHOWS CLOSED BY STAGEHANDS' WALK-OUT

The 48th Street, Selwyn, Astor and the Two Ziegfeld Frolics Closed by Defection of the Stage Hands and Musicians. Complete List of Theatres Dark Now Totals Twenty Attractions. Managers Say They Will Not Lock Out Musicians or Stage Hands, But When Forced to Close Will Let Theatre Remain Idle Until Difficulty Is Settled.

The walkout of the stage crews and musicians at the 48th Street Theatre, where "Those Who Walk in Darkness" was the attraction; the Astor Theatre, where "East Is West" reopened only on Saturday night, after having been dark almost two weeks; the Selwyn Theatre, where "The Challenge" has been running; and the New Amsterdam Roof, with the two "Erolles," at nine o'clock and midnight, furnished the principal topics in the development of the strike of the Actors' Equity Association against the Producing Managers' Association last night. Incidentally, there were five attractions added to the list of the fifteen shows already closed, and brought the total to twenty. This leaves but nine shows open, including the Winter Garden, playing vaudeville, and six of which are in the "exempt" list.

The other salient features of the day were the parade of the A. E. A. membership, despite the fact that there was a downpour of rain and that the footing was far from pleasant; the informal statement from the managers that they would not close their theatres and force a "lockout," but would only discontinue business when the labor organizations forced them to by walking out on them; the opening of the first show sponsored by the striking actors at the Lexington Avenue Theatre, and the fact that the vaudeville managers and burlesque houses made preparations against a walkout of their musicians and crews. All of the vaudeville and burlesque houses gave performances as scheduled.

The day was decidedly fraught with lack of statements from either side of the fence and the publicity departments lay back on their guns. The strike of the I. R. T. had the effect

of chasing the Actors' strike story from the front pages of the afternoon papers, but it was hoped by the A. E. A. side that the events of last night would again place the cause of the thespians in the foreground this morning.

During the early part of the day all interest centered on the parade which in a drizzle of rain left the neighborhood of the Century Theatre, which was the scene of the initial clash of the A. E. A. and the M. E. A., and wended its way down Broadway as far as Madison Square in a column of fours, with the girls of the marchers holding to the cadence very much better than the men. Of course there were bands and songs, but the strong feature that everyone seemed to look forward to, that of the chorus, seemed decidedly disappointing. In the line of march there were about 2,000 persons, but of these there were only about 50 chorus girls, headed by Marie Dressler.

From the time that the parade passed there was nothing in the way of action until the reports came in that the stage hands and musicians had walked out of five additional attractions which forced foot theatres to close for the night. For a time there was a furor regarding whether or not the Playhouse and the Winter Garden were affected by the walkout order, but seemingly the heads of the I. A. T. S. E. and the Musicians' Union had not seen fit to direct their activities against these two houses, and the Booth Theatre with "The Better 'Ole" was also unaffected.

The opening of the Lexington Avenue Theatre with an all star show by members of the A. E. A. attracted attention. There were actors of note along Broadway in their own motor cars offering to ride patrons to the house to witness the performance, but

(Continued on page 3)

VAUDEVILLE PREPARATIONS.

The vaudeville interests took steps early yesterday to protect themselves against any movement that might be made by the labor side last night. It was stated that in all of the vaudeville houses in Greater New York there was a piano player on hand to step into the orchestra pit in the event that the musicians should walk out, and that arrangements had been made for the running of the stage with one full stage interior set and a drop in one. This applied to the small time theatres as well as the Palace and the other big timers that were open.

STRIKE ON LITTLE THEATRE.

The bricklayers and the plasterers' assistants now at work on the new addition to the Little Theatre walked out on strike yesterday. The bricklayers are asking for \$10 a day and the assistant plasterers are requesting a scale of \$6 a day.

Edward Lyons, manager of the Booth and general manager for Winthrop Ames issued this statement informally at noon yesterday.

He further stated that Winthrop Ames would be in town this week, and as far as the advices that he had received indicated, his principal would undoubtedly be hook, line and sinker with the managers of the fight.

STRIKE SAVES LOSS.

After the stage hands had forced the "Midnight Whirl" to close at the Century roof, the management stated the walk-out had come at the right time because the final two weeks notice was to have been posted Saturday night. The after-theatre show had been losing \$2,500 weekly this summer.

KINGSLEY BACK AT PALACE.

Because of the fact that the vaudeville interests looked for trouble at their houses last night, Walter Kingsley was switched from the managerial publicity bureau at the Cohan & Harris Theatre to the Palace.

MEETING OF PLAYWRIGHTS.

The playwrights are scheduled to hold a general meeting this afternoon at the Hotel Astor. Telegrams were sent out yesterday afternoon by Eugene Walter to all authors to attend. The idea of the meeting is that writers have been caught between the striking factions and are suffering without having any say in the issues at stake. It is possible that some plan may be advanced through which a basis of mediation might be brought about.

MANAGERS AND FINANCIERS.

The managers, not collectively, but generally speaking, state that there will be no possibility of a financial interference. The houses are all under lease to corporations and that the rental is guaranteed by these corporations, and that all that those people who are financially interested in the building or land want is an assurance that the managers are ready to pay those rentals.

One manager stated, taking the Samuel Untermyer statement to the Equity as his ground, is that the Untermyer interest in all three theatres that that attorney mentioned as owner and representative, was an interest in seeing that the rental was paid, and should the managers decide to close the houses and still go on paying the rental that there could be no comeback from the financial side.

SOTHERN ASSOCIATION OFF?

It was understood along Broadway, yesterday, that the new actors' association headed by E. H. Sothern and designed by him to work for mediation had practically ceased its efforts.

Mr. Sothern could not be reached at his hotel last night.

Relays of A. E. A. leaders have been "working" on Mr. Sothern to withdraw and apparently their mission has been accomplished.

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CHICAGO A. E. A. MEMBERS HELD IN CONTEMPT OF COURT

At Hearing Yesterday Refused Permission to Present Argument Before Complying with Injunction Order. Actors' Counsel Not Allowed to Argue in Court.

Chicago, Aug. 18. At the hearing today before Master in Chancery Sigmund Zeisler, he held that all actors who had violated the injunction order issued by Judge Charles Walker were in contempt of court and could not properly appear as defendants or be represented by counsel until complying with Judge Walker's order.

Master in Chancery Zeisler ordered the actors to return to their theatres. Among these were included the members of the "Up in Mable's Room" company at the Woods, who walked out Saturday night. They were in the court room.

Levi Mayer appeared for the managers. Daniel Cruise, local attorney for the A. E. A., was out of town but was represented.

During the examination of the first witness, Manager Ed S. Bloom, of "The Passing Show" at the Palace, acted as attorney in reality for the defendants. Many of his questions or objections brought applause from a dense crowd of professionals of both sexes who were present.

Bloom testified the artists' salary list, weekly, of "The Passing Show" is \$7,000, with other expenses making \$11,000. The show plays to gross about \$20,000 at the Palace, giving the Shuberts a net profit of \$3,000 a week on the production.

Walter Jones and the Howard Bros. testified, but nothing of importance was developed.

The Master ordered a continuance of the hearing, with the proviso of compliance attached. Following the adjournment, Ed. Nockels, in charge of the strike, announced that Clarence Darrow would represent the A. E. A. at the next hearing. Nockels also said that any actor in Chicago not playing under an A. E. A. contract will be ordered to walk out.

The Chicago Federation of Labor yesterday endorsed the Equity strike and policy. Managers were handled without elegance. One speaker said no injunction on earth could compel a man to work.

The Motion Picture Operators was represented, and its representative stated that his union would stand behind the strikers. The meeting was assured no union operator would run a picture in any theatre darkened by the strike. The actors' demands were declared right and reasonable, with one man saying they were not asking one-half enough.

The A. E. A. had a meeting at the Hotel Morrison Wednesday. Practically every member of the association in Chicago was in attendance.

There was present Bert Churchill, of New York, member of the Executive Council of the A. E. A., who announced he would remain in Chicago and work in direction of the strike.

Edwin Morand, who announced he would present the local Stage Hands' Union had received word from New York to be ready at any moment to walk out of all the theatres.

This, T. Underland, goes for every theatre in Chicago, Nockels said, and moving picture," said Mr. Morand.

There was a great deal of enthusiasm displayed by the members, and the vaudeville people who are members of the A. E. A. were in evidence. Short speeches were made by the more prominent of the striking actors.

Following the meeting, Morand told the reporters it had come to his attention that Ed. Nockels, who has assumed charge of the strike here, had made the statement, "We will use every theatre in Chicago and make a bun of the managers." Mr. Nockels' alleged statement was repudiated by Mr. Morand. "Mr. Nockels is not the leader of the strike," he said. "He is not the spokesman of the association, and his statements are not the sentiments of the association."

While the actors were meeting at the Morrison, the Federation was meeting in their hall. John Fitzpatrick presided. Nockels sat with him. The report of the stage hands stated that a hundred per cent. agreement had recently been reached with the managers, but that this would not affect their attitude in the strike.

One of the delegates suggested a resolution whereby each member of the Federation present declared his willingness to go to jail with any actors who might be cited for contempt of court for walking out of theatres in the face of court orders.

Fitzpatrick said this was unnecessary, "It is implied." The meeting adopted resolutions pledging unqualified support of the strike in every way.

Morand explained the walkout of Ada Madsen and Ann Warrington at the "Angel Face" show in the Columbia by saying that George W. Lederer was only the nominal manager of the show.

"Our investigation discloses that the contracts of the players were signed by Klaw & Wanger, and that the show was replaced by members of the A. E. A. It is thought an attempt will be made to close this show." Morand said that "Take it from Me" had been investigated and was found to be the sole property of Joseph M. Gates. He declared that the show would not be hindered in its opening last night at the Studebaker. He said also that the Equity leaders were satisfied that nobody in the Equity East was interested in "Scandal" at the Garrick.

THE ACTORS' STRIKE.

(Dedicated to the Actors' Equity Association, all its members and friends.)

O, hark to the tramp of our sturdy feet!
O, hark to the thousands of hearts that beat,
O, hark to the millions of eyes that gleam,
O, hark to the hosts in the ranks of the team.

The giant, long sleeping, has risen and slain
The vampire that crushed him and the wrong
Fought in vain.

The slaves have fallen. The strong hearts
There never has been yet a struggle like this:
Our souls are marching on!

The bodies are stirring, the sidewalks are cleared.
The reign of the lords in the office we feared
Is now at an end. We have struck the blow,
And henceforth there never shall be a "no."
We have banded together for a single aim:
And this is the answer to the tyrant's game:
The artist has taken the cue from the hand
That led—and forced him—and builds the land.

Our souls are marching on!

The bodies are swinging and the hearts rejoice.
There is but one vision and a single voice!
We have risen, we dreamers, from the lifeless
And out of the cries of the anguish deep
That the box office spirits have brought to our
Ears.

There comes now the cry of the joyous heart:
We are free now, from the sway of the tyrant's
Gold—
To which all our tears and our laughs were
Sold.

Our souls are marching on!

Make way, ye who obstruct now the path, make
Way.

For this is the dawn of another day
The hour of redemption did strike when ye
Went out of the stage-world for liberty.
And into the world we bring the spark
To which all the ages and lands shall hark.
By saving our own lives we surely save
The path for the freedom America gave.
Our souls are marching on!

On, then, all weavers of dreams, unto the light
Of Right!

The petty three-dogmen of managers,
They shall not refuse and be dangers
Of a cause that is greater than all of our kind.
The day of emancipating lies behind!
We are fettered together, so each be strong,
And thus we shall go on to come the joyous song—
Our souls are marching on!

The souls of the living—whose tears were vast:
The blood bathed the ground, for the war, the
Land.

That a tyrant has waged to enchain us, made
All.

Of the living so strong that the fall
Of all of the wrongs is now at hand!
O, let us then seek to subvert the land
Of the living with the flowers of art made free,
For this is our strike toward liberty.

Our souls are marching on!

KENNEDY OFFERS PLAYS.

Chas. Rann Kennedy has offered the Actors' Equity the use of all of his plays free of royalty, in the event that the A. E. A. desires to present them at the Lexington series of benefits.

Among the better known Kennedy plays included in the offer are: "The Servant in the House," "The Army with Banners" and "The Winter Feast."

GUS EDWARDS JOINS P. M. A.

Gus Edwards has applied for membership in the Producing Managers' Association. His new musical comedy, "The Film Girl," is now rehearsing. Speaking of the situation due to the strike, Edwards said yesterday: "I defy the Equity or any union to raid my chorus. When you consider that I provide luncheons and dinners for my girls when they have to stay late for rehearsals, in addition to paying their car fares and half salaries when rehearsals last more than four weeks, the chorus girls' union will have to offer them a very considerable inducement to wean them away from me."

JOBS FOR NEWSPAPERMEN.

The A. E. A. offered protection to those newspaper workers who were discharged from the staff of the "Telegram" for organizing a "soviet." Biemus Gray has been added to the A. E. A. press department and it was understood that a similar job was open to Marty Casey, also "gated" from the "Telegram."

Both had circulated a petition which held many signatures of workers on the "Telegram" and "Herald" and was to have been sent to the offices of all New York dailies.

FORUM.

New York, Aug. 17.

Editor VARIETY: An article appeared in your daily Bulletin dealing with Bert Hanlon leaving the "Scandals" Company in which Larry Beck's name was mentioned.

Mr. Beck is anxious to have this statement corrected. He was in no way connected with the above case and is working in the "Scandals" with full permission of the A. E. A.

(Press Bureau A. E. A.)

WAGE SCALE FOR CHORISTERS.

The announcement of a new wage scale and working conditions for chorus girls, enrolled in the Chorus Auxiliary of the A. E. A., by Marie Dressler, a pledge by E. W. Edwards, business agent of the Allied Printing Councils of New York that union printers would refuse to patronize "unfair" theatres, controlled by members of the managers' association and the inauguration of an intensive publicity campaign to inform the public of the actors' side of the strike were the features of two wildly enthusiastic meetings held at A. E. A. 45th street headquarters Saturday afternoon and night.

The draft of the new chorus girls wage scale, which Miss Dressler stated would be submitted to the P. M. A. Monday is as follows: Salary, \$30 weekly in New York and \$35 weekly on the road; eight performances to constitute a week, with pro rata pay for Sundays, managers to pay for everything, four weeks' free rehearsals to be given, following two weeks' half salary, and if rehearsals continue beyond that period full salary. Pullman berths to be supplied by the manager for all sleeper jumps, one girl to a berth.

THURSTON AT GLOBE.

Howard Thurston, the maclean, by arrangement with Charles Dillingham, began an indefinite engagement at the Globe Theatre last night. Since Herrman played at Daly's twenty years ago, no show of this kind has been given on Broadway. Thurston says he is neutral so far as the strike is concerned, and he does not expect his performance to be interfered with.

Chorus Headquarters.

Headquarters for the Chorus Auxiliary of the A. E. A. has been established at 117-119 West 48th street.

THE STRIKE SITUATION

IN NEW YORK	
Winter Garden (Shubert). Playing vaudeville with chorus numbers. "At 9:45" (W. A. Brady), Playhouse.	"The Better '01s" (Chas. Coburn), Booth.
SHOWS CLOSED.	
"The Royal Vagabond" (Cohan & Harris), Cohan and Harris. "Lillian Lester" (John Cort), Knickerbocker. "The Chis Chis" (Comstock & Gest), Century. "Midnight Waltz" (Morris Gest), Century. "Oh What a Girl" (Shuberts), Shubert. "The Five Million" (Comstock & Gest), Lyric. "The Crimson Alibi" (Geo. Broadhurst), Broadhurst. "A Voice in the Dark" (A. E. Woods), Republic. "Nightie Night" (Adolph Klabner), Princess. "Lightnin'" (Smith & Golden), Gateway. "The Good Fellow" (C. B. Dillingham), Globe. "Gaieties of 1919" (Shuberts), 44th Street.	"The East" (Shubert-Rachel Crothers), Maxine Elliott. "Gaieties" (Flo. Ziegfeld), Amsterdam. "A Regular Fellow" (C. B. Cook), Cort. "Adam and Eve" (Comstock & Gest), Longacre. "The World and the Day" (W. A. Gillette), Selwyn. "Nine O'Clock and Midnight Revue" (Ziegfeld), Amsterdam Roof. "Those Who Walk in Darkness" (Shuberts), 48th Street. "What Is West" (Wm. Harris), Astor. "Too Many Husbands" (A. H. Woods), Hudson. "Adam and Eve," "Nightie Night," "The World and the Day," "Too Many Husbands" and "A Regular Fellow" announced premieres since strike started; could not open.
REOPENED WITH PICTURES:	
Lyric, "Deliverance."	
EXEMPT SHOWS.	
"John Ferguson" (Theatre Guild), Fulton. "La La Luelle" (Producers to come), Miller. "Greenwich Village Pollys" (Al. Jones), Greenwich Village. "A Lonely Romeo" (Llew. Fields), Caelco.	"Gaieties of 1919" (George White), Liberty. "The Chis Chis" (John Cort), Central. Benefit Performance by Actors' Equity Association, Lexington Ave. Theatre.
IN CHICAGO	
SHOWS OPEN.	
SHOWS CLOSED.	
EXEMPT SHOWS.	
"Happy Ricks" (Moreno), Cort. "The Good Fellow" (Cohan & Harris), Cohan's Grand. "Angel Face" (Geo. W. Lederer), "Honeycomb Town" (J. L. Blanchard), LaSalle. "Scandal" (Walter Haet), Garrick.	"Up in Mabel's Room" (A. H. Woods), Woods. "Down Limerick Way" (Augustus Piers), Olympia. "Sunshine" (Johnstone & Shaw), Studebaker.

NOT STRIKING FOR PAY

The Actors' Equity Association was formed six years ago, at a time when:

Actors rehearsed from 4 to 12 weeks to get, in some cases, one night's pay.

There was no limit to free rehearsals.

Extra performances were without pay.

George W. Wickersham, former Attorney-General of the United States, said of the Shubert contract: "The only thing guaranteed to the actor was the privilege of working a certain number of weeks for nothing."

Chorus girls have rehearsed twelve weeks without pay and were forced to pay as much as \$60.00 for shoes and stockings.

THE ACTORS' EQUITY ASSOCIATION has sought to correct these flagrant abuses.

It affiliated itself with the American Federation of Labor and for that reason the Producing Managers' Association now refuses to meet its representatives to bring about a settlement.

REPRESENTATIVES OF THE ACTORS' EQUITY ASSOCIATION STAND READY AND WILLING TO MEET REPRESENTATIVES OF THE PRODUCING MANAGERS' ASSOCIATION—

Any Time, Any Place, In a Spirit of Fairness

FOUR OTHER HOUSES CLOSED.

(Continued from page 1)

even without this aid there was a sell-out at a \$2 top scale, plus war tax. This was one of the points that was made much of by the speakers of the A. E. A., who were along Broadway on the various corners of Times and Longacre squares. Seats at \$2, not \$2.50, \$3 or \$3.50, as are charged at the houses which the managers are conducting and which are still open, and the best show in town at any price. The orators were handing out notices for at least one attraction which was running under independent management, that of the Theatre Guild, which is presenting "John Ferguson" at the Fulton.

The Lexington held over capacity. It seats around 2,400 and must have taken in about \$3,500 to \$4,000.

The vaudeville houses in New York made preparations yesterday to be able to withstand a walkout of their musicians and crews, which, it was believed, would come last night. The managers of these theatres were prepared to go ahead and give performances with a piano player in the orchestra pit and to let a single full stage set stand for all of the acts, using as their only change a drop in one for the presentation of acts. This, however, proved to be an unnecessary precaution, for none of the vaudeville theatres were affected in the least last night. The same was true of the burlesque houses, which opened their regular season yesterday. The Columbia with the Lew Kelly show got away to a flying start at the matinee yesterday and played last night as well at Hurlig and Seamon's, and the Miner house in the Bronx. These were the only three openings scheduled on the Columbia Wheel in New York.

During the afternoon yesterday it was announced at the publicity department of the P. M. A. that the

managers had no intention of closing their theatres and locking out the stage crews and musicians because they had walked out of certain houses. The managers were willing to stand pat on what they had previously issued in statement form regarding the A. E. A., but that when the houses were closed by the walkout of the crews and musicians they would remain closed until the entire difficulty was settled. This virtually means that 20 theatres on Broadway are to remain dark until a final settlement is brought about between the actors and the managers.

It appeared as though the A. E. A. and Chas. C. Shay, president of the stage hands' union, were trying to impress upon the managers the advisability of conferring before ordering a general walkout.

There was but one new attraction due to open on Broadway last night. That is an attraction that had its date set prior to the beginning of the strike and that was "Adam and Eva" at the Longacre Theatre. It didn't open.

A late report from the Lexington Avenue house was to the effect that the police reserves were necessary to handle the crowd that was turned away from the doors after capacity as to seats and standing room had been attained. Ed Wynn, who was to be one of the distinct features of the bill, was prevented from playing through the Shuberts obtaining a court order against his showing on the stage. Eddie Foy and his family replaced Wynn on the bill.

The receipts, as far as could be ascertained, for the houses that were closed last night, was that there was about \$300 in the house at the 48th Street, an advance of \$1,800 for "East Is West" at the Astor, while the two "Frolic" shows at the New Amsterdam would have been capacity had they been able to give them.

ACTORS' OFFICIAL SONG.

The A. E. A. has adopted an official song, composed by Danny Healy in parody form from an original song written some time ago by Al Von Tilzer.

The song will be sung in today's parade by a number of professional singers who will have a conspicuous spot in the line of march.

The lyric follows:

One for all and all for one
And God be with us all,
For in Union there is strength
Divided we may fall.
The Actors are United now,
At last the light they see—
So one for all and all for one,
And all for Equity.
E-Q-U-I-T-Y.

ANOTHER STRIKE SONG.

A new strike song has been composed for use along the streets and in meeting, the air being taken from "Over There." The lyric is:

Over fair, over fair,
We have been, we have been, over fair,
But now things are humming
And the time is coming
When with labor we'll be chumming
Everywhere.
So beware, have a care,
Just be fair, on the square, everywhere,
For we are striking, yes, we are striking
Till the managers are ready to be fair.

A SOLDIER'S VICTORY POEM.

Stick to it!
We fought for Justice!
Thousands died over there in France,
And thousands more stood ready.
Yes! Thousands took the chance.
We fought that men might have their rights—

That's all!
Stick to your cause—you'll win—
You cannot fail.

H. W. Hoarne.
(Ex-Soldier.)

BUILDING TRADES ENDORSE.

The A. E. A. received the following letter yesterday from the United Board of Business Agents of the Building Trades of New York City:

To the Officers and Members,
Actors' Equity Association,
100 West 42d Street, New York City.

Greeting:
The United Board of Business Agents of the Building Trades of New York City heartily endorses the stand taken by each of you as to

division and as an association.
In accordance with same, we desire to officially inform you that the members of the Building Trades Union of New York City have resolved to morally support the A. E. A. In we have observed for the past few years have not only been hogging it for their individual gain, but have contumacious on the side a bunch of parasites commonly known as ticket speculators, including the ticket agencies, through which the dear public, if they desire a front row or a good seat, have to patronize and hand over an increased price as shown on the printed ticket. Our slogan is: Cut out all these middlemen, deal direct with the employer and equally share profits and conditions.

You are further advised that this board represents 115,000 men in the building trades of New York City, and we can assure you that they are patrons of legitimate theatres, but when conditions present themselves and show that harmony does not exist between employer and employees we stand for publicity against all times. Wish you all success and a quick settlement of your grievances, and again reaffirming our moral support to the officers and members of the A. E. A. on behalf of the United Board of Business Agents of the Building Trades, we remain,

Sincerely and fraternally yours,
Russell D. Tompkins,
Secretary-Treasurer.

Attest:
Edward Smith, Board President.

"Just a Minute" Rehearsals End.
Sunday morning the cast of "Just a Minute," in rehearsal, was dismissed by John Cort until the present situation has been adjusted.

Musical Director Salzer, who had just returned from a vacation, refused to enter the theatre in which the rehearsals were being conducted.

DAILY BULLETIN—No. 10

VARIETY

NEW YORK, WEDNESDAY, AUGUST 20, 1919

HOPE FELT FOR SETTLEMENT THROUGH AUTHORS' MEETING

Yesterday's Confab at Hotel Astor Depended Upon to Bring Some Result. Nothing Certain. Managers Remain Defiant and Say "Closed Shop." Miller With "La La Lucille" Closed by Stage Hands' Walk Out. 21 Closed Theatres in New York and Three in Chicago.

Some present yesterday at the Hotel Astor meeting during which the actors and managers presented their version of the trouble to the playwrights, seemed to scent in the speeches of the two sides a possibility of adjustment. This was looked forward to through the belief that if the managers and the actors were allowed to adjust on a basis where both sides could claim a victory, that an end might be reached.

The important point was to draw the managers into conference or debate, though they appeared at the meeting in the absence of the actors' representative, who followed them. The principal point made by the managers, of a "Closed Shop," that they would not stand for under any circumstances, appeared to be partially worked out of the way through the actors stating they did not want a closed shop, besides agreeing to a contract clause to that effect, with a bond to indemnify for damages in case of a breach.

The second meeting before the authors this morning is expected to develop something more definite.

Last night the stage hands walked out of the Miller Theatre, closing "La La, Lucille." The theatre placed an announcement in the lobby stating the house had been closed by order of the A. E. A. The walkout occurred at 7:30, with the theatre making a refund. It marks the twenty-first theatre to close in New York City, with three closed in Chicago.

There was no change in the Chicago situation last night. The stage hands' unions there announced their members will walk out of all legit theatres in Chicago today. No other Chicago theatres are to be attacked.

The members of the managers' association in New York seem to be of the impression that the stage hands have agreed to walk out and remain out for two weeks, to give the members and the A. E. A. an opportunity

to settle their differences within that time, otherwise the stage hands will return. None but the managers accept this, however. Some think the stage hands are proceeding slowly in the closing of the theatres to keep down the expense of idle employees. The other opinion is that the stage hands wish to impress upon the managers the prospect of a wholesale sympathy strike.

The vaudeville theatres in New York last night made preparations in case the stage crews and musicians walked. Nothing happened. Early in the evening the stage hands' representatives said the Miller Theatre only would be touched.

That members of the managers' association and the association itself had committed themselves and itself too far in announcements of what they would and would not do in this strike is now gaining belief. They have so far committed themselves that there is no "out" left that they know of. It left the strike a matter of endurance. The "Closed Shop" remains the managers' dead line. One manager said yesterday it would be intolerable to have a threat of their theatre being closed that evening, the ultimatum to be delivered late in the afternoon because some stage hand had a grievance. That could happen with a closed shop, said the manager.

A manager also said that with a closed shop among the unions in the theatre, a competing manager might induce some one to call a strike in prosperous theatres, in order that the competing manager's own house might profit thereby. He said this, however, with a smile, as though it were an unpleasant thought.

The managers admit the actors are very loyal and are striking together. How much longer they will stick to be the manager's dependence. One manager said the strike appealed to him like a three-act drama.

(Continued on page 3)

STAGE HANDS' CONTRACT.

Though the P. M. A. stated early in the week the action of the stage hands in walking out on eight attractions provoked no hard feelings on the part of the managers, discussion has arisen as to the standing of the I. A. T. S. E. with the managers. This agreement calls for no walkout without one week's notice in New York and calls for two weeks' notice for road crews. The latter angle is included because of this walkout in "Chu Chin Chow," which had a road crew.

There is provision, however, for sympathetic strikes, the agreement being "subject to any prior agreement with affiliated branches of the A. F. of L." It is argued that such an agreement did exist with the musician's union, but could not have been applied to the A. E. A., which but recently entered labor circles. The opinion thus based and given by an expert was that the I. A. T. S. E. had violated its agreement.

It may be this condition, which has retarded the order for a country-wide walkout of stage hands, which might also call out musicians.

PICKET DISMISSED IN COURT.

Richard Gordon, a picket for the A. E. A., arrested at the Winter Garden several days ago on a charge of disorderly conduct, preferred by Stanley Sharpe, manager of the house, was tried before Magistrate Sweetser, in the West 54th Street Court yesterday afternoon. After a lengthy session he was exonerated through the magistrate's decision, a dismissal.

Several witnesses, including three private detectives, employed by the Shuberts, testified that Gordon, through his remarks to pedestrians, collected a crowd.

Gordon was represented by Ashley, Foulds & Gelland, while the prosecution was handled by Attorney James H. Walker, ex-speaker of the State Assembly. Walker, realizing the unimportance of the case, did not try to strain his legal wits, merely conducting his cross-examination along technical points.

The court room was crowded with Equity members, an announcement having been made at strike headquarters about the case. As the defense scored each point audible comment was made by the gathering.

The case of assault preferred by Alexander Frank against Morris Gost, scheduled to come up at the same hearing, was postponed for one week at the request of Attorney Walker, who had an appointment with Governor Al Smith and who could not conduct the defense.

GOVERNOR SMITH MEDIATOR.

Governor Al Smith was called in to act as mediator last night in the Actors' Equity Strike, two separate conferences being held with the Governor at the Hotel Biltmore by committees consisting of Sam H. Harris, Geo. M. Colahan and Arthur Hopkins, for the Producing Managers' Association, and James F. Holland, president New York State Federation of Labor; Hugh Frayne, State organizer American Federation of Labor; Chas. C. Shay, president I. A. T. S. E., and Frank Gillmore, for the Actors' Equity Association.

Another conference with Governor Smith, at which all of the above-mentioned will be present, is scheduled to be held this morning at 10:30 at the Biltmore.

CENTRAL MGRS. ENDORSE.

At a meeting of the Central Managers' Association in New York the end of last week, the meeting endorsed the actions of the managers' association in the strike.

The Central Managers are composed of theatrical managers in New York, Pennsylvania and Ohio.

"LUCILLE" CLOSED.

The closing of "La La, Lucille" last night when the stage hands were ordered out of the Henry Miller Theatre by Charles C. Shay, came as a surprise, as the show had been classed as exempt.

Action by the stage hands came, however, after it was known that Alfred E. Arons had placed a notice on the call board Saturday night he was owner of "Lucille" and that he was a member of the P. M. A.

The stopping of the attraction by Mr. Shay instead of a strike call by the A. E. A. is taken to indicate that the matter of further closings is entirely in the hands of labor leaders. A similar condition is indicated from reports from Chicago.

A. E. A. Resignations.

Resignations reported from the A. E. A. this week are Marguerite Sylva, May Buckley, Margaret Anglin, Otis Skinner, Ruth Chester and George Foster Platt.

AUTHORS' STRIKE CONFERENCE FAILS TO PRESENT SOLUTION

Representatives of Managers' Association and Actors' Equity Present Hours of Trouble. Meeting Adjourns After Three Hours. To Meet Again This Morning. Recognition of A. E. A. By Managers Seems In Latest Attempt to Bring Warring Factions Together.

The meeting of the playwrights in the Hotel Astor yesterday, at which the representatives of the managers' association and those of the A. E. A. appeared and stated their respective sides of the present strike in the theatre, lasted three and one-half hours.

After the representatives of the A. E. A. left the meeting there was a brief discussion among the assembled playwrights as to the most feasible procedure to be followed by them to try to bring about a meeting between the managers and the actors, with the result that after a resolution had been offered by George Middleton, Jr., it was withdrawn and the authors called another meeting for 10.30 this morning at the Astor at which the proposition will again be given over by them and a committee then appointed to confer with the managers and the actors in an effort to bring about a settlement.

In the last few minutes of the meeting the entire situation was summed up by Eugene Presbey, who characterized the strike situation as an unripe boil which was a dangerous matter for the authors to monkey with at this time, and that it would be better if they waited until nature had taken its course and brought the matter to a head.

From the tenor of the talk the authors present it was apparent that the managers' fear was that the Equity in the event of winning the strike would insist on a "closed shop," the dictation on the part of delegates of the A. E. A. who should and who should not be members of the casts of their plays. This fear was dispelled entirely by the representative of the A. E. A. in their talk, both Frank Gillmore and Paul Turner, who explained more and Paul Turner, who explained more in their official capacity that such was not the case.

Eugene Walker presided and informed those present the representatives of the A. E. A. and the P. M. A. had been invited to attend the meeting to state their sides of the present difficulty. The method of procedure was the answering of a series of questions which had been submitted in advance and which would be submitted to those representing the two organizations. The managers' side was to be heard first, the representatives of the P. M. A. having been asked to be present at 3 P. M. The A. E. A. representatives were to be heard at 4 o'clock.

David Belasco, Arthur Hopkins, Winchell Smith and George Broadhurst appeared to present the managers' side of the talk. A reception committee, including James Forbes, Louis K. Anspacher and Avery Hopwood, welcomed them. Before they began Mr. Martin presented a resolution that there be no measure passed that would not make any demonstration or show any sign of the strike.

Then the managers' authors came on the scene. Mr. Hopkins first spoke and presented a resume of the events leading to the present strike situation. The idea was presented by the U. M. F. A. on April 29, when the U. M. F. A. to express their views on the matter. There were a number of producers who were members of the U. M. F. A. and they agreed that there should be an association of producers and authors should be members to handle all problems of legislation, railroads, theatres and the one-night stand situation. The idea was to revive interest in the theatre in the smaller towns and to bring about, in possible, a general era of prosperity in the one-night stand towns, where the dearth of interest in the theatre was a primary cause of the invention of the motion picture.

The matter of a contract with the A. E. A. came up as a matter of course and the all of the A. E. A. to meet them. The managers held three meetings within a week. All of the producers who were members were placed under a bond to keep whatever contract was made with the P. M. A. entered into the A. E. A. With about 30 or 35 of the managers present they were ready to tie up with the A. E. A. for a three or four year period. He stated the managers had not been working secretly for a year planning a big general fight. At the meeting he said the "closed shop" was broached by the A. E. A. representatives and Henry Miller stated that as a manager and a former member of the Equity he would not accept the proposition. Then the managers drew their own form of a contract drawn in the A. E. A. quarters. Gillmore is reported to have stated that "this is the contract the actors will consent to accept" and that unless it was accepted it would force the A. E. A. to extreme measures and that the manager shop would be one of these.

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toward that end. He read the clause of the A. E. A. contracts which he said all of the members of the company had and which provided for arbitration of all difficulties.

Winchell Smith followed with a brief talk and David Belasco rose to call him. He bore all the marks of being a very ill man. He stated: "Mr. Hopkins expressed exactly what I feel. I have here a contract for the players who I rehearsed in 'The Gold Diggers' and they were called out by the A. E. A. If I should accept a play from any one of you gentlemen, you all have ideas of casts, stage the people that you suggest, I rehearse them, produce the play and it is a success and then in midst of the success there is a strike because some electrician, grip or carpenter has had some difficulty and the entire cast waits out who suffers? The author and the producer. If this A. E. A. is permitted to exist, the actor will be denied his right of individuality. If the actors' organization triumphs the theatre will fall and the producers fall and with us you will have to fail. In this case our fight is your fight."

Arthur Hopkins again spoke briefly, after which George Broadhurst recited the words of Francis Wilson, of the A. E. A., at the hands of the managers years. They were, according to Mr. Broadhurst: "Gentlemen, five years ago we came to you and we put our hands in your hands. It is different now. The idea broke to convey to the authors the spirit in the theatre. The authors must meet the managers when the latter were ready to treat with them on a new contract."

After that the managers' representatives left the meeting. Mr. Walker stated the representatives of the A. E. A. had made a proposition that instead of accepting the invitation as it was sent to Francis Wilson by sending a representative of the A. E. A. to the actor-author, the A. E. A. had sent the attorney Paul Turner and W. W. Rubens, the labor attorney. He asked the authors whether they would have to meet the A. E. A. representatives even though they had not accepted the invitation to meet them. The managers had, and the reply was in the affirmative. With that the three A. E. A. representatives left the meeting. Mr. Gillmore was designated to act as spokesman for the A. E. A. He had never taken a drastic measure and they had always been for arbitration and that was a fact that nearly everyone of the managers would have to admit. He stated the contract agreement was to force the A. E. A. and the A. E. A. under which the U. M. F. A. A. E. A. standard form of contract was made with the actors and every member of the time of its life there would be no effort on the part of the actors to leave the Broadway territory. He said that Washington, Columbus, Dubuque, Indianapolis and other cities have added to the list of cities that, and if there was not a constant watch kept the managers would have to desist. The managers did not want to desist, although during the first few weeks after the opening of the season they had been told that the managers did pay for the extra performance. However, the fact that made it imperative that the eight-performance clause be included in any new contract that the managers and the actors' organization would agree on. That he and the actors' organization would make when they were in negotiation with the managers over the new contract that was to be made.

In a great measure, Gillmore agreed with the managers' side of the matter. He said the facts leading up to the meetings between the A. E. A. and the P. M. A., but that when they stood firm on the question of eight performances there was a letter sent to them which informed them that the managers could not treat with the A. E. A. any further. This was a few days before the meeting of the A. E. A. on May 20. At that meeting a resolution was passed empowering the council with full power to take whatever necessary steps to achieve the contract form that they wanted. Because of the difficulty with the managers' proposition was made of a board of arbitration of three representatives from each side and an umpire of national reputation, and to this the managers answered no, not very well refuse to meet men of such reputation, and again the answer was "no." Then came the steps to affiliate with the American Federation of Labor. The council had been empowered three or four times to take this step if it so cared, and that power was exercised. The A. E. A. was elected, and was elected, and the A. E. A. addressed this message to the managers: "In spite of the reasons which have been placed into our hands we do not intend to use it." But here again also, no consent was given to the managers' organization of the actor.

The actors' need organization, if only for the protection of the theatre and the actors' organization, Mr. Gillmore is continuing. It was then the arm of the A. E. A. to make their own form of contract, and with that came the appeal from the members of the A. E. A. for the council to act, for if the actors were permitted to force their own form of contract, there would no longer be an actors' organization. He drew home the point that it was the belief of each and every member of the managers had broken their contracts by the A. E. A. and that the actors' organization was never ceased in its efforts to get together with the managers, and only six days before the strike tried to get together with the managers in the Lambie Club. All of these efforts were made in an effort to bring about a settlement of the matter.

The A. E. A. did not order a strike, but that the managers did was the contention of Mr. Gillmore. He made a strong point of the fact that the A. E. A. does not ask for a closed shop, and that the "Chu Chin Chow" call out was within the contract rights of the A. E. A. and that it was not intended as a way of force to bring the managers to a sense of desperation. He stated that the A. E. A. had been elected, and was elected, and the A. E. A. addressed this message to the managers: "In spite of the reasons which have been placed into our hands we do not intend to use it." But here again also, no consent was given to the managers' organization of the actor.

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CHICAGO STAGE HANDS OUT.

Chicago, Aug. 16, Midnight.
Dick Green, head of the local I. A. T. S. E., announced that the stage hands from every legitimate theatre in this city would walk out tomorrow night. Green stated that the strike order would have been put into effect tonight, but for a recent promise made by Clarence Darrow to Master-in-Chancery Zeisler. Eleven houses will be affected by this order, four of these having been "dark" for the last two weeks, awaiting openings.

At a meeting of the representatives of the A. E. A. stage hands, musicians and Federation, it was unanimously declared that unless there was an immediate settlement of the strike, every theatre in the country would be closed.

WALTER HAST'S PROPOSAL.

The following proposal made by Walter Hast was sent by him to both sides of the strike:

Gentlemen:
I hope you will not consider this a liberty on my part in sending you a thought from my humble self in a way of an informal suggestion.

The Managers' Association does not wish to agree to settle disputes with actors through the Equity Association. The actors feel that they are too weak, individually, to settle them with the managers. Disputes affecting large classes of actors will never be settled by the Equity Association. It is to the interest both of the actors and managers that they be quickly and satisfactorily adjusted. The best method of accomplishing this is what is mutually desirable.

The law courts are slow in their action, their processes being too slow and their scope and remedies too limited. A middle course not lowering to the dignity or subversive of the rights of either side is therefore suggested.

Instead of a constant and annoying resort to the Equity Association whenever disputes will arise, let a tribunal of arbitration be established between the actors and managers selected by both and composed of disinterested men of high type.

The personnel of this tribunal could be changed monthly or quarterly to insure impartiality. Let the Equity Association act for the actors for the purpose of settling disputes. Let the managers act for the managers. The arbitration tribunal could be composed of high minded men distinguished in various walks of life, who would no doubt gladly serve to preserve that freedom of thought and action indispensable to the art and traditions of the stage.

I submit this for your best consideration.
Very sincerely yours,
Walter Hast.

5-MINUTE SPEECHES ALLOWED.

Speeches made from autos on the street curb last night in Times square were limited to five minutes, with policemen keeping watches on the speakers.

That the A. E. A. does not ask for a closed shop, and that the "Chu Chin Chow" call out was within the contract rights of the A. E. A. and that it was not intended as a way of force to bring the managers to a sense of desperation. He stated that the A. E. A. had been elected, and was elected, and the A. E. A. addressed this message to the managers: "In spite of the reasons which have been placed into our hands we do not intend to use it." But here again also, no consent was given to the managers' organization of the actor.

The actors' need organization, if only for the protection of the theatre and the actors' organization, Mr. Gillmore is continuing. It was then the arm of the A. E. A. to make their own form of contract, and with that came the appeal from the members of the A. E. A. for the council to act, for if the actors were permitted to force their own form of contract, there would no longer be an actors' organization. He drew home the point that it was the belief of each and every member of the managers had broken their contracts by the A. E. A. and that the actors' organization was never ceased in its efforts to get together with the managers, and only six days before the strike tried to get together with the managers in the Lambie Club. All of these efforts were made in an effort to bring about a settlement of the matter.

MASS MEETING OF PLAYERS HELD MONDAY IN LOS ANGELES

\$7,500 Subscribed For Equity Cause. 250 Speakers Comment on Strike. Bert Lytell's Suggestion Cheered. Many Prominent Screen Stars Contribute. Picture Players Will Back Up Legit Brethren, Prevailing Opinion.

Los Angeles, Aug. 19. Seventy-three hundred dollars (\$7,500) was voluntarily subscribed to the Actors' Equity fund at the mass meeting of legitimate and screen players held Monday night. Two hundred and fifty different speakers spoke and ridiculed Cohan, Belasco and Sothern. George Fawcett presided. William Courtleigh, who is leading the campaign in the studios, announced \$5,000 had already been telegraphed East.

Bert Lytell suggested that every actor pledge a percentage of his weekly salary to the Equity cause. This suggestion was cheered, but Milton Sills and Courtleigh predicted that the strike would be over in a week. The Equity's affiliation with union labor was unanimously approved.

(Frank Keenan and Fred Niblo brought down the house with jibes at Savage, the Shuberts and other managers. Keenan himself headed the donors with a subscription of \$1,000. Allan Dwan gave \$1,000. Bert Lytell \$500, Nazimova, Milton Sills, and Clara Kimball Young the same, and Mary Pickford, Douglas Fairbanks and Charlie Chaplin sent messages pledging their support with substantial sums. Lewis S. Stone, of the Majestic Stock Co., is also campaigning.

The studios are swept by tremendous excitement. There is a wave of sentiment everywhere increasing in favor of the striking actors. Speakers predict a sympathetic strike in the picture world if it becomes necessary to help the striking brethren on Broadway. Everyone is of the opinion that the picture people will back the legitimate players to the limit.

Chorus girls are circulating subscription blanks with which to aid their striking sisters. A benefit ball is also planned by the 1,100 members of the Motion Picture Players' Union.

In an interview with Harry D. Kline, general manager for Universal, and formerly with Charles Dillingham, he said that for every part on Broadway there are fifty applicants. This, he seemed to think, accounted for the obstinacy of the managers.

HOPE FELT FOR SETTLEMENT

(Continued from page 1.)

He interpreted that as the strike by weeks, growing more tense each week as in each act, and with the third week or set to have a happy ending. He would not disclose how the happy ending would be worked out in his opinion, stating he did not know.

Picketing around the Broadway theatres last night was very light. During yesterday a picket was discharged in the West 45th Street Court, on the charge of interfering with the Winter Garden. This was looked upon by the actors as a signal victory for picketing.

Last night, the twelfth of the strike, lacked the spectacular features of Monday evening on Broadway. The stage hands walked out at the Henry Miller Theatre was a foregone conclusion after Alfred E. Arons posted a notice on the call board Saturday the show and was very light. A member of the P. M. A. At the Booth, where "The Better 'Ole" is playing, no pickets were in evidence, and it was thought by the management the stage crew would walk. "La La Lucie," prior to yesterday, had been closed as an "except" show.

The absence of pickets in Times Square was marked. Instead, street corner addresses by A. E. A. orators drew crowds in many sections, no less than three talked and worked at one time on 42d street between Broadway and Eighth avenue. At Seventh avenue and 42d street seven managers were talking when an A. E. A. taxi drove up and the speaker's audience surrounded the managers. No one recognized the managers, who included Morris Gest, A. H. Woods, Archie Selwyn, F. Ray Comstock and Walter Wanger. The managers listened, but declared they didn't know what it was all about.

From the attitude last night both factions are looking forward to the arrival from abroad of Samuel Gompers, the A. F. of L. president. The A. E. A. feel that the labor leader will give full support to their strike. On the managers' side, however, the feeling is that Mr. Gompers may issue orders on a change of procedure. They base this expectation on the fact that Gompers is noted for his firmness in carrying out contracts, the alleged violation of which constitutes the P. M. A.'s united stand against the A. E. A.

No attempt has been made to open any of the strike closed shows, now that the stage hands have entered into the situation. It was that phase which caused Flo Ziegfeld to abandon any plan to reopen the "Follies" or continue with the roof shows.

MANAGERS TOGETHER.

Aside from the issues at stake and either side of the P. M. A.-A. E. A. the fire of the fight has welded the biggest managers with the smallest into union that probably could not have been accomplished in many years. Heretofore there have been two major factions regardless of the booking trace that extended up until last season. But all managers, with a very few exceptions, have been brought together as never before, have seen more of each other and gotten better acquainted.

The keynote of the new union among producing managers came yesterday when A. L. Erlanger, in a fiery address at the regular afternoon meeting, brought forth more applause than has yet attended these meetings. There was full attendance at the meeting in the Cohan and Harris' offices.

Prediction yesterday was made by one of the managers that the growing spirit of the P. M. A. portended an end of factional fights among managers.

CHORUS MEETING.

The Chorus Auxiliary of the A. E. A. held a meeting at the 45th street headquarters yesterday afternoon. About 30 members attended.

Among the speakers were Marie Dressler, Eddie Cantor, Frank Sheridan, Grant Stewart, Mona Kingsley, Frank Merwin and Ray Tunis.

Miss Dressler stated that the Chorus Auxiliary now has a membership of 3,500. The initiation fee has been fixed at \$1.00 and dues at \$4 per annum.

During the course of her speech Marie Dressler declared that if the managers closed the theatres, she would personally equip companies to play musical shows and send them on the road, even if the shows had to play in a hall, a tent or at the last resort, a vacant lot.

OFFICIAL STATEMENTS

LETTER TO A. E. A.

The letter appended below, addressed to the A. E. A. by Congressman Frank L. Greene, Representative from Vermont, was given out last night.

If the theatrical managers are, as they say they are, now ready to give the striking actors a most liberal contract than they have ever had before, that is in and of itself a flat admission that the contract hitherto has not been as fair and liberal as it might profitably be, and should be. It is also a concession that the Equity has all along been right in its demand for a more liberal contract.

It is equally apparent that, but for the demand of the Equity and the strike that ensued, this concession on the part of the managers would not have been made. Hence the Equity is the cause of the concession of the managers. But, say the managers, we will guarantee the more liberal contract only on condition that we do not recognize the Equity in it. And then this trick. It is thus a contract that an Equity actor obviously cannot sign, and, therefore, a payable and undesignated attempt to win the concession of the Equity by order that they may advantage by an even more liberal contract than was asked for by the Equity.

Hence the next conclusion is that the managers, in their present frame of mind, are more anxious to destroy the Equity than they are to give it a liberal contract. If the managers do not now trust the Equity and thus seek to destroy it, what will become of the Equity when the actors who take advantage of this tempting contract after they have burned out the Equity bridge that got the contract for them? Can they turn, trust the managers who do not propose to give them a liberal contract, and then turn back to the managers who have many a time and oft paid big salaries for actors to hold up much dealing to give dramatic scorn and say as Macbeth:

"And be the first to deal the deadly knife with us in a double sense; That keep the word of promise to our ear, And break it to our hope."

How do the theatrical managers expect to win public approval and support on any such policy as that? The great industrial and business world long ago learned to recognize the injustice, yes, the moral necessity to a large degree, of the principle of collective bargaining and to meet the accredited representative of its employees in open and harmonious negotiation to that end and mutual good will is inherent in the spirit of the times in the real world. The principle cannot deny it if it would continue to hold the mirror up to Nature and make a business and a business profit by it.

Managers have before now paid actors to give the public the following good counsel which they might at this time wisely heed themselves:

"Good my lord, will you see the players well bestowed? Do you hear, let them be well used; for they are the trustees and brief cronicles of the times: after your death you may better have a bad epitaph, than their ill report while you live."

"My lord, I will use them according to their desert."

"God's bodkin, man, much better: use every man after his desert, and who should scape?"

"I'll use them after their own desert, and dignity."

(Signed) FRANK L. GREENE
Congressman from Vermont.

UNTERMYER'S OFFER OF AID.

Samuel Untermyer, in addition to promising to represent the A. E. A. in legal matters without financial remuneration, according to Francis Wilson, has promised to raise \$250,000 for the Equity if requested to.

Mr. Wilson stated that the A. E. A. would take Mr. Untermyer's offer of financial aid under consideration.

LEXINGTON SELL-OUT.

The Lexington Theatre had another sell-out last night, the second gala performance given for the benefit of the A. E. A. strike fund.

It was said around the theatre the house is practically sold out for the week. The scale runs to \$2.

The first performance last night was highly praised in all of the New York dailies yesterday. The notices would have been enough to fill the theatre, without the special merit of the performance and the strength of the "names" on the bill.

With the sale of the programs and candy, the A. E. A., giving eight performances on the week, will probably do around \$40,000 gross.

Danny Morgan is to give a huge boxing carnival at Madison Square Garden the first Monday night in September for the benefit of the A. E. A.

MANAGERS' ASS'N.

The following statements were issued yesterday by the Producing Managers' Association:

In an effort to obtain information regarding the exact operation of theatres under the control of an actors' organization such as the Actors' Equity Association, a special investigation has just been made by the agents of the Producing Managers' Association. A report on the conditions found to exist in the theatre of New York and Brooklyn, where everything is strictly controlled by the actor, was read yesterday at the meeting of the Producing Managers' Association. The salient points brought out were as follows:

The Hebrew Actors' Union and the Hebrew Chorus Union are conducted on the "closed shop" principle, and no new members are elected or admitted until death makes a vacancy in the ranks. The Hebrew Actors' Union has a walking delegate who passes upon the basis of every play prepared for production in a Hebrew theatre. The manager playing a production is required to submit the proposed cast, and unless it meets with the approval of the walking delegate he is not permitted to produce the play. A walking delegate thus controls the theatre. The most flagrant abuse of it in the past five years is well known to every patron of the Hebrew theatres. A walking delegate insisted for one successive year upon the engagement in prominent roles of a woman, who, if it were pretty, who was the object of his affections. Finally, matters in the Hebrew Actors' Union came to such a pass that this woman was expelled.

Any manager who desires to employ an actress not a member of the union is confronted with threats of a strike, although most of the members are far too old to impersonate ingenuous or juvenile characters. A case in point occurred only last spring, when the manager of a production unable to secure an ingenue to play a country girl of 18 had to give the part to an actress who was twenty-five years of age.

Then more flagrant abuses of authority prevail in the Hebrew Chorus Union. There are by actual count in this union 11 chorus girls who are over the age of 30. One is a veteran chorus girl who has been on the stage since the time she was first forced, many years ago, and who is now 70 years of age and a grandmother. She is large and fat.

Yet the managers have to employ her as chorus girl.

The conditions of this kind over prevail in the theatres of Broadway the managers might just as well shut up their theatres for good, because it will mean the destruction of the theatre to artistic endeavors and the loss of control of their own property by the theatrical managers and producers. No one can realize the terrible effects of having an artistic enterprise like the theatre conducted under the rule of "closed shop" until he has made a close study of actual working conditions that exist today in the Hebrew theatres of New York and Brooklyn. The Actors' Equity Association obtains the authority it is now trying to force upon the managers. It will be just as great a dictator, and will prevent the development of any new talent and thus bring about the ruin of the theatre.

Influenced by the strike of the actors, other employees of the principal theatres of New York are already taking steps to ally themselves with the striking craft. It is known yesterday that influences are at work to organize into unions the scrub-women of the theatres, the ushers and door tenders of the same theatres and the house superintendents, all these branches of labor desiring to form separate unions and affiliate themselves with the Actors' Equity Association under the joint charter granted the A. E. A. by the American Federation of Labor.

If these branches of labor connected with the theatre affiliate themselves with the Actors' Equity, the only branches connected with the theatre not unionized will be the ticket sellers and the press agents.

GEORGE M. COHAN.

George M. Cohan issued the following statement yesterday, denying the report he contemplated recognizing "A Royal Vagabond" at the Cohan and Harris with a piano and non-union stage hands:

George M. Cohan yesterday authorized a positive denial of a rumor that he contemplated recognizing the Cohan and Harris Theatre and presenting "A Royal Vagabond" with a piano and non-union stage hands. Mr. Cohan states positively that he never considered any such action, but that his theatre closed only such time as conditions may be more appropriate to the completion of the engagement of "A Royal Vagabond."

THREE NEW PRODUCTIONS EXEMPT.

The productions of three managers not members of the P. M. A. are pre-empting, all having been given written assurance by the A. E. A. that no strike will affect the productions:

The shows are J. D. Williams' "Up From Nowhere," a comedy which has Norman Trevor, Cecil Vapp and Florence Gillmore (a daughter of Francis Gillmore) in the cast; Anton Schilla's "Fifty Fifty, Ltd.," taken from William Gillette's "All the Comforts of Home;" and Joe Weber's "Little Blue Devil."

LETTERS

When sending for mail to VARIETY, address Mail Clerk.
POSTCARDS, ADVERTISEMENTS OR CIRCULAR LETTERS WILL NOT BE ADVERTISED.
LETTERS ADVERTISED IN ONE ISSUE ONLY.

Adams Bill
Adams Ted
Ailsa Rose
Almond Tom
Amer Comedy Farce
Appleton Phoebe
Archie Fred
Austin Mrs Martin

B
Badio Mr. A
Bagger Jim
Baker Belle
Bancroft Iyer
Barlow Hattie
Barrow T Roy
Barrow Geo
Barry Darcy
Barton Ben
Batchelor Martha
Bushman Irene
Beattie The
Beiser Arthur
Benson Racy
Berry David
Biepert Mildred
Blondell Edw
Bock Frieda
Broad Billy
Brockway John
Brooke Kentie
Bryant Little
Buffano Anthonio
Bull Bear Chet
Burke Lew
Burns Harry
Buros Bros
Bush Juliette

C
Callahan Robt
Cameron Charlotte
Coefield Wm
Cordo & Nell
Carilla Grace
Carter Rose
Chains Doris
Chairs Gladys
Clifford Mr
Cole & Denahy
Colson Dorey
Cook Clyde
Cook Olga
Corbett Selma
Cox Lonzo
Cordway Peggy
Crawford Azonietta
Cromwell Mr
Crewley Joe

D
Davenport Paul
Devlin J A
Dyrin Paul
Deacon Geo
Dean Laura
Dean Lillie
Dean Rae
De Glena Geo
De Lane Dale

De Lea & Orma
De Nyer Edgie
De Winters Grace
De Wolf Stanley
Deke Geo
Dody Sam
Dolan Mart
Dooley Bill
Doman Gary
Dooley Ray
Doris Paty
Draper Bert
Dunn Thelma
Dubitt Frank

E
Eagle Horse Chist
Elron Miss
Erford Mr D
Evans Carol

F
Farley Arthur
Feldman Arthur
Fitzo Jack
Fonda Tris
Forsythe Juliette
Fox Harry
Fraser Ann
Fraser Wesley
Fredericks & Palmer

G
Gertha Edward
Glasman M L
Goodman Gerald
Gourley Harold
Grant E W
Green Cliff
Greene Sam
Green Rita
Green Mrs L
Grey & Bryon
Grey Miami

H
Halpern Nat
Hall Cora
Hamil & Mack
Hammer Chas
Hanson Chas
Harrison Joe
Hay Klity
Heard Bontia & Lew
Henderson V T
Henderson Fred
Hendricks Henry
Hill & Hale
Houston Mrs P
Hynes Agnes
Hynes Billy

J
Johnson Baker & J

K
Kahner & Brown
Kennedy Joe
Kerwood Furlie
King & Lovell

L
La Costa Harold
La Forde Malvern
La Foye John
Lapins Jack
La Rue Evelyn
Larson Ben
La Vauro Evelyn
La Valma D J
Leonard Evelyn
Lester Billy
Lillies Tris
Little John
Lloyd Horst
Lottus Tom
Lorette Beanie
Lorenberg Adeline
Lyle & Harris

M
McAvery Stanley
McCarthy Joe
McGormick Gerald
McNally Joe
Mace Minnie
McMahon & Adelaide
Morse Eling
Murry Emory
Murry Miss M
Matthews Bert
McNeece B & M
May Evelyn
Mayer Walter
Michael Nat
Miller Bertie
Miller Pauline
Miller Gordie
Miller George
Miller Jack
Miller Jim
Mills Irene
Mitchell Sam
Moffatt Joseph
Merrick Sam
Montrose Dolores
Morris Beanie
Morris Billy
Morris Mrs J
Morrissey Will
Murphy Frances

N
Nelson Carolyn
Nelson Geo
Newsome Chas
Newkirk Muriel
Noble Horace

O
Obell Earl
O'Neill Lilla

P
Pate Lorraine
Parker John
Parris Lilla
Patterson Marie
Perry H H
Phillips John
Pitter Ray
Pitt Herbert
Fruit Bill

R
Rad Hesel
Reeder Boston
Reiser Benton
Rise Peter M
Richard Bobe
Riggs Ralph

S
Sallybury Miss
Sawes Juanita
Schneider Joseph
Schone Billy
Scott May
Seaton May
Senior Fern
Shellock Stuart
Smith Marie
Smith S
Smith Tris
Spiller V L
Stedman Fannie
Steger Paul
Stewart Dick
Stewart Florence
Sweeney Fred
Sykes

T
Taylor Margaret
Thompson Lotie
Tobias Sophie
Tricard Florence
Triandale Alice
Tryer Adele

V
Vortex Maud
Voux Clyde

W
Weiss Sam
Wetters Paul
Ward Ed
Washburn & Nicholas
Werns Walter
Werner L
White Fie
Williams Irene
Williams Jack
Winnet Dolly
Wright Jack

Y
Yewell The

Z
Zwolske Paul

King Miss M
King Frank
King Rosa

Elly J Frances
Robinson Harry
Ross Harry

changing stock, weekly switches, early in September. Frank Gascolo is angling for "Scandals" in one both houses, having offered a phenomenal price for the rights.

Frank Cruickshank, for "Take It from Me," put over a clever stunt, billing newswomen and other females, similar location, with city hall permission by carrying Mayor Thompson's pet propaganda in connection with his own title, that, "Take It from Me—Boost Chicago."

LOS ANGELES.

By F. D. SCHLAGER.
Los Angeles, Aug. 17.

Alex Pantages is winding up his affairs in Seattle preparatory to moving his vaudeville headquarters to Los Angeles.

Billy Mason and Alice Forrest are hitting the one-night stand with Tris Frigana. Later they will go on the Orpheum Circuit.

Nellie Nichola, approached by picture people, turned 'em flat. "I like the picture too well," she is said to have replied.

Griffin Trina, house products, have been given a Pantages contract. They are dancers.

Al Trehear, L. A. A. O. physical instructor, is playing a date with the Orpheum. Trehear was on the stage fifteen years ago.

After getting away to only a fair start, the Julius Bittling Review picked up in startling fashion, and it was necessary to give a special Friday matinee to handle the coupon takers. The week was one of Bittling's biggest anywhere.

The Victory Theatre, pictures, is on the market. Mack Sennett holds the lease. The house has changed hands several times in the last two years.

It looked for a few days as if Eddie Lowe would accept a short-time engagement at the head of a local stock organization, but the pictures spoke more loudly and in kinder terms. Lowe is with Clara Kimball Young.

James Oliver Curwood liked "West, the Walrus," so much that he wants David M. Hartford, stage director at the Majestic, to produce another Curwood-Carver picture. Hartford made "Wagon" here, with Neil Shipman before joining the Lew Stone ensemble.

Clyde Filmore, Moreno's new leading man, loves stage and screen equally well. He is appearing in pictures at the U and on the local stage, the former making special arrangements to accommodate the latter.

ATLANTIC CITY.

By CHARLES SCHUBERT.
Atlantic City is enjoying a prosperity that is exceptional, and house records are being constantly broken. There seems no limit to the possibilities of wealth and crowds in gathering to the one and same result.

Capacity business in the local theatres has been the rule for the past few weeks. The Globe, until the strike, had been doing a business that has been near capacity daily, despite the fact that it has been known as a "Joke" house in the past, and has a capacity of practically a thousand seats on the orchestra floor.

Vandeville entered the Globe this week with Keith booking acts. The pleasures to be enjoyed here are due to the theatrical strike and the unavailability of A. H. Woods to continue his openings here with the uncertainty of their fate on a New York arrival.

Louis N. Cline, of the Broadhurst office, is at the shore, taking advantage of the strike to gain a needed rest.

Mary and Florence Nash, who have been at the shore for sometime, left recently for New York on consultation with producers who are interested in strike situations. Others come and go for similar purposes constantly. Al Johnson being one of the most frequent of visitors.

BALTIMORE.

By F. D. O'TOOLE.
MARYLAND.—Vandeville.
FORDS.—Charles O'Brien Kennedy's dramatization of Irving Cobb's story, "Boys Will Be Boys," had its premiere in this town Monday night. (Reviewed elsewhere in this issue.)
ACADEMY.—Dark. This house will open next week with "Civilian Clothes," a new show, as its attraction.

AUDITORIUM.—Dark. No opening date fixed.
HIPPODROME.—A musical comedy satirized, "The Summer Girls," heads next week's bill. The screen number is "Rose of the River," featuring Lila Lee, Vandeville; Anderson and Ross; Van and Vernon; Harry Fischer and Co., and Honey Hunt.

GARDEN.—Frank Pannoe in the picture, "The World Admits," is the chief attraction. "Let's Get Married" headlines vaudeville. La Temple and Co.; Jones and Sylvester; Gladys and Phillips; Strubinger and Block.

VICTORIA.—The first showing of "Hearts of the World" at popular prices drew capacity.

Vandeville again next week.
PALACE.—Watson and Cohen were new laudis Monday in a return engagement of "Girls Do Look." This show was one of the big spots of last season and returns with all its former laugh-provoking situations and a new added feature, Ray Montgomery, as the straight man, and Halle Dean, the lugavie, are two new additions to the cast, and their addition has materially strengthened the show.

GATY.—Two Wives, starting Tom Howard, in this week's attraction.

POLLY.—"The College Chums" isn't very good, and that left a lot to be desired.

PARKWAY.—Irene Castle is starring this week in the adaptation of Robert W. Chambers' novel, "The Firm Line."

NEW.—"Daddy Long Legs," featuring Mary Pickford, is playing this week.

STRAND.—"Girls," a picture from Clyde Fike's play, featuring Marguerite Clark and Harrison Ford, is the attraction for the first half of the week. Pauline Frederick, in "One Week of Life," will be seen the last half of the week.

BOSTON.

By LEN LIBBY.
ORPHEUM.—LOEW, BOSTON.—Vandeville.

ELIOT.—Picture and song.
BOWDOIN, GORDON'S OLYMPIA.—Vandeville.

SCOLLAY OLYMPIA.—Film and vaudeville.

GORDON'S CENTRAL SQUARE, ST. JAMES.—Vandeville.

GLOBE, STRAND, LANCASTER, PENWAY, FRANKLIN PARK, MODERN, BRACON EXETER STREET, COLUMBIA.—Picture.

SUBURBAN.—Day until Saturday when "Somebody's Sweetheart" opens.

MAJESTIC.—Final week of "Damaged Goods." Another film, "The Right to Happiness," next.

PLYMOUTH.—"Breakfast in Bed" opened Monday with capacity house. Show well received.

TRIMONT.—Last two weeks of "See-Saw," musical comedy. Getting over very well.

WILBUR.—Sixth week of "Oh, My Dear." Appears to be here for several weeks.

PARK SQUARE.—"Buddie," second week. Predicted this show will run for six or ten weeks.

CABINO.—Mollie Williams and company, burlesque.

GATY.—"The 'Step Lively Girls'."

HOWARD.—Max Piguen's "Local Politics." Vandeville acts and feature film.

TRIMONT TEMPLE.—"Daddy Long Legs," film, still running to big business.

NORUMBROA PARK.—The Liberty Players in "The Country Girl," in stock.

The Colonial will open next Monday with Hickcock and his new revue.

Little Alter, left "See-Saw" at the Tremont and her place has been taken by Jeanette Lawry.

BUFFALO.

By SIDDALY BURTON.
Shea's opera with pictures for Sunday night performance beginning Sept. 1. Manager Harold Franklin will have charge.

J. Wallingford, owner of Keith's picture theatre on Main street, and interested

IF YOU DON'T
ADVERTISE IN
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ADVERTISE

CHICAGO.

Jack Trainor has a new act with farce and songs. In his company are Anabelle Nations and Patsy Abell, six people in all.

Dorothy Brenner, leaving "Honeymoon Town," has asked an Orpheum route with her old act.

Harry Rose, who opened at the State-Lake presumably to show his work with the purpose of taking vaudeville, withdrew his local garden. The act made good at that.

The Victoria and Imperial open with inter-

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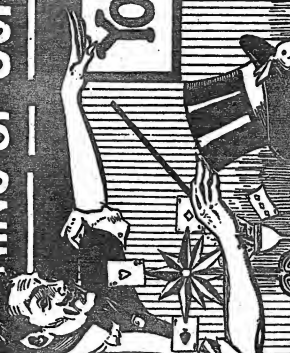
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WE HAVE NOTHING UP OUR SLEEVES BUT... HITS

Your Attention PLEASE



ONE HAND IS QUICKER THAN THE EYE. THE END WILL TELL. THIS SONG IS A HIT.

WBS

And heyday.
"OO!
LA-
LA-
WEE-
WEE."

PRESTO-CHANGE-CHANGE. You Can Change a Day. AC-1110-111000. With This Song.

WBS

"TAKE
ME TO
THAT
LAND
OF
JAZZ."

You Can Hear Tell What's in an Egg. Just We Can Tell You There Is A Hunch Of Apples In It.

WBS

"OH!
WHAT
A PAL
WAS
MARY"

Keep This Under Your Hat. It Will Be The Biggest Song Hit Of The Year.

WBS

I'LL BE
HAPPY
WHEN THE
PREACHER
MAKES
YOU MINE.

You Ain't Have to Trust the Cards to Find Out. Next Time One Will Be a Hit.

WBS

"IN
ROOM
202"

Mr. DON RAMSAY, Mgr.
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" 25—Bellefonte
" 28—Alton

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" 30—Joliet

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