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VARIETY

VOL. LVI, No. 2

NEW YORK CITY, FRIDAY, SEPTEMBER 5, 1919

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NEW YORK CITY, SEPTEMBER 5, 1919

SETTLEMENT OF STRIKE LOOKED FOR BY END OF CURRENT WEEK

Meetings of Managers With Theatrical Unions Early in Week Presaged Early Adjustment. Managers Arranging to Reopen Productions. Strike Makes Late Season For New Shows. Fourth Week.

The fourth week of the strike may have seen the end of it. The strike was expected to have been settled by yesterday (Thursday) just four weeks to the day from the date (Aug. 7) it started.

Several conferences were held Monday and Tuesday, looking to an adjustment with the terms not disclosed. It was reported the managers mostly concerned themselves with interviewing representatives of the stage hands and musicians. These were reported opposed to a settlement that did not include a closed shop in the theatre for the unions. The Actors' Equity Association did not insist upon a closed shop. The A. E. A. started the strike against the Producing Managers' Association.

If the strike has been settled when this *Variety* reaches the stands or is shortly adjusted, the season will start very late for new productions. These must be rehearsed from three to four weeks for dramatic plays and straight comedies or farces while a longer time will be needed for musical shows.

The strike broke up a hundred or more rehearsals, closed or stopped 44 attractions from appearing and left but one Broadway show open after a strike had been called upon it. That is "At 9.45" (William A. Brady) at the Playhouse.

The deciding factor in bringing the managers around to a realization that recognition of the A. E. A. might be the best policy is said to have been their appreciation of the fact that to go through with the strike meant a long battle with the American Federation of Labor. George M. Cohan and Arthur Hopkins are said to have visited Samuel Gompers in Washington last week, when the managers' version of the strike and its causes was placed before the president of the A. F. of L. Just what bearing the Washington trip by the two managers had on the situation was not immediately discernible, but from that date onward

reports commenced to spread that a settlement would shortly arrive. By last Saturday the rumors were positive, Monday they were definite and Tuesday an open secret. Tuesday representatives of both sides admitted something might happen that night.

Sudden action though was not expected that day through the managers preferring that the adjustment should be accomplished with some little gracefulness on their part, their stand against recognition of the A. E. A. having been obstinate and given much publicity. Another point the managers wanted granted them was that there would be no sympathy strike called against the actors during the life of any contract the P. M. A. might enter into with the A. E. A.

The *Variety* Daily Bulletins, reproduced in this issue, carry much detail of the strike day by day, inclusive of the abrupt closing of the six legit theatres in Boston at the Labor Day matinees.

SAM SCRIBNER'S PARTY.

Last Saturday noon, Aug. 23, John Lottie and Maude DeAlma lunched at the Knickerbocker Hotel as the guests of Samuel A. Scribner, general manager of the Columbia Amusement Co.

Forty years ago on the same date those four were members of the Rogers and Campbell United Shows, a little wagon circus that traveled throughout the Middle West, and they are the only members of that organization alive today. Mr. Scribner was ring master of the show and sung motto songs in the concert and played the tuba in the brass band. The De Almas did an acrobatic act.

John DeAlma is now working for Mr. Scribner in the position of stage doorkeeper at the Gayety, Brooklyn, and resides in that city with his wife, Lottie. Maude DeAlma, long retired from the business, is the wife of Lew Livingston, business manager of one of the burlesque shows directed by Mr. Scribner.

SOCIETY GIRL NOW STAR.

Lawrence, Mass., Sept. 3. Miss Elsie Rizer, the Washington society girl who opened here Monday in "Little Teacher," by Harry James Smith, has had a sensational rise to stellar honors according to a number of distinguished Boston people who came out to see her today. As a very young girl, she appeared, they say, in support of Wm. Faversham in "Julius Caesar," making a hit on Broadway as Lucius. Shortly after her father persuaded her to leave the stage, but last year she did her "bit" by heading the War Camp Community Co. in Newport, where she pleased not only gobs and doughboys, but the society crowd as well.

Papers here are enthusiastic over her work at the head of the Colonial Company. The Telegram says: "Miss Rizer won favor. There was steadily increasing applause and a number of curtain calls. She has an appealing voice and a delightful smile." The Evening Tribune declares "Miss Rizer has a gentle manner, yet when called upon showed emotion and firmness. We look forward to seeing her in a more intense role."

POLICE RESERVES WITHDRAWN.

An official order was issued last week withdrawing the Police Reserves from duty at theatres in Greater New York and the reassignment of regular members of the fire department to that detail.

REALISTIC STAGE MONEY.

Providence, Sept. 3. A quantity of stage money printed in this city was seized last week by secret service agents from Providence and Boston.

The secret service men declared that the "bills" looked too much like real money; many of them have been passed on foreigners.

ROCK AND WHITE SEPARATE.

The dissolution of Rock and White was announced this week through a statement sent out by Flo Ziegfeld, stating Frances White, alone, will be a member of the next Ziegfeld "Midnight Frolics." William Rock was previously announced to have engaged to stage the new Sam Shannon production, "What's the Odds."

Rock and White lately returned from London where they appeared in "Hullo America" at the Palace. The couple have been stage partners for several years, following the former Rock and Fulton (Maude) act. They first met on the Coast.

Since coming East Miss White married Frank Fay. Later they were divorced. Before leaving England it became reported Mr. Rock was engaged to a young woman of the "Hullo America" company and intended to marry her over there but technicalities that could not be corrected before Rock's boat sailed, prevented the marriage taking place. It is understood she is now on her way to this side and will become Mrs. Rock shortly after her arrival. Mr. Rock describes his fiancée as "the prettiest girl in England."

PROSPEROUS MIDDLE WEST.

Chicago, Sept. 3. One-nighters in this section are prosperous, from accounts of the few shows now out.

A musical show from this city playing around the better one-nighters mostly, reports stands formerly returning \$300 to \$400 a night now running from \$800 to \$1,000, with a large advance sale and the higher priced seats first in demand.

While the scarcity of attractions at this early stage of the season may be partially responsible for the gross the shows out are drawing, the traveling managers believe it is a permanent condition for this season anyway.

Read the Bulletins

Readers of *Variety* are requested to look over the reproductions of *Variety* Daily Bulletins in this issue. They are of date, Aug. 28, 29, 30, Sept. 2 and 3.

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 15 to 38.

CABLES

STOLL AND GULLIVER UNITE TO BUY VARIETY CONTROLLING

Acting Jointly They Are Reported to Have Bought Majority Interest in This Circuit From Butt and De Freece. Price \$1,250,000. Only a Part Paid Down. Control Passes January 1. Victoria, Palace and New Empire Not Included.

London, Sept. 3. It is reported here, on the most excellent authority, that Sir Oswald Stoll and Charles Gulliver, managing director of the Gulliver Tour, acting jointly, have purchased from Sir Alfred Butt and Sir Walter De Freece a controlling interest in the Variety Controlling Circuit.

The latter two are the managing directors of this important circuit. The deal is said to have involved a quarter of a million pounds (\$1,250,000). It is understood that \$300,000 has already been paid to Butt and De Freece. The balance will be turned over when papers have been drawn.

Possession will go to the new owners Jan. 1. The deal does not include the Victoria Palace or the New Empire.

The solicitor who negotiated the transaction will receive two per cent. commission.

ETHEL LEVEY COMING OVER.

London, Sept. 3. Ethel Levey is to come to New York this winter to make a production of a musicalized version of the farce, "Dr. Billy," which she is having adapted at this time.

Nat D. Ayer is preparing the music for the piece. Miss Levey lately married Claude Graham White, the aviator, who has just cleaned up a fortune by selling all of the automobiles which the American Government had in England. He owns the largest airdrome in Great Britain and the largest aeroplane and automobile manufacturing plants there.

Mr. White will undoubtedly accompany his wife on her trip to America.

CHARLOT'S NEW REVUE SHOWN.

London, Sept. 3. At the Prince of Wales Aug. 28. An-Charlotte produced "Bran Pie," his new revue in two acts. It is modeled along French lines. There are 20 scenes, but most of these are principally a matter of lowering a drop. The majority of the songs are American, and have already been published over there.

There is no attempt at a plot. After the usual excursions have been made this will be a bright entertainment and a probable success.

THREE COMPOSERS FOR OPERA.

London, Sept. 3. Isadora Duncan's manager is negotiating for Covent Garden to present her in the near future.

He is also seeing the opportunity to produce in London a new light opera of an unusual character. Each of the three acts has been composed by a different man.

It is known that Leoncavallo, who died recently, is the author of the second act.

STRIKE THREATS IN PARIS.

Paris, Sept. 3. The Theatrical Workers' Federation has presented to the managers here a long list of claims, threatening to strike if all are not accepted en bloc.

They have set the end of this month as the dead line.

The Managers' Association has decided to resist. They are willing to negotiate through their syndicate, discussing each category and claim separately. They will not, however, accept the demands as a whole.

The vaudeville houses will close if a strike is ordered or any establishment submitted to a boycott. The picture exhibitors have likewise refused to accept the claims of the musicians.

"TOO MANY COOKS" SCORES.

Monday at the Savoy "Too Many Cooks" and Frank Craven, the leading player in it, both scored.

The remainder of the company is generally superior to the American cast, in which Mr. Craven also appeared. He produced the play over here.

Up to last night, however, it commenced to look as though the "Cook" play is not a box office attraction. Indications now are that "Tiger Rose" may be produced at the Savoy within a few weeks.

BRILLIANT BUT DARING DIALOG.

London, Sept. 3. "Home and Beauty" was presented at the Playhouse Aug. 30. It proved to be a slight farce with a plot occasionally draggy. There were plenty of brilliant, but glaringly indelicate speeches.

Charles Hawtree, Gladys Cooper and Malcolm Cherry all scored. Its success is questionable.

De Courville Takes Marigny, Paris.

London, Sept. 3. Albert De Courville has leased the Folies Marigny in Paris and will produce there immediately a new French play.

In case this play is a failure, he will put in a vaudeville program. His intention is to begin to present revues there six months from now.

"Cheating Cheaters" in Paris.

Paris, Sept. 3. The French version of the American comedy, "Cheating Cheaters," was produced at the Gymnasse and met with a fair reception.

VARIETY'S LONDON CORRESPONDENT.

Following the departure from London around Sept. 14 of Joshua Lowe, Variety's London correspondent will be Ivan Patrick Gore.

Mr. Lowe is returning to Variety's New York office.

T. Lumley Dann, of London, is no longer connected with Variety in any capacity.

Mr. Gore's London address is 23 Regent Square, W. C. (phone North 2766).

HICHENS' "VOICE" IS CERTAIN.

London, Sept. 3. Marie Lohr presented "The Voice from the Minaret" at the Globe Aug. 26. She played the leading role. The play is by Robert Hichens, author of "Bella Donna" and many other successful novels and plays.

It is another one of Hichens' now familiar preachments about the flesh and the devil, in the course of which he supports the contention the spiritual always triumphs over the flesh. It is too talky, but, despite its defects, is certain of success.

The first scene is Drobridge Vicarage, the second the Lord Gordon Hotel at Drobridge, and the third (and last) Sir Leslie Caryl's flat in Savoy Court.

Miss Lohr herself scored a great personal success as Lady Caryl. She was ably supported by Norman McKinnell, Arthur Wentner, Henry V. Bart, Ernest R. Holloway, E. A. Walter, Vane Featherstone and Ellen O'Malley.

SACKS, LTD., REORGANIZING.

London, Sept. 3. Announcement will shortly be made officially of the reorganization of Sacks, Ltd. Vauxhall recently announced Sacks had purchased all the outstanding stock. Monday the capitalization of the concern was increased to \$5,000,000.

Two hundred and fifty thousand dollars of this capital is immediately available for production purposes. The balance will be held in reserve for building purposes and the buying of leases. Sacks will start construction of his London house immediately and begin carrying out his provincial scheme later.

The entire capital was furnished by one man. He is a millionaire banker whose identity is withheld, but who is known to a few.

The new arrangement does not alter the standing of Wilton and Vogtlin in the concern. They remain as the personal partners of Sacks.

FORBES ROBERTSON LECTURING.

London, Sept. 3. Percy Burton has arranged with William Feakins to send Sir Johnstone Forbes Robertson on a lecture tour through the United States which will last ten weeks. He is due there this fall.

LOSER TURNING WINNER.

London, Sept. 3. After losing \$55,000 at the Garrick, "Nobodys Boy" opened at the Blackpool Grand last week and broke the house record, previously held by "Chu Chin Chow."

ZELLA NEVADA'S ARRIVAL.

The first appearance of Zella Nevada in eastern vaudeville will happen the last half of next week (Sept. 11) at the Fifth Avenue, New York.

Miss Nevada is from musical comedy. She has played West in the twice daily and was favorably noticed there. Her eastern debut is under the direction of Pet Mack.

Max Dearly's Revival.

Paris, Sept. 3. Max Dearly has revived "Nothing But the Truth" at the Femina.

Constance Collier Sailing for Home.

London, Sept. 3. Constance Collier sails Sept. 6 on the Aquitania for New York.

"Domino" Continues at Empire.

London, Sept. 3. Yesterday arrangements were made to continue "The Lilac Domino" at the Empire.

VAUDEVILLE BRANCH'S MEETING.

Wednesday handbills were scattered about announcing an open mass meeting Friday evening (Sept. 5) at the Amsterdam opera house, West 44th street, of the vaudeville branch of the Four A's. The call is for 11:45 p. m.

The call announces the mass meeting as of "The Vaudeville, Circus and Burlesque Branch of the Associated Actors and Artists of America."

It states that Francis Wilson will be in the chair, with the speakers Big Chief James William Fitzpatrick and Harry Mountford. Besides the title of Mr. Fitzpatrick in the Four A's (which is that of International Vice-President) it states that Fitzpatrick is "President, F. A. V. A." If the initials are those of another name for the vaudeville branch of the Four A's or of a new title succeeding that of the White Rats, no one around the strike headquarters Wednesday afternoon appeared aware of it, nor did any of the Actors' Equity Association officials call on know of it or the proposed meeting. The same negative reply was received from Hugh Frayne of the American Federation when he was asked.

A general invitation was extended on the bottom of the call to "all actors and actresses in vaudeville, burlesque, circus, cabaret, concert and chautauqua."

ROOF GARDEN ON CLUBHOUSE.

Plans are being drawn for a new roof garden atop the N. V. A. Club House. During the summer months all meals will be served atop the roof. It is expected to open sometime between now and the first of the new year.

CANTOR ENJOINED.

Flo Ziegfeld announced Wednesday he had served an injunction order upon Eddie Cantor restraining that comedian from appearing in any entertainment other than the "Follies."

The announcement says Ziegfeld has a contract with Cantor for 45 weeks.

VAN HOVEN

I was thinking while walking with a friend one night along the beach what a wonderful advertisement it would be if only I could get a cannon ball that would throw my name, VAN HOVEN, against the sky, and then, when up high in the air, to burst and all the world could see it. I was off my nut. I got to the papers full of it. In a full next day I heard my friend telling the others I was off my nut. They told their friends. I was off my nut. It got to the papers and became common talk. On the Gus Sun time in those other days that may be weren't so bad after all, they laughed at me when I sat up night after night writing letters to managers who never answered. Even Gus wouldn't answer unless he needed a flimsy badly. And then I rarely lasted over Monday. The actors thought I was awful, but I knew I was good. I wonder if they could see what Ned Wayburn writes about me and if they knew that Flo Ziegfeld wanted me for a comic in his little this seat, and that my bookings over here must be impossible to accept Mr. Wayburn's kind offer, what would they think? The cannon ball story got them talking. I've several thousand cannon ball stories. They can all laugh at me. I like it. Regards to Gus Sun. Van Hoven.



VAUDEVILLE

ALL CHORUS GIRLS NOW ASK \$35 GRANTED AT THE "HIP"

**Hard to Get Them to Work For Any Less in Vaudeville. Plea
From Producer That Act Can't Stand More Than
\$30 Has Little Effect. Pop Time Acts
May Suffer Havoc.**

The formation of the Chorus Equity Association and the establishment of a \$35 weekly wage has already been reflected in vaudeville and particularly to producers of girl acts or those carrying a chorus.

One producing firm with a new turn calling for eight girls stated it could only pay \$30 and be able to secure a profit. This firm had been able to secure only four choristers at its price, all other applicants saying they were members of the Equity branch and holding out for the \$35 scale. It appears that some of the girls are representing themselves to be members, taking advantage of the raise in scale at the Hippodrome.

The new chorus girl wage may play havoc with any number of girl acts designed for pop time.

ORCHESTRA AT BILTMORE.

The Art Hickman Orchestra, with Mr. Hickman, opened Monday at the Hotel Biltmore (Cascades) for a special engagement of two weeks. The orchestra, 10 in number, came direct, on leave for five weeks, from the St. Francis Hotel, San Francisco. After completing the Biltmore engagement, the orchestra will spend another week in New York making records for the Columbia.

Accompanying the orchestra (and playing in it) is Ben Black, professional manager for Sherman, Clay & Co., the big music house of the west, with principal office in San Francisco. While in New York Mr. Black is making his headquarters at Daniels & Wilson's office on West 4th street. He will return with the orchestra to the Coast.

"SHIMMY" WORLD BEATER.

Chicago, Sept. 3. The champ shimmy dancer of the universe has been discovered by Ernie Young, the agent, in the person of Gladys James. Besides being the last word or step in shimmy work, Mr. Young says Miss James at jazz singing just tears off the roof.

The agent thought so much of his discovery he has placed the girl under a contract for five years.

BILLY McCAFFREY SAVES A LIFE.

William McCaffrey, secretary to Ted Lauder (Keith's Agency) received an ovation from hundreds of people last Sunday, at Whiteside Landing, L. I., when he braved a strong tide and undercurrent in saving Delaney Manning from drowning.

McCaffrey brought him ashore after a swim of half a mile.

NELL LOCKWOOD'S RETURN.

San Francisco, Sept. 3. Nell Lockwood, who formerly appeared on the big time circuits in a double (Lockwood and Bryson) and who has been on the retired list for the past few years, was induced to return to the stage by Charles Bray during the latter's stay in Los Angeles, when Miss Lockwood appeared at a private entertainment.

Miss Lockwood opens at the Orpheum in Oakland, Sept. 21.

VALESKA SURATT IS BACK.

After spending six weeks in Denmark, Valeska Suratt returned to New

York this week. Miss Suratt will now return to vaudeville, again booked by Jennie Jacobs, and will probably reappear in her sketch.

SAM MYERS AT ORPHEUM.

Los Angeles, Sept. 3. The local Orpheum is being directed by Sam Myers, who came to the Coast for his health after starting off the new State-Lake at Chicago.

Despite the difficulties, Mr. Myers assumed charge, replacing Charles E. Bray, who is on a trip to the Orient in the interest of the Orpheum Circuit.

CASE OF "SHORTY" MALONE.

Chicago, Sept. 3. Any of you remember "Shorty Malone"? Three years ago he used to be called Horton A. Malone, of the team of Malone and Doyle, songs, dances and fifty crosses. The team was playing nearly all the time. Then there was the railroad collision near Charleston, W. Va. The following week Doyle's name was in Vaux's obituary column, and Malone—he was lucky—he got away with the loss of both his legs.

Malone was a Chicago boy. He came back to his home town and took up his stand on Dearborn street, near the Majestic Theatre. There, in and about the Saratoga hotel, where lots of show people passed. The other day a new copper came on the beat, and Malone landed in jail. He was told to "move on," and because he had no legs, and no place to "move on" to, it was the hoosegow for him.

"Shorty" is out again, but the new copper doesn't want him hanging around Madison and Dearborn. Maybe if he had a job, or some money, or something, he wouldn't have to.

BOUND FOR S. A.

The Ziras, jugglers; Smilletta Sisters, contortionists; Lotta, accordionist, and the Novellas, gymnasts, sailed for South America Wednesday to play a ten weeks' engagement on the Seguin Tour.

Vaudeville Road Show in West.

San Francisco, Sept. 3. Jack McArthur, manager of the Ye Liberty, Oakland, has organized a vaudeville road show.

The show is made up of eight acts from the Ackerman & Harris offices, and opened at Vallejo last week. It will play the one and two day stands in California at one-dollar prices.

Floor Open to Young.

Chicago, Sept. 3. Max Halperin has been formally recognized as the W. V. M. A. and Orpheum-Keith floor representative for Ernie Young.

Notice was served on him, together with the other floor men for the agencies, to file a complete revised list of acts available, and to put in regular office hours on Sundays as well as other days, the new system.

JOE SCHENCK RETIRES.

Last Saturday marked the official severance of the long-continued general management exercised by Jos. M. Schenck over the booking department of the Marcus Loew Circuit. Mr. Schenck is devoting all of his time to the picture interests he is identified with. The Schenck business offices are in the Regan building. With the Schenck forces are M. S. Epstein and Dorothy Oberer, Mr. Schenck's private secretary for many years.

Succeeding Mr. Schenck in the Loew booking department is J. H. Lubin, now the general manager of that division. Mr. Lubin has been the virtual booker in fact of the Loew time for the past couple of years. He has a corps of assistants.

A. & H. EXTENDING IN PICTURES.

San Francisco, Sept. 3. That Ackerman & Harris intend branching out as picture exhibitors on an extensive scale, was given impetus by a report that the Hippodrome in Oakland, when completed about Jan. 1, will be devoted to pictures, and that the circuit's vaudeville will go into the Ye Liberty in that city.

Recently the firm acquired the Strand in Sacramento, which will show pictures. Negotiations are said to be on for houses in other cities where they control hippodromes.

NORWORTH A CRACK SHOT.

Syracuse, N. Y., Sept. 3. Jack Norworth, in Ithaca appearing in a picture, has been upholding his reputation as a crack shot at the shoots of the Lakeside Gun Club, where he and his leading woman, Janet Adair, have been walking off with all the honors.

Norworth himself is an old hand at this game. At the recent contest he had 24 hits out of 25 birds. Miss Adair got 15 out of 25 birds.

SPANISH SINGERS IN TURN.

Two of Spain's notable singers are in New York and will shortly debut in vaudeville act called The Spanopara Singers.

They are Signora Maria Portillo and Signor Raoul de la Garca, both of the Teatro Madrid, where they have been prima donna and principal tenor, respectively for several years.

Alex. Makofka, a noted Russian pianist, appears with them as accompanist.

ILL AND INJURED.

Mrs. G. B. Twyman who was recently operated upon, has left the hospital and is on the road to recovery.

Walter Forcival was operated upon for appendicitis at the Hahnemann Hospital, New York. He will be around again in about a week.

Lieut. Eugene Foxcroft is convalescing at St. Joseph's House, Elberon, N. J., and would like to hear from his friends. Since his return from France he has been ill with mastoid.

BILL BAILEY MARRIED.

Bill Bailey, of Bailey and Cowan, to Gene Marsh at Los Angeles, August 31. Mrs. Bailey was formerly in pictures.

Keith's A. C. CLOSING SEASON. Keith's Atlantic City, closes tomorrow night (Sept. 6).

Dorothy Phillips in Star Role.

Chicago, Sept. 3. Dorothy Phillips, wife of Nat Phillips, known to vaudeville as an ingenue of promise, was selected to play the Francine Larrimore role in the central company of Walter Hart's "Scandal." Her company opens Sept. 12 at Rock Island. The Bunting company opens Sept. 6 at Kankakee, taking up the southern route a week later at Springfield, Mo.

NEW ACTS.

Paul Marx and Irving Rines. Sammy Gold (Gold, Pease and Edwards) a "single." (Bernard Burke). Jack W. Haskell and Marty Bloom. Song, Piano & Tankafo. Willie De Beck, newspaper cartoonist.

"The Ex-Convict's Dream" (4) by Sam Baum, produced by Nat Messing. "Frites," ten people, tab. (Marty Brooks).

"Cold Feet" comedy sketch with 3 women and 1 man, featuring W. S. Baldwin and Rae Dean. (Lawrence Schwab).

"Ball of Pep" eight people; "Photo Playmates," eight people; "Sweets to the Sweet," with Billy Long, 10 people; "Shooting the Bull," nine people; (Marty Brooks).

Jack McClellan started rehearsals on two new vaudeville tabs this week "Lovers and Lunatics" (10 people) with Ben Loring featured and "Broadwalk Breezes" (9 people) featuring \$14 Winters.

BIRTHS.

Mr. and Mrs. Clarence E. Willard, at their home in Hartford, Conn., July 27, son (second child). The father is Willard, the Man Who Grows. He was entertaining with the A. E. F. abroad at the time of birth, since returning home. While over there Willard lost his trade mark, the 3-karat diamond stone.

MATRIMONIAL EPIDEMIC.

The professional offices of the J. W. Stern Music Co. seem to be a veritable stamping ground of matrimonial aspirants the last fortnight or so. First Harold O'Hare, a Stern pianist, committed matrimony with Martha Pragle, non-professional. Next to fall in line several days later is Bernie Grossman, a Stern songwriter, who took the fatal leap with Helen Clement a former professional. Now May Pound, the pulchritudinous piano pounder in the Stern marriage factory, announces her resignation from the firm to enter into double harness with ex-U. S. N. Lieut. Walter Cheetham.

STRIKE HITS MUSIC SALES.

With the fourth week of the strike well nigh over, and with no sign of abatement or settlement, production music publishers are up in the air over the loss of their show music sales, owing to the productions being dark.

Popular sheet music houses are making the most of the opportunity "plug" and popularize their high priced publications.

AMONG THE MUSIC MEN.

Law Porter, of the J. W. Stern staff, is confined to bed with pleurisy.

Abe Omen left for Chicago this week, to rejoin his former employer, F. J. A. Forster.

Dave Ringo has joined the professional staff of the McKinley Music Co.

Harry Toell will be manager of McCarthy & Fisher's new Seattle branch professional office.

Al Bernard, songwriter and phonograph singer, is back in town.

Gilbert & Freidland have secured the song rights in Billie Burke's forthcoming Paramount picture, "Sadie Love."

George J. Bennett, formerly connected with the Stern writing staff, is now with Jack Mills in a similar capacity.

Herman Paley, songwriter, is back Broadway after a year's absence with Y. entertainment units in France. He is connected with Romick's.

The Lewis-Young-Graff Watson-Berlin-Brydson vocal song around Pa Valley of the Glen.

Jos. W. Stern, Needs a Friend. Brings pictures. Clara Briggs'.

FAN SAN
(THIS IS NOT A FACE POWDER)

VAUDEVILLE

IN LONDON

London, Aug. 23.

It looks as though Percy Burton has struck a big winner with the presentation at Covent Garden of Lowell Thomas with his illustrated traveling of the British campaigns in Palestine. The opening Aug. 14 was a brilliant affair, attended by royalty and other important personages. It is given under the auspices of the English-Speaking Union, of which the Rt. Hon. A. J. Balfour is president and the American Ambassador to England is Honorary President. Burton is a good showman, combining native shrewdness with American experience.

Louis Bradford, once a well known musical comedy actor here, died at Brighton this week, aged 53. He was a big Gaiety theatre favorite. One of his best known successes was as a member of the cast of "Florodora." He is survived by a wife, son and daughter.

One of the most popular individuals in the American colony that meets nightly at 11 p. m. at the Regent Palace (sometimes called the "Regent Palestine") is Captain Fountain E. Ward, of the American Army, who is located here in charge of transportation of returning troops. Personally known to most theatrical folks, and realizing the necessity for show people to get back to "the States" in time, Capt. Ward has been instrumental in securing passage for a number of American performers, among whom may be mentioned Elsie Janis, Julian Mitchell, Rock and White, Doyle and Dixon, etc. Before joining the service, Captain Ward was passenger agent for the Pennsylvania railroad in Washington.

When "Going Up" closes at the Gaiety at the end of the current week and goes on tour, Joe Coyne will not be a member of the cast. He has declined offers for other London engagements and proposes to take a year's rest. He intends to visit America in October, with Edward Laurillard, to visit friends on his native heath. Although he has been here for a great many years, it is a prime favorite with London audiences, Coyne is still an American at heart, and never overlooks an opportunity to say so. Like Leon Errol, if his dressing room isn't filled nightly with visitors from his own country, he feels neglected.

Frank Wirth, who is here in the interests of the Ringlings, is about to go to Paris via Amsterdam, going on there to Marseilles, sailing Aug. 1 on the steamship Roma for America. While here he booked a number of acts with Moss Empires and comes back in November to see them started. This week Wirth received a cable from the Ringlings instructing him to secure an attorney to enjoin a colorable imitation of the Barnum & Bailey trademark in this country. It seems there was a touring tent show using lithographs closely resembling the B. & B. paper, reading: "Sylvester presents greater than" in small letters, followed by "Barnum & Bailey" in large type. Upon investigation Wirth found the organization had already gone to smash. He says there is also a band of ex-soldiers on the Rhine presenting a "Wild West" show and billing themselves as "Barnum and Bailey."

With the usual secrecy attending proposed American trips that surds all London producers. And it had booked passage for New York the Cretic sailing Aug. 28, for his Monkman. Refor keeping the late, your core over the inting had no further

need for failing to impart it to the palpitant American public.

It is denied in some quarters that the Russian ballet will come to the Empire in September for a three months' engagement. It is true Sir Alfred Butt has the troupe under contract, but the Empire is scheduled to come down in November and if "The Lilac Domino" fails to continue to draw paying patronage there, the Russians will be put in as a stop-gap.

The New Empire, to be erected on the site of the present structure, together with adjoining property, is to be a huge edifice capable of large seating capacity. It will have a roof garden on top and the idea is to have performers playing in the house also on the roof, very much like the scheme in vogue at the New Amsterdam in New York. The plans were completed some time ago and Jack Hayman, who books the Victoria States, is already looking about for suitable artists.

Speaking of booking ahead, Moss Empires has opened its books for an unusually large number of American touring, engaging them from various quarters, not confining themselves to the regulation English agents. Every American in London, claiming to have authority to negotiate for acts from the States, has been accorded interviews with the booking committee, with that end in view.

London, Aug. 22.

Very shortly Robert Lorraine will have to remove himself and "Cyrano" from the Duke of York's and the question is, is he going to finish pro tem with the play or going into a new town? Although managers are grumbling at the slackness of things the theatres to be had—Covent Garden and the Lyric seeming the only available ones—Lorraine has proved that the play can be just as effective on a small stage as a big one.

Ernest C. Rolls will very probably remove "Laughing Eyes" from the Strand very soon and put the "Follies" in its place, the resurrected troupe having "come back" wonderfully.

When the run of "Tilly of Bloomsbury" comes to an end and Arthur Boucher returns to the Strand it will be with a new Cromwellian piece by Drinkwater the academic author of "Lincoln." Meanwhile "Tilly's" popularity in Bloomsbury and elsewhere shows no sign of abating.

When James Bernard Fagan reopens the Court it will be with "The Merchant of Venice," a Russian tragedy, Maurice Moscovitch, making his debut before West End audiences as "Shylock." Mary Grey will be the "Portia."

Basil Dean, late of the Cheshire Regiment and the Navy and Army Canteen Board, has chosen Liverpool as the jumping off place for his production of the American light comedy by William Hurlbut. The Playhouse will be the place, and the cast will include: Iris Hoey, Helen Ferrers, Margaret Watson, Hilda Bruce Potter, Franklyn Drayl, Malcolm Keen, J. H. Roberts, and George Elton.

Sept. 2, is fixed for "The Great Day" at Drury Lane, and on that evening theatre-goers will see one of the biggest sensations ever attempted even at the famous home of mechanism. The big sensation takes place in a thieves' kitchen on the banks of the river Seine. Hero and heroine are in the hands of the villains but the river is rising to the rescue. At the crucial moment it overflows, bursts through

the walls carrying buildings and bridges before it, and the characters are swept down stream in a swirling eddy, or a "good deal of it, but of course, a little is left to hint virtue to carry on the story until curtain falls. Other exceptional scenes promised are Night Clubs, Cafes, and even the Peace Conference will not be forgotten.

Fred Barnes is another who is shortly quitting London to fulfill a series of engagements in the States. The most important of these is matrimonial, or that's what his publicity people make out in a half-column story they've managed to get past the editor of one or two Sunday papers. Barnes, a beautiful heroine (said heroine heiress to many millions), a deed of wild heroism, the gradual birth of love, and the songs Barnes as the hero thing of singing are all cleverly dove-tailed.

Billy Reeves is creating a riot with his sketch "The Right Key but the Wrong Flat." This is his first trip to Britain after 12 years in America and when he last played over here it was as an ordinary member of one of the Karno companies. Although Charlie Chaplin is generally credited with being the originator of "Drunk" in "Mumming Birds" it was Reeves, but since then the "screen" and America have made him famous. He has no open time at all for many a long month, having been snapped up immediately after his opening at the Empire, Birmingham by the Moss Empires, Sir Oswald Stoll, Variety Theatres Controlling company and all the other big syndicates. Horace Reeves, the agent here, is handling the turn.

The many friends in America of Dave Carter, once the "silver voiced tenor" now the manager of the Vaudeville Club, will be glad to hear that he beat G. W. Bartlett in the Victoria Club handicap final on Sunday at the Hangar Hill golf course by 4 up and 3 to play. G. W. Bartlett is a well known Australian sportsman, his handicap being six while Dave's is fourteen. Dave, as winner, receives a silver cup, presented by Tom Moore, a prominent member of the Victoria Club.

Lee Copeland had entered into an arrangement with Herman Darewski to publish his compositions here and in addition to his music hall engagements "Les" will demonstrate during the day at the publishing emporium.

Llewellyn Johns and Mr. Crocker, chiefs of staff for Sir Oswald Stoll, are going to America shortly to look over the latest wrinkles in theatre construction and equipment, with the idea of adapting to the new Stoll music halls now in course of construction, such novelties as they deem will aid in up-to-dating the new edifices.

Sir Walter de Freese has acquired "Circo." He will re-open it very shortly as a half-dance and exclusive Bohemian club and it's dancing floor will no longer be open to the "half world" and the gilded fool. Those "night club" days are over and the few doubtful establishments that still struggle on are receiving more attention from the police than they want.

Meanwhile the "public dance hall" boom continues, the "Palais Royale" in Holborn boasts the gaudiest commissionaire in London and sounds of revelry can be heard any night. Another of these places is spending a good deal of money on advertising for girl instructors in the theatrical papers. \$15 a week is the wage offered and the idea is now worth about 27/6 the road will be very clearly indicated for many of the

girls whose duty will be to dance with all and sundry.

Charles Coburn at present is dividing his time between Monte Carlo and Paris "shooting" scenes for the film version of "The Man who Broke the Bank at Monte Carlo." He returns for a big farewell benefit at the Alhambra Oct. 24, the theatre being let by Sir Oswald Stoll, and every artist of note will rally round to make the veteran's "good-bye" a success. Immediately after his farewell, and he's more honest than most people as he does announce it well beforehand, Charlie will start off on a lengthy lecture tour being supported by a first-class vaudeville combination and one or two of the films that "feature" him.

"Griff intends crossing over to America as soon as his present engagements admit. Just now he is going very big at Maudslayi, St. George's Hall show with his "Bubble and Squeak" act. When not doing remarkable things with soap bubbles and an ordinary clay pipe he proves to his own and everybody else's satisfaction that he is as good a "cod patterer" as ever.

Percy Burton appears to have put over a sensational hit with the Lowell Thomas illustrated lectures at Covent Garden. A Vaudeux representative dropped in there at a mid-week matinee and found takings to the amount of \$1,500. As it is a one-man show, two performances daily, this sort of business represents "important money."

Van Hoven has now reached the stage of popularity here where, a few weeks ago, there were no less than three well known artists doing imitations of him. The three are Bransby Williams, Vernon Watson and Jack Morrison.

Grock, the musical clown, booked here by Edward Darling for America at a thousand dollars a week, is booked to make his New York premiere at the Riverside in December. Percy Reiss acted as the broker in the transaction. The only other act Darling actually arranged for while here was Talbot O'Farrell, Irish tenor, booked by Horace Reeves.

Albert de Courville is spending his holidays at Deauville, which is the exclusive "suburb" of Trouville, in France. Before leaving he exercised his option on the services of Midgie Miller, whom he engaged for the Paris revue which was abandoned. When the Paris venture fell through, de Courville "tried out" Miss Miller for two performances at the London Hippodrome, then took her out of the cast and she has been walking about drawing salary ever since.

From time immemorial, Americans have been reading of the "Englishman and his tub." The so-called "tub" consists of a brass or tin vessel capable of holding about a quart of water.

As an example of how they regard all efforts to educate them into the use of modern bathing facilities, the following clipping from the London Evening News of Aug. 19 speaks for itself:

HOUSES WITHOUT PARLOURS. Bathrooms to be provided "even if only used for Curing Bacon." (From Our Own Correspondent.)

(From Our Own Correspondent.) Under a housing scheme just adopted by the Norman Cross District Council, near Peterborough, houses are to be built without a parlour.

Each house, however, is to have a bathroom.

One member remarked it was as well to have a bathroom, even if it was only used for curing bacon.

VAUDEVILLE

A. E. A. SHOWS

EQUITY BENEFIT, CHICAGO.

Chicago, Sept. 8. A \$3,500 holiday matinee started off the week of Actors' Equity Association performance at the Auditorium. There are to be 10 shows, with matinees Monday (Labor Day), Wednesday and Saturday. The following players appeared at the initial show:

Tom Wise, Wallace McCubbin, Pearl White, Ada Meade, Duncan Sister, Bryan Fay, W. C. Fields and Co., Frank Fay, Joe Barnett, Blanche Ring, Charles Wininger, Walter Jones, Grant Mitchell, Victor Morand, Eugene Howard, Irv Sawyer and Joseph in Healey, Chas. Sale, William Courtney, Douglas Levitt and a chorus of Equity members (about 80) in the finale. Some of the professionals mentioned appeared only in bits, and Miss Barnett, pleading a sore throat, bowed and made a passionate apology. Wise was the announcer, introducing all acts. Vaa and Schenck were the only ones programmed who did not make an appearance. Sam Hardy acted as general manager, with Frank McCormack, Wheeler and George Henry Trader as general stage directors; Percival Koss, stage manager. There was an orchestra of 15, led by C. J. Norman. Out of a bill of celebrities the little Duncan Sisters cleaned up the surprise hit. The two youngsters in quick comedy and entrancing harmonizing of two youthful and melodious voices, pulled a "Topsy" out of the hat. "Story Book Ball" and a medley of smile songs gave them a routine which was well received. Chas. Sale in his standard work was heavily appreciated, and later returned to help Frank Fay in an imitation of what was intended to be a bit to let Fay off. Fay came on next to closing, following the surprise hit. The two youngsters in quick comedy and entrancing harmonizing of two youthful and melodious voices, pulled a "Topsy" out of the hat. "Story Book Ball" and a medley of smile songs gave them a routine which was well received. Chas. Sale in his standard work was heavily appreciated, and later returned to help Frank Fay in an imitation of what was intended to be a bit to let Fay off. Fay came on next to closing, following the surprise hit.

Wise opened the show with an introduction of Ada Meade and Chas. Sale. "Topsy" was "Take It From Me," in the modesty number "The Minkids." Wininger, as a single in a crowd scene, sang two numbers, then did his killing trombone foxtrot for a smash. Later he came on in a solo number, "The Rag Time Rag," for a continuous uproar and strong applause. Irv Sawyer and his bandmate lully ran only one song, "Nobody Cares," and an encore chorus with a light touch, but were splendidly applauded.

The Equity Dancers opened the second half, and in their ranks—5 men all in street attire—were recognized as the best of the show. Kendall and Frank Healy, the star roles in the historical sketch which went so hugely in New York were given to Contrary, who brought to it an ideal appearance and a clarion voice, as well as a quality of elasticity that was more than artistic—it was overwhelming. Chicago is not a theatrical town. There didn't seem to be a hundred people in the house who knew much about "the cause," or who cared. But on pure verbiage the propaganda oration of "All Those in Favor Say Aye" about the strike, but got her big hand on "Rings on Her Fingers." Wallace McCubbin and Pearl White talked before the curtains. Miss White had been billed to work with Fay, and McCubbin had not been announced previously at all. He was in dinner clothes, and the Pearl of great price in the movie was a shimmering black gown. They closed for a good hand early in the running order.

The program was sold in the lobby at a dime, and Fowers were pushed for what they would bring. Among the audience workers were Lillian Tucker, Helen Rattory, Grace Fielding, the Dawn Sisters, Ann Warrington, Evelyn Gennell, and a number of chorus women. Harry J. Fowers was the only manager seen in the audience. Prospects for the week are around \$25,000. **Lat.**

ACADEMY OF MUSIC.

Monday evening a single performance for the benefit of the A. E. A. was given to near-capacity house at the Academy, Brooklyn, the box office for the first time since the overthrow of \$3,000. The show ran smoothly from a little after 8:30 until 11, with Robert Bennett Keane, next to closing, scoring the applause hit of the evening.

Pedro de Cordoba, introduced the first act, William J. Kelly and the Equity mob, Mr. Kelly rendering the Hassard short parody of Mark Anthony's speech in "Julius Caesar," which Brandon Tynan did at the Lexington.

Every act following pulled down a bit, by no means by virtue of the sympathetic audience but oddly based on their merit. There was Fred Hildebrandt, erstwhile applause taker in "Take It From Me" with his hit "Topsy" songs, and "Manager's Lullaby" (parody on "Pat O'Brien"). Louie Groody and Hal Skelly, erstwhile "Fiddlers Three" members, sang and danced away in the second spot to a hit. Skelly introducing "The Rag Time Rag" (parody on "The Rag Time Rag") and "The Rag Time Rag" (parody on "The Rag Time Rag"). "The Rag Time Rag" (parody on "The Rag Time Rag") and "The Rag Time Rag" (parody on "The Rag Time Rag").

the Lexington. His routine was perfect, curtailed. Ethel Barrymore and Conway Tearle closed the first half with the Romeo and Juliet balcony scene. It need not be stated they did not go unappreciated.

Jack Squires with Ted Shapiro. Ticking the ivory, opened the second half with songs. Squires using two Irving Berlin numbers, the "Hand That Rocks the Cradle," and "Nobody Knows-Cares" songs, to good advantage. Marjorie Bentley and John Love made themselves conspicuous by their fragility in selling their wares, doing two dance numbers and quitting despite clamorous applause. Mr. Keane, introduced as a prominent member of the Lambs, had them in convulsions with his stories. Adele Rowland closed with Will Donaldson accompanying her at the piano. Miss Rowland was her usual winning self and held them enraptured with her songs. Miss Rowland stepped into the breach made by Mrs. Leon, whose orchestration failed to arrive on time. Marie Nordstrom, billed and advertised to appear, failed to do so, her services, no doubt, being in greater demand at the Second Avenue Theatre, where she is appearing in the revue. Dittie and Knox Wilson, also billed to show at the Academy. Eddie Cantor, while not billed to show, was advertised, but didn't. The show was worth the money. **Lat.**

LEXINGTON.

There were many changes in the program at the Lexington, Monday night, the opening of the third week of the vaudeville performance given under the auspices of the Actors' Equity. "Handing round" was an established institution long before the curtain went up, with every box and seat in the theatre filled with people. The enthusiastic crowds stood up in repeated space at the back of the house and added their bit to the clamor which greeted the performers in the striking actor's show.

The big number this week to the last act of "The Copperhead" with a Loyal Barrymore as Milt Shanks. It is a playlet in itself.

As a whole the show is the best which has been put on so far, with the mingled shift of the chorus girls appearing the first two weeks changed for costumes and with well practiced songs about the Equity, punctuating the performance at intervals, the show took on the appearance of a smooth running up-to-date revue.

The program opened with the Equity

Chorus. There was a pleasing stage setting and the 200 members led by Dan Healy sang "Equity" and other numbers, all of which went over his with the proper audience. This was followed with a single of the old team of Rice and Sully Cohen, accompanied by Charles Prince. Miss Rice has a fine voice which she does not use to the utmost of its possibilities. "Dear Old Pat" and "I Hear You Calling Me" were two of her numbers which nearly stampeded the audience.

Ada Lewis and Jack Hazard have an amusing triangle burlesque with two play-ers and a water cooler. Immediately they appeared on the stage half the audience started to titter in anticipation of some of the ludicrous stuff these two genuine comedians were going to pull and they were not disappointed, as the pair was screamingly funny and had the house roared up from the start. Adele Rowland put over three or four songs including "Mammy O'Mine" with a lot of snap and received a generous hand.

Braest Gledinning's explanation of the non-appearance, through illness, of Marguerite Namara and the Watson Sisters, was perfectly satisfactory to the audience, especially as suitable substitutes had been provided. Hal Skelly and Louise Groody appeared in dances and songs. This team evidently has already endeared itself to Equity audiences as the moment they appeared there was an outburst of applause and it was some seconds before they were able to get going, owing to the tumult.

Regular old time minstrel show with real jokes, good songs and some splendid dancing by Skelly and Healy with James J. Corbett as interlocutor and the Equity chorus of 100, was one of the features of the second half of the program. Besides Skelly and Tom Lewis as end men, there was Billy Clark and Ed Garrys and almost every legitimate show in New York was represented "around the circle." One of the best songs of the evening was "The Manager's Lullaby," sung to popular tune. Dorothy Dickson and Carl Hyson, and Ray Raymond in songs, all received generous applause.

Brandon Tynan delivered an oration by Hassard's short, staged by Percival Knight and Hazard short entitled "Equity" with nearly 400 A. E. A. members on the stage. The oration was highly impressive, delivered in the words of Mark Anthony's speech in "Julius Caesar." Every time the sentence "But the Managers Are Honorable Men" was used there was shouts of "no, no" and other evidence of disapproval. The show closed with the audience standing, at the suggestion of Mr. Tynan and giving three cheers for the Equity and its members.

ACTOR'S EQUITY REVUE.

Music by various composers. Arranged and staged by Roger Gray. ACT I.

Scene 1—Gall Linked at Great Neck. Opening Chorus..... Ensemble An Experienced Gaffer..... Matt Hanley A Notion..... John Elderworthy "Running after Nance"..... Alma King, Frank A. Norris..... Donagan and Chorus "Sally Simpkins"..... Ellen Best "Rover" in the Stray..... Phil Dwyer

Scene 2—A Parasol Street. The Equity Society..... Arthur Burchley, Arthur Cunningham, Nora White, Sarah Edwards, Mr. Franklin, Geo. Sposnes. Scene 3—"John Ferguson's Finish"..... John Ferguson..... Matt Hanley Frank Ferguson..... Miss Pilton Hannah Ferguson..... Dorothy Avedon Jimmie Censer..... James Barton Henry Whitmore..... Chas. De Haven Andrew Ferguson..... Roger Gray Clitie John..... William Kent

Scene 4—Helen Ford and the "Dream Man" Kiddies..... Nick Wilson "The Cameraman's Song"..... Scene 5—The Campus at Columbia College. Miss Marie Nordstrom..... The Rag Time Ball Club including William Kent, De Haven, A. Nick, Pierson & McAnally. Frank Donagan, the Rag Time Ball Club, Dan Marlin, "The Round the World Dancers".....

ACT II.

Scene 1—The Great Bluff Hotel at Sea. Girl during the action of which numerous interpolations of comedy with ragtime were the same folks that were in the first act. Scene 2—Miss Marie Nordstrom in "Let's Pretend".....

Scene 3—"The Cafe Jazs." Having met with a reception at the Lexington, the past fortnight, the Entertainment Committee of the A. E. A. set its eyes about for new fields. They were successful in securing the Brooklyn Academy of Music for Labor Day, and the Brooklyn Theatre on Second Avenue and Houston street, and the Second Avenue Theatre, proper, but two shows away, cornered on Second street. The Lexington gave its usual weekly bill up to now.

Unlike the other three of the quartet, the Second Avenue Theatre is offering an "Equity Revue."

The show is billed as "the only revue to come." But as an entertainment, it is simple, more often as spasmode as simple, it passes. And as Billy Kent says, "For a three day phantasm, it is not a word, or words to that effect, also not forgetting to take verbal cracks at the form of the Hammerstein. There were several such flaps at "Jake and Lee" and the rest of the P. M. A. members not forgetting O. M. C. with the statement by a wag, "I'll give you another \$100,000 and an improvement on it." Kent's speech was apparently impromptu and on the spur of the moment, in which he promised marked improvement of the troupe with each performance.

As a production, it is out to make as much money as it possibly can at the least expense, costumes being plain and cheap with no special concern at all employing the house drops, the forest and street cyclorama for the necessary location. The show started at a regular \$2 clip but drifted out towards the end, slummy Barton's fringing saving it from dire results.

In the first section, Marie Nordstrom's vaudeville number of the "Let's Pretend" class was offered and held up the show. She appeared later in a similar capable offering. The first golf scene done in a forest set, carried the average patter with little or no story. In front of a Fernist street, in "Carried scene—a mixed sextet excoriated the lungs to appreciable returns.

The climax of the first section was the next scene, "John Ferguson's Finish," a funny travesty on the Irish drama at the Fulton, immediately appreciated. John, in this instance, has a grievance against the telephone company, reading the telephone directory as the "bible" from which he quotes the palms of the company, in the form of directions to disconnected phone numbers. Whoever wrote the burlesque deserves program credit. It is assumed Roger Gray is responsible since he is programmed as the arranger and stager of the show. With a few changes, the piece can be taken out bodily and put to work anywhere.

Knox Wilson and his concertina came in for approval, the balance of the act consisting of specialties and bits, unrelated in lay-out and theme, peering out at the audience based on the ability of the performer. A dancing baseball game hit in it, but has some sport, as did Bartin's intimitable skat dance, which stopped the show, he, however, refusing to acknowledge the applause. Alexander's troupe bit came to the rescue here, also.

Considering the plus-Yiddish contingent in the house and the Ghetto locale, a Yiddish number in the dance revue number is out of place. The second act seemed very much up in the air. Another series of bits and specialties, which grew tiresome towards the end, the show having run from 2:00 on Labor Day matinee until 5:45 with Matt Hanley's stupor taking up the last 15 minutes. They will make money with the revue—it is estimated they cleared up \$2,000 on the matinee alone and they were greatly handicapped by the poor stage crew work, noise, miscues, wrong lights and very little enough confusion to throw any troupe out of "kilter."

(Continued on page 14.)

BERT LEVY

Special American representative of "THE STAGE," London, who is reporting the actors' strike for that journal and a syndicate of newspapers. He has been after the American vaudeville interests of "The Stage," which has the largest circulation of any theatrical journal in the United States.

VAUDEVILLE

STRIKE BROKEN BY TYLER IN CHICAGO AND MILWAUKEE

"On the Hiring Line" Put On by Non-Union Crew at Blackstone in Chicago. Laura Hope Crews Heads Cast. Patricia Collinge Opens in "Tillie" in Beer City. Audience Nervous at First, Soon Settles Down.

Chicago, Sept. 3.

George C. Tyler broke the strike as far as one theatre and attraction were affected. His opening of "On the Hiring Line" at the Blackstone, the first known entirely non-union performance on any stage since unions came into the theatre and since actors came into a union, went off "without incident" Saturday night. The receipts were \$1,104 with the gallery not opened to the public.

A unique scene surrounded the Blackstone. The leading Equity actors were peacefully picketing out of doors and even in the lobby, where they molested no one and no one molested them. Hazel Dawn and William Courtney, holding up copies of "The New Majority," socialist sheet which printed a special front page announcing in heavy type, "The Blackstone Theatre is Fighting the Actors and Union Labor," chatted pleasantly with Tyler and with Harry J. Powers, general manager of the K. & E. interests here.

Miss Dawn had bought a ticket, but asked to have her money refunded at about certain time. Arthur Eaberg, the smiling treasurer, told her in gentle voice that it was too late. Could he exchange it for another performance, perhaps? Miss Dawn smiled back and suggested that perhaps there would be no more performances. Mr. Eaberg assured her that "On the Hiring Line" was in for an indefinite run. Ah, yes, breathed Miss Dawn—indefinite was right. And she returned to her picketing.

Forty selected silk stocking detectives and a few that ran more toward the woolsock order, thronged about and nudged and jostled and watched. The curtain went up promptly and for about 15 minutes there was a "marked tension. The audience kept looking about as though in fear of a possible bomb or other violent manifestation. But presently the bright lights comedy got the house engrossed and the show went on like any other. The audience represented the finest class of Chicago theatregoers.

A special poster in the program read: "Every precaution has been taken to safeguard your comfort. If, however, the house lights should suddenly go out, please remain seated. Other lighting arrangements have been provided."

With the strain broken, the performance soon lost its either sinister or gala aspect and thereafter there was the laughter and applause accorded to lines and situations without thought of any issues. A three-girl orchestra played between the acts. The piece was declared a sure hit on merit at the end and, in happier times, undoubtedly would have clear sailing.

The cast, listed in the "Big Majority" as "The Strikebreakers," is as follows: Laura Hope Crews, Sidney Toler, Minna Gombell, Josephine Hall, Barbara Eduard, Frank Wilcox, McKay Morris, Guy D'Enery, Baker, Moore, Thomas Coffin Cooke.

The authors are Harvey O'Higgins and Harriet Ford. Miss Ford was present. Among the guests was Pa-

tricia Collinge, a Tyler star, for whose company the same procedure was due in Milwaukee Monday night, a dozen strike breakers having been sent from here to open her in "Tillie" there.

All day Sunday, with only one policeman on sight, the box office remained open and the advance sale proceeded with prospects of a week of about \$12,000 if things went as peacefully as they had started. Tyler received a hundred telegrams of good wishes and encouragement from managers and other partisans of his side to the contrary.

As reported in Tuesday's Bulletin, Tyler opened "Tillie" the night before at the Davidson, Milwaukee, with Patricia Collinge in the play, and the stage operated by a crew of 21 non-union stage hands from this city.

SPORTS.

The theatrical aeroplane record was established last Sunday by Prescott and Edson (formerly billed under the name of The Prescotts), when they successfully journeyed by plane from Buffalo to the Temple, Syracuse, arriving in time to fulfill the engagement. The plane maintained an altitude of 5,000 feet during the entire journey. The trip was made in one hour and fifty minutes.

The performers were introduced from the stage of the Temple, Syracuse.

Over last Saturday and Sunday the Lights baseball team annexed two more victories, but went down in the loss column for one. The first win was over the Freeport Stars, Saturday, by a score of 11 to 3. The first game Sunday, against the 13th Infantry (Camp Mills) was also added on the victory column, defeating the soldier boys by a score of 6 to 4. A surprise was then sprung on them in the feature tilt the same day with Saunderson's All Stars (colored). It was the third game with this club, each team having won one. When the game started the colored aggregation had a white battery and a white left fielder, sufficient to beat the Lights. According to the Lights, the white pitcher had more curves than a scenic railway. The score was 7 to 0.

HOUSES OPENING.

Alhambra, Stamford, Conn., Sept. 15. Liberty, Staten Island, stock during the week and vaudeville Sundays, opened last week.

Gordon's Olympia and Scollay Sq., Boston, next week, Sept. 8. They have been added on the books of Doc Breed. Alhambra, Stamford, Sept. 8.

BURLESQUE ENGAGEMENTS.

Sylvia Edwards replacing Babe Wellington as soubrette at Kahn's Union Square.

Norma Bell, prima, for Union Square stock.

Frank Lutz (Wong and Lutz) has been engaged to play Bess in Edmund Hayes show.

NEW CLUB OFFICERS ELECTED.

Following the resignations of the official directory of the Burlesque Club, a new election was held last Friday, when Will Rochm was selected president, Lem Siman, secretary, and Louis A. Suss, treasurer.

The officials resigning were Harry C. Jacobs as president, Al Singer as secretary, and Dan Dody as treasurer. A special meeting of the Burlesque Club had been held a few days before, to secure an expression of the then presiding officers on their attitude. It was alleged they were not properly executing their duties in the respective offices. A resolution is said to have been introduced and passed calling for their resignations.

Another reason advanced for the special request was that burlesque circles heard the renewal of the lease for the clubhouse at 145 West 47th street shortly expiring, might not be renewed unless quick action was taken upon it. The Burlesque Club is reported to have a surplus of \$2,000 in bank.

Friday weekly has been designated as the regular meeting night.

Upon the officers resigning they also resigned as members of the club.

BURLESQUER WEDS MILLIONAIRE.

Chicago, Sept. 3.

With the engagement this week of the "Bon Ton Girls" at the Columbia, it became known Shirley Bennett, one of the chorus girls, was married last week at Cincinnati to Herbert A. Strasser, Jr., twenty-year old son of the soap king millionaire.

Fearing the wrath of his father, young Strasser is traveling with the company.

UP STATE STRIKE.

Oswego, N. Y., Sept. 3.

Oswego had a taste of the actors' strike Friday evening when the 30 members of "What's the Idea?" declined to go on at the Richardson with a non-union orchestra. The leader, who travels with the company, is a unionist and he would not sit in the pit with the Oswego musicians. The company's pianist played the musical comedy alone and the members of the house orchestra looked on.



J. GORDON BOSTOCK

Author-Director-Producer
1400 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.

TOMMY'S TATTLES.

By Thomas J. Gray.

Show business now consists of the Summer Season, the Winter Season, and the Strike Season.

It has now been decided that only one Senator will trail Wilson. It is hardly possible that the closing of so many Musical Comedies had anything to do with keeping the old boys home.

Telegraph company issued a new rate book in the theatrical district. Maybe it expects a rush of wires, with "touching" messages.

Home Theatricals.

Musical Act. Give each member of the family a comb covered with tissue paper, any kind of noise they make on it will sound like a jazz band. A touch of updateness can be given the affair, if you dress the folk in sailor suits.

Drama. Give each member of the family the editorial page of a different daily newspaper, have each one read the leading editorial aloud. Nothing could sound more dramatic.

Moving Pictures. Put the family album on a string suspended from any height, then swing it around the room.

Problem Plays. Figure out some way of getting out of paying your rent.

Most of those dear old railroad men who are always thinking up schemes to raise the fares, travel on a pass.

To a man on the side lines it looks as though those fellows working with the circus have the best of it this season.

Newspaper story says "it will take a year to heal all the scars made during the present strike." What an optimist the fellow is who wrote that.

How to Be Happy on Broadway.

Walk fast.
Wear blinders.
Don't stop to argue with anybody.
The surest way is to stay home.

Suggestions are now in order to make General Pershing happy when he arrives in New York. Might pass a law against anybody singing some of those "Peace songs" to him.

Might appoint a committee of those who announced from the stage what they were going to do for the "boys in the trenches" and then thought the trenches were over here in the theatres.

In the new list of unions announced this week we fail to find one made up of the fellows who sing the parodies about the bathing suit ripping, surely there is enough of those boys to form their own union.

The Chorus Girls' Johns may organize about the high cost of flowers and perfume.

Hope they don't get the Knights of Labor mixed up with the Knights of Columbus.

This has been a great season for cheering.

SHOWS IN SAN FRANCISCO.

Alcazar—"The Miracle Man" with Walter P. Richardson and Belle Bennett.

Casino—Will King Co. (15th week) and A. H. & W. V. A. Vaudeville.

Columbia—"Chin Chin" (4th week). Curran—"Broken Blossoms" (picture; 2d week).

Majestic—Del Lawrence Stock Co. Princess—Bert Levey Vaudeville.

Wigwam—A. H. & W. V. A. Vaudeville.

FAN SAN

(THIS IS NOT A FACE POWDER)

5

The following list of members of the Actors' Fidelity League was given out Monday by the League, possibly for the information of producing managers and agents:

Considerable news concerning the League has been published in VARIETY'S Daily Bulletin. Its objects, as expressed, are against the methods of the actors' equity association in the strike; also it is pledged not to strike, to secure an equitable contract for the professional and to work in close harmony with the manager. The League is looked upon as an arm of the Producing Managers' Association. Mr. Cohan resigned from his membership in the latter to resume his status as an actor only and became president of the actors' organisation as such.

Up to last Saturday night, the Fidelity claimed a membership of 2,500. At that time it had not been organized over two weeks. The A. E. A. has charged the Fidelity membership is not strictly professional (players).

The names below are announced as a complete list of Fidelity members up to the date of its issuance (Sept. 1).

up to the date of its issuance (Sept. 27).

Weltman, Mary
 Maxwell, Joyce
 McCall, Elizabeth
 McGowan, Ed
 Melzer, Alayne
 Messmer, Adelaide
 Mendenhall, Mary
 Murphy, John F.
 Messel, Louis F.
 Meyer, Harry
 Meyers, Maxine
 Messinger, Walter
 Meyer, William
 Murphy, Matthew A.
 Moegan, Thomas
 Mendenhall, John
 Meredith, Kathryn
 Macby, Leslie E.
 McCormack, Bang
 McLaughlin, Lucia
 Moore, Janina
 Murray, Willam
 McLaughlin, Lucia
 Moore, Georgia
 Mollweh, Helen
 Mollweh, Helen
 Monbali, Eleanor
 McLaughlin, Isabel
 Mollweh, Helen
 Moher, Irene
 Moehman, Frances
 Moehman, Frances
 Murphy, Mary
 Murphy, Mary
 McLean, Mildred
 McManis, Jeanne
 MacFarland, Frank
 Moehan, Frank A.
 Martin, Frank
 McLaughlin, Edith D.
 Moehan, Theresa
 Maxon, Pauline
 McLaughlin, Mary
 Morrison, Rose
 Mann, Clara
 Lipman
 Mary
 McNichols, Sarah

Nolan, Bob
Nelson, Muriel
Nelson, Marie
Nelson, Froileto
Neller, Harry
Nolan, Chas.
Nelken, Marcelle
Nash, Florence
Nash, Mary
Netherthorn, Fred C.
Nutmans, Mary
Nolan, Maud
Neville, Julia

Orr, Mary
O'Neill, Margaret
Odell, Maude
Olson, Axel
Ormbie, Ohille
Ornsteln, Nemo
Orderaz, Eugene
O'Brien, Virginia
O'Rourke, Mary Ellen
Ordway, Eugene

Paul, Harry
Phillips, Al
Paul, Nell
Pullman, Kate
Power, J. E.
Pardy, Ethel
Palm, W.
Pyle, Richard
Plato, Edinham
Paskman, Dalley
Pugh, Anna
Poth, Mat
Paskman, Jas. J.
Pottes, Marie
Popenay, R. Lucinda
Pomeroy, Mrs.
Preston, J. V.
Potter, Louise
Patterson, Marjorie
Power, M. Adelaide
Price, Florence
Pierce, Helen
Pierce, Edna
Prescott, J. Emmet
Porter, Agnes
Platts, Maud
Prussing, Louis
Pollack, Edith
Podewy, William
Prevost, Rennie
Penney, Helen

Quinn, Jas.
Quinn, Rose
Quimby, Lottie

Renne, Sadie
Russell, Clint
Richard, Frances
Riggs, Myrtle
Reinhard, Marie
Russell, Zella
Ruehmare, Vivian
Ruben, Jose
Rio, Violet

Rockafellow, Ralph
Raymond, Ed.
Ryan, Mary
Robins, W. R.
Reynolds, Max
Rogers, Dorothy
Rankin, Rosamond
Riggs, P. Stuart
Ruda, Leon
Remerd, Rachel
Royal, Gertrude
Rendolph, Isabella
Root, Lula Augusta
Renville, Jean
Renee, Suzanna
Rice, Glen
Roelke, Alma
Rickert, Charles
Rosing, Basil
Risser, Margaret
Richards, Regina
Richard, Marie
Ryburn, Stanley

Rice, Beale
Reed, Louise
Rhodes, Josephine
Rockwell, Clarence
Rogers, Frederick
Raynolds, Delphine
Rossau, Marcel
Rublan, Sylvia
Teela, Yvette
Ryan, J. S.
Tenard, Hazel

tarr, Frances
nyder, Dorothy
stadson, Estelle
mith, Crville
wells, F. W.
wets, Lyell
pink, George
pink, Ellen T.
tefel, Milton
hettuck, Lillian
lannott, Helen
trender, John A.
philip, Philip
lder, Wm.
lafer, Gary
hore, Chas. E.
eare, Zeld
hea, Thos. E.
hermen, Lowell
t. Clair, Grace
heldon, Kathryn
mally, Lillian
helay, Eme M.
mith, H. E.
mith, Charles
udrie, Stella
tarling, Lynn-
canlon, D. Stetev
wanson, Beatrice
wanson, Marcella
ortore, Jeanette
t. John, Margaret
pencer, Maxwell
cott, Mary

Hunter, Lillian
 Sterling, Ada
 Stockdale, Charles
 Mayo, Bert
 Stern, Jack
 Tarna, Adele
 Tapano, Joseph
 Tsky, Gue
 Tzanger, Lillian
 Tzlemens, Frederick
 Tzlaw, Arthur
 Tzylvestor, Clara E.
 Tzuchuman, Gertruda
 Uelland, Anna
 Uandx, Anne
 Uee, Annu
 Uanders, John E.
 Uymon, Burk
 Uunner, Stella
 Umith, Helen Jas.
 Uapiro, Samuel
 Ustone, Harry
 Utelson, Ches. A.
 Uence, Edna
 Uhirley, Carol
 Uhitgarn, Frank E.

Stier, Eunice
 St. Clair, Grace
 Stevens, Merle
 Stimpinger, Maxwell
 Taylor, Lola
 Turner, Myrtle
 Torrey, Frank
 Thompson, Leola
 Trier, Charles
 Temple, Edna
 Temple, Benesi
 Terry, Edna
 Taylor, Mey Edith
 Taylor, Lark
 Tolland, Anna
 Treman, Mabel
 Tait, Agnes
 Turner, G.
 Travor, Floria
 T'ibot, Blanche
 Temple, Leal
 Tracey, Helen
 Tell, Olive
 Tell, Alma
 Thompson, Mae
 Townsend, Charles
 Toier, Mrs. Sydney
 Tolma, Zola
 T'orney, Ed. C.
 Tempest, Olive

Ulrich, Leonore
Underwood, Frances
Valentine, Ethel
Vaughan, Edna
Vaughan, Hilda
Vaughan, Robert
Van Clier, C. M.
Van Lencellan, L.
Walli, Velli
Warden, Evelyn
Wassell, Judith
Wasyilva, Carmen

Welker, Marie E.
Walker, Marie E.
Wolf, May
Wolf, Georgia
West, Amy
Waiker, Antoinette
Williams, Ethel
Williams, Billie
Williams, Marion
Wyley, Catherine
Wolf, Welter
Warfield, David
Williams, Ina
Wolf, Constance
Whyte, Lyola
Wyndhem, Olive
Wayne, Chris.
Williams, Geo. A.
Walderman, N.
Whiteford Dorothy
Whiteford, Marjorie

WHO'S WHO—AND WHY

By JOHNNIE O'CONNOR

This bird can't hide between two monickers, the best little stage manager in show business and the greatest little runt that ever swung a bow knife, "Bowie Knife Abe," the sap who runs the stage at the Majestic, Chicago, and when we register the phrase "run the stage" that means everything the word "run" calls for.

"Abe was dragged into life right in "Chi" in 1863, during the course of the Civil War. Abe has passed through the three great world wars and has started 33 himself. Forty-two years ago Abe began working for Kohl & Castle. He's still with 'em and it looks like he'll kick off while in their employ. He began at the old Olympic and has been through all their theatres, finally being selected to handle the "works" back of their Majestic, one of the best houses in America. And believe me, Bo, Abe handles his job to perfection.

With all his 42 years' work, the only thing he can brag of is the fact that he is the father of sixteen kids, five living and the balance dead. And while he claims 'he hasn't enough to buy a bean sandwich, this egg owns more property in and around Chicago than the Keith circuit owns around the country. But while Abe is a financier, he would rather pot around the Majestic stage than play the swell, for that stand is home sweet home for Abe.

Back of the stage Abe has a curious cabinet filled with humpty-dumpty curios that he wouldn't part with for the world. Everyone who has played the joint throw in something that Abe takes a liking to, but the prize curios of them all is his bowie knife. Walter Keefe presented it to him one night when Frank Houseman's drinkery was going right and when the old red eye was not a curiosity in Chi

They tell many a story about Abe. One deals with a certain headliner who said she would leave the bill unless she was given a better dressing room. In those days Lyman Grove was manager of the house. Abe told her she could leave the bill with his compliments, and promptly threw her trunk out in the alley. When she applied to Mr. Glover for redress she was told that Abe was boss back-stage and that back there his word was law. She didn't open, but she told everyone she knew about Abe and from that time on he never had any trouble with headliners.

Abe has some funny habits, but they are all worked on a regular basis. He always leaves the loop promptly at 1.30 p. m., and has his own cab to take him home. The old bird who drives Abe home has been doing it for over 30 years, and if the King of England tried to take Abe's time he would get the air pronto.

Abe has a private beer mug in the Majestic bar and no one else can touch it. A great little guy, loved by all who know him well and feared by the vaudeville bird who never met him but there is nothing to Abe to be afraid of. A lovable little egg and once known, never forgotten. Some kids yea bo!

Womer, David C.	Wellman Emily Ann
Wayne, Ethel	Weber, Annette
Wood Marjory	Webb, Basil
Wolfe, Margaret	Webb, Roland
Wolmer Lorraine	Webb, Milt
Wheeler, Claudia C.	Wenck, Ezra
Wheat, Amy	West, Wayne C.
White, Adelaide	Wheeler, Gargenia
Wood, Bertha	Williams, Josephine
Wood, Judith	White, Vivian
Wood, Frederick	White, Helen
Weber, Annette	Walshbach, Sachl
Warren, Josephine	Walker, Laura
Ward, Dorcas	Williams, Sallie
Weston, Montague	Willam, Beth Grove
Wilmore, Lydia	Wright, Harriet
Wright, Katalina	Yeager, Edith
Weems, Harriette	York, Letty
Walker, Ann	Zander, Edward
Waldman, Edward	Zorn, George
Wilson, William	Zorn, Helva
Walker, Mary Louise	

Wellman, Emily Ann
Weber, Annette
West, Basil
Woodruff, Roland
Webb, Milo
Walcot, Ezra
Walk, Wayne C.
Woods, Eugenia
Williams, Josephine
White, Vivian
Wynn, Helen
Walshitch, Sachl
Walker, Laura
Williams, Sallie

Young, Beth Grove
Young, Harriet
Yeager, Edith
York, Letty
Zell, Gladys
Zorn, George
Zorn, Helma

LEGITIMATE

AUSTRALIAN TAX ON INCOME MANAGER SAYS IS MODERATE

Artists Who Would Otherwise Visit the Antipodes Have Been Frightened by False Reports. Managing Director of Tivoli Theatres Writes the Exact Facts. Declares Climatic Conditions Are Exceptionally Inviting.

Hugh D. McIntosh, governing director of Harry Rickards' Tivoli Theatres, Ltd., has sent from his headquarters in Sydney, Australia, the following communication which aims to clear up the misunderstanding existing in New York regarding the tax on the salaries of artists playing engagements in that commonwealth:

"It has come under our notice that artists who would otherwise pay Australia a visit are deterred from doing so by reason of the alleged extraordinarily high income tax payable on their earnings in the Commonwealth of Australia. Where this report originated it would be hard to conjecture, but in order to allay the fears on this score of artists contemplating a visit, we give herein details of Federal Income Tax payable:

Income earned from personal exertion as stipend, salary, or wages, say 20 weeks at \$20 per week.....	\$400
Deductions allowed:	
Life insurance premiums on self and wife not exceeding \$50.....	—
General exemption.....	\$100

Balance on which tax payable..... \$244
 "Assuming that there were no such deductions other than the general exemption of \$100, income tax would be payable on \$244 out of an actual earning of \$400. The rate charged, 12.5%, in the case would make the total amount of income tax \$30.41. This is by no means an excessive charge, and is considerably lower than the English income tax. There is another aspect or the question of a visit to Australia which will assuredly appeal to artists, and that is, living conditions are lower than in any other part of the world. Climatic conditions are delightfully pleasant." (Figure the English pound for convenience as \$5, Americans.)

BURLESQUE AND PROVIDENCE.

Providence, Sept. 3.
 For the first time in years burlesque was lacking here on Labor Day. The old Colonial having been leased by Er-langer and no other house selected for burlesque.

As far as can be ascertained no burlesque house is being built or negotiated for. It looks now as if burlesque interests were simply waiting to see whether or not three legitimate abuses will "make a go of it" here. There never was more than one until last fall, when two found it hard work to reap any golden harvest.

It is rumored that if it is found there is room for but two legitimate houses, one of the three houses will be turned over to burlesque.

CILLS' MARRIAGE ANNULLED.

San Francisco, Sept. 3.
 The marriage of Norbert Cills, formerly of the Marjorie Ransau Company, and Mrs. Maisa Cills, was annulled last week upon testimony that Cills had not obtained a final decree of divorce from his first wife when the marriage was performed.

Cills and his wife parted and each married again in the belief no legal action was necessary. A son ten years old by their marriage lives with his mother. Cills said he was unable to pay anything for the support of the child, because he is out of work and now has another wife and child to support.

The court's decision on Mrs. Cills' application for a weekly allowance for her boy's support will be given later.

OLD CHURCH CONVERTED.

San Francisco, Sept. 3.
 Owing to increased patronage, the "Players' Club has moved from its small quarters and has leased a building,

formerly a quaint old church, in Bush street. It is being remodeled and is scheduled to open the first week in October with "Hamlet," with William S. Rainey as Hamlet.

The board of directors includes Reginald Travers, director; James K. Fisk, president; William H. Leahy and William S. Rainey.

The theatre will be rented to attractions when the club is not using it.

ADVERTISING A. E. A.

Syracuse, N. Y., Sept. 3.
 Roland West, author of "The Unknown Purple," which opened the Wieting's season Monday, was in Syracuse for the final rehearsals and premier of the road company. Apart from the regular Wieting house space from the local papers, West used display advertisements announcing that he has "given every member of the east an Actor's Equity Association contract and that the engagement at the Wieting is with the endorsement of the American Federation of Labor."

The Empire advertisements for "Nothing But Lies," under Howard Rumsey's management, also proclaimed in heavy type that the cast was "all members Actors' Equity Association."

LOS ANGELES TRY OUT.

Los Angeles, Sept. 3.
 At the majestic next Sunday night the premiere of "Danger," a crime drama, will take place. The piece is by Bayard Veiller who is supervising the rehearsals. Lewis S. Stone will take the stellar role, that of a district attorney.

Thomas Wilkes has secured the play. A. H. Woods has the New York rights with Stone in the cast, its Broadway production to be made conditional upon the settlement of the strike.

"ORPHEUS" PRESENTED.

San Francisco, Sept. 3.
 Paul Steindorff presented the Gluck opera, "Orpheus," Saturday night in the Greek Theatre on a scale that eclipsed any previous production of the work on this Coast.

Lydia Stokert sang Orpheus; Ina Herbst Wright, Eurydice, and Anna Young, Cupid.

A feature was the dance and ballet interpolations, with Eugenia Vandever as premiere danseuse and Anita Wright's dancing girls for the ensembles.

The music was played by an orchestra of sixty, with Giulio Minetti in charge.

122-FOOT DIVE AT HIP.

A new diving star was uncovered at the Hippodrome last week prior to the interruption of the strike. It was Helen Carr who performed the plunge from the roof in place of Mac Eccleston who was ill.

Miss Carr it was afterwards learned performed at the San Francisco Fair but had never dived from a height of over 65 feet. The drop in "Happy Days" is said to be 122 feet.

People Play Coming.

Edward People's latest play, "The Birthright," is scheduled for late fall production by Edgar Macgregor.

ONE ENGLISHMAN TO ANOTHER

(In the form of an Open Letter, written by Lawrence Grant and addressed to Lyall Swete.)

New York, Aug. 31.

Dear Mr. Lyall Swete,

I listened to your speech on Saturday night at the Biltmore. I was present in the offices of the Fidelity League when your subscription was brought in, and I heard the message which came with it; that you had never signed a cheque with greater pleasure; and I know the history of your correspondence with A. E. Anson on the matter of your notorious cable to the Actor's Association at home.

I, too, am an Englishman, but I claim in this letter to represent no man's views but my own—though as a matter of fact I know that all those Britishers who, I am glad to say, are displaying the quality for which our race is famous—loyalty—share my opinion of you, and those very few, who are in your camp.

There were many of these Britishers near me last night during your speech, and we all regretted that we were unable to make a verbatim copy of it; we noticed, however, that you had it in your pocket, and I challenge you to publish in full in the English theatrical papers that scurrilous, unjust, unpatriotic and disgraceful attack upon those British actors, who are not only following the dictates of their consciences, but are remembering that they, like you, are "guests in the house" but, unlike you, know what is expected of guests, and are standing solidly behind their hosts—the American actors—and are not with that heterogeneous collection of managers, pseudo-managers, near managers, managers' silent partners, vaudeville booking agents, theatrical agents, office boys, and various malcontents and failures, who (with the powerful aid and vast experience of the most brilliant managerial organizer this or any other country has ever produced, who having no direct interest in our branch of the profession, has placed his genius at the disposal of legitimate producers) are trying to destroy forever the one—the great—perhaps the last opportunity the actor will ever have of coming out of the condition of "chick" into unhooded estate of dignity and freedom.

You announced that you had purposely remained absent from previous meetings because you thought a "guest" had no right to "butt in" during the birth of a new American Society.

Why did you not display the same delicacy of feeling some weeks ago, and refrain from "butting in" in an endeavor to encompass the death of an old society, one that has, admittedly, wrought many services for the actor during the past six years?

If, as you rightly said, you held an opinion that the strike was ill-advised, why did you not then remember as you did last night that "Manners maketh man" and also take to heart the equally familiar illustration which accompanies that motto, the Arms of the College of Winchester—which represents a certain domestic animal—with a padlock on his mouth?

You quoted Hazlitt in an impassioned appeal for applause:

"England! My England!"
 Why did you not give the first line?—
 "What have I done for thee?"

What have you done, Mr. Lyall Swete?

You have failed from the first up till now to do the right thing and come direct to your Association for correct details of the situation.

You were not afraid to "butt in" and cable home the most mischievous mis-statements, using what you hoped would be the prestige of your name, and so wording your cable as to give the idea that you voiced the opinion of a majority of us here.

You did not hesitate, when it suited you, to forget you were a guest over here.

If "Manners maketh man" you did not hesitate to proclaim yourself as no man, and certainly no gentleman, when you chose not only to publish a private letter from a friend, A. E. Anson, but allowed it to go through managerial channels, where it was so edited and cut as to convey a meaning the reverse of that intended by the writer.

You allowed that letter to go uncorrected and made no effort to have its real meaning made clear.

You begged your audience to believe that you, and your British minority, of whom ONLY SIX can be definitely counted, are representative of British probity, justice and right dealing, and you asked them to regard the others of your countrymen, of whom there are hundreds and hundreds registered at the Actor's Equity Association, as unreliable, unBritish, unrepresentative, worthless, and as you actually said, "of a Prussian morality," and likely to treat all contracts as "scraps of paper."

You have chosen, in an alien country, you and your half dozen, to vilify about 500 men and women, who, however they may differ from you, are your fellow citizens, forgetting another old English motto: "It is an ill bird that fouls its own nest."

Lastly, What have you done for yourself?

You have gained temporary notoriety and some applause.

When this strike is over—and WON—do you think you will have the respect of your present friends?

No, Mr. Lyall Swete.

If "All the world loves a Lover" all Americans love a clean fighter, and they have no use for anyone who is not true to his class, his country or his kind.

Yours very truly,
 Lawrence Grant.

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Yours very truly,
 Lawrence Grant.

"COME ALONG," 100 PER CENT.

Dolle Gray, after two days' rehearsal, assumed the ingenue lead in "Come Along," H. H. Moss' production now heading West.

Miss Gray was to have been with A. C. Aiston's stock company at the Auditorium, Kansas City, but that company was broken up.

"Come Along" is 100 per cent. Equity.

GLICKMAN GETS PALACE.

Chicago, Sept. 3.
 Ellis Glickman, local impresario of the Yiddish drama, has taken the management of the Palace at Twelfth street and Blue Island avenue.

The house opened this week with Max Gobel's four-act play, "A Girl's Dream." Joseph Kessler heads the company, which includes David Levinson, Mina Axelrod, Betty Frank and Anna Melzer.

PERCY HAMMOND HERE.

Percy Hammond, the dramatic critic of the Chicago Tribune, arrived in New York yesterday. Mr. Hammond stated that this was his annual trip and that he had just finished a vacation on the lakes. He will report the strike for the Chicago Tribune.

"New Acts and Show Reviews" will be found on pages 36 and 37 of this issue.

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No. 2

The lesson of this strike is that managers and artists should not fight one another. If they differ they should arbitrate. That is the lesson whether the strike has been settled by this time, or is yet to be.

The strike of the Actors' Equity Association was brought on by the Producing Managers' Association. Irrespective of what any manager may say, that is true. Whether the A. E. A. intended to strike, before or after going under a charter of the American Federation of Labor, is beside the fact. If the A. E. A. demands had been granted there would have been no strike. That the managers' association acknowledged the justice of those demands through granting them, and more, to the Actors' Fidelity Association is proof in itself the A. E. A. was justified in asking for them.

The managers will likely interpose, if the strike is settled, the reason for their submission that the American Federation of Labor stepped into the battle. But the Actors' Equity had closed several theatres before the stage hands and musicians sympathetically took part.

The strike has been simply a matter of "stick" by the actors and they stuck. They stuck to one another, in their association the Actors' Equity. It presented to the managers an amazing situation, the actor that they knew and looked upon only as an actor, sticking together without playing at a time when the actor is popularly supposed to be badly bent financially, and doing it for four weeks, without giving the least intimation at any time during that period that they would not stick it out just as long as the managers did.

Arbitration should be the thing in show business for any difference of opinion between the various forces of it, against each other or within themselves. Seldom should the show business go to court for its internal affairs. Arbitration is much nicer and cheaper in the end. If the managers have secured another impression of the actor, and they must have another impression now, arbitration should be sought by the manager when the actor makes a demand and also by the actor when the manager makes a demand. Arbitration may decide it with greater speed than a strike will, if the A. E. A. strike is to be the criterion of the show business for the future, and no doubt but that it will be.

By arbitration for actors, the legit is not necessarily solely referred to, for a settlement the strike in that field brings arbitration with it, through the contract. It goes for every theatrical field, including pictures. When the actors are right, be with them and not against them. It's not a good reason for a manager to say that because he never heard before of the actor acting like mad that the actor should not act like this or that to gain something for himself, something that he would not otherwise gain.

The union connection with the playing-side of theatricals has accomplished things. It has given the actors what

he has never had before, many things in fact, but the most important of these is an even break. Though the actor had to fight for it, it was worth fighting for.

Unionism, according to the manager, means a wage scale. That is nonsense. Unionism means union, union and concert, not of or in a wage scale, but of action, whether that is for a scale of wages or reforms. If a union can not regulate a uniform wage scale for its members that would seem to be a matter of trouble for the union itself to adjust with its members and not for the employer to bother over, since the employer is thus absolved, by virtue of it, from having a demand for an increase of all employees pressed upon him at one time. With an actor's union it removes the salary question, or at the most an actors' union could do would be to set a minimum wage.

The managers pleaded broken contracts and a closed shop, besides recognizing as their three reasons why they would not confer with the A. E. A. for a settlement. The closed shop was mentioned before by us. We think no more of that as a reason now than we then did. That again is a subject more for the union itself to worry over. The recognition naturally is a matter of right and might and determines itself, always. Broken contracts, however, when pleaded, are open to two constructions, legally and morally. The managers say the actors broke their contracts when walking out of theatres. The actors say the managers broke the contracts when refusing to arbitrate. Who broke the contract will only be settled by adjudication through a trial and possibly appeals. The point was not and can not be settled by any argument or opinion in an application for a temporary injunction that may have been granted pending the trial of the action in equity the legal aspect of the alleged broken contract. And if the actors, through their association, were advised by the counsel for that association (A. E. A.) that the managers had violated their contracts with the actor and through that, that the contracts with the managers were no longer in full effect, the actor then walked out of the theatre in the belief he no longer had a contract to work under. The actor may meet upon the advice of counsel as well as anyone else. If the A. E. A. so informed its members through advice of its attorneys, the actor did not morally break his contract nor did the A. E. A. tell its members to break contracts, nor were the actors in this circumstance to rest under the impression or order that he must give two weeks' notice, for if it is legally decided the manager breached the actors' agreement when refusing to submit to arbitration then the manager erred. That is the moral side of the broken contract allegation against the actor.

A strike in labor is like a war of nations. Neither side will lose nor give an advantage if that may be avoided. That the actors worked while the managers played in this strike does not whitewash the managers nor besmear the actor. As a matter of fact, the managers seemed by their idleness to be helping the actor, and about the only thing they missed in doing that during the strike was to make a contribution to the strike fund of the A. E. A. The managers were not aggressive. They set the Actors' Fidelity League rolling after two weeks of doing nothing, and then set back for another two weeks, waiting for something to happen. It took the managers a week to realize this strike would be a battle with the A. F. of L. if going through with it.

What position the Actors' Fidelity League will find itself in a settlement is for the future. The Fidelity may be called the haven of the man-

agers. It was and is an opposition society, an attempt to split the legit actor through giving the actor an excuse to belong to another organization and to weaken the actors' union body. The Fidelity might be stolen by its membership away from the managers' control and then assume any attitude its members decided upon. But with an opposition organization the managers believe they can bide that time, meanwhile using the weapon at hand, in this strike, the only weapon the managers appeared to possess. Though the Fidelity claimed 2,500 members the producing managers did not become wildly enthusiastic over the prospect of casting Broadway plays from its membership.

The cost of the strike runs into the millions when all angles are taken into consideration: the lost money at the box office, the lost salaries, the losses in accessories and affiliations and the lost time. For the season will open at least six weeks late. And the greatest loss after all may be the loss of the illusion of the stage by the public. The public sees the player in the play upon the stage in his or her character. The publicity given the actors' strike may require some time before the public will forget that Mr. or Miss So and So "walked out." It's the distinctly bad feature of the affair, but was necessary.

We don't presume to advise the manager after the expert dictation they have had during this trouble, but it does seem to us that where a body of producing managers are joined in a protective organization, that the vote of the members of that organization should be based upon the number of attractions or theatres or both operated by any one manager. Just why a manager with one theatre or one show or two shows and one theatre should have an equal vote on critical questions with a manager of ten theatres and twenty attractions we fail to see. That is the way and manner the Producing Managers' Association has been proceeding.

But it has been a Class A strike. We agree with that. And let's trust there will never be another, not a strike, to stir up the theatre, dirt its dirty water over the public, break up friendships of years' standing, create all kinds of trouble and losses for the theatre and its folk, when arbitration could and would settle anything within the theatre's confines with but those of the theatre knowing of it. Let there always be arbitration between managers and managers, actors and actors or managers and actors, for the legit, moving pictures, vaudeville or burlesque. It's the best way, it's the only way.

Flu Rhenstrom is with the Harry A. Shea office.

Belle Gold arrived here Sept. 3 on the Finland. She was with the Overthere Theatre League in France for eight months, and met with an accident when an army truck collided with the bus she was in. She has now recovered.

Prescott and Hope Eden, mind readers, gained the reputation of being the first set to fulfill an engagement by aeroplane when they flew to Syracuse from Buffalo last Sunday by aeroplane. They met with three bad storms on the way. They landed safely at 3:10 p. m. at the State Fair grounds, where 2,000 people received them.

Magistrate Simpson, in the Jefferson Market Court, New York, Wednesday dismissed the charge of assault made against Miss Ayers by Miss Goerecht. The trouble started in the Hotel Marlborough, where both were in the cab-

aret. Miss Goerecht claims she was struck with a pitcher.

Following the lead of the dancing masters, the Producing Managers' Association passed a resolution to ask the Methodist Church to remove the religious ban on theatre-going, one of the three "vices" barred by the church, the other two being dancing and card-playing. The former was declared exempt at the church's national convention recently. The P. M. A. desiring a similar ruling when the next meeting takes place in Des Moines next May. The P. M. A. sets forth that the stage is an art, an amusement and an education.

Writing from Berlin, Cyril Brown, the New York World's correspondent, states that a flood of evil drama has hit the German stage, that it's being inundated with vicious and immoral plays and pictures as an aftermath of the war. This post-war evil is a fault of the populace, however, and not the officials. Camouflaging as "a morality propaganda film," "The Prostitute's Daughter" was being exhibited in a picture place on Unter den Linden. In the midst of the show a roughhouse started, and almost resulted in bloodshed. A band of soldiers took it upon themselves to stop the show's procedure. The audience resented this interference on the ground of admissions paid. The hall was cleared, however. A renewal of activities the following day resulted in a similar riot. In Munich, where Frank Wedekind appeared in "Pandora's Box," the performance concluded in similar fashion. Wedekind himself is famous, or rather notorious, for his authorizing another piece, "Spring's Awakening." The "Pandora" thing, however, exceeds the limits of any person's elasticity of mind of what constitutes the propriety of a realistic drama. The management got wind of a "demonstration" planned on the part of the audience. They offered to refund admissions to anyone who desired it. No one took advantage of the offer. The last act saw the grandest rumpus, far exceeding the worst expectations of the management.

Joseph Burdell, alias Ward, who alleges former legal legitimate connections with the show business, is now reposing in the East 126th street jail as a result of an acknowledged theatrical "rapping," which, while not new, has been successfully practised by former swindlers. George Wiley is the complainant. Having answered Burdell's advertisement in a local daily of July 3, for a job as a comedian at \$35 per week, with a pseudo burlesque troupe, titled "The Welcome Home Girls," he was separated from \$1200 by Burdell, who demanded that sum as a railroad fare to the show's opening date. In the meantime, he was told to report to a certain hall for rehearsal. Inquiry at that place elicited no information or knowledge on the janitor's part of Burdell's lease of the place for that purpose. Returning to the address, where Burdell was known as "Ward," at 1785 Lexington avenue, the victim discovered the bird had flown. A month later another "ad," somewhat similarly worded came to Wiley's attention and aroused his suspicion, the address this time being 66 East 126th street. Accompanied by a detective, they posed as easy come, easy gone and were divorced from \$15 apiece on a similar excuse. Burdell's arrest followed, although he did not recognize his former victim. Wiley alleges Ward and Burdell are one and the same person.

A FULL REPORT

of shows presented this week under the auspices of the Actors' Equity Association will be found on pages 7 and 14.

TOURING ORPHEUM CIRCUIT
MADGE MATLAND
With "THE MEGAPHONE WALLPAPER"

Worth Waiting 4
Mme Rhea D'Amico
YOUNG TOWNS
Hippodrome
Cunningham & White
Larry Comer
Imhof Conn & C
Sherman Van & H
B & L. Hearn
Adolphus & Co
Stan Stanley 3
YONKERS
Frederick
The Naylor
Gonne & Albert
Maxwell 5
Mary Haynes Co
Sandy Shaw

Pat Circuit

BRIDGEPORT
Pelle
De Lyle Girls
Cecilia Eldred Co
Bernard & Morrill
"Rosetime"
Reinhold
2d half
Togan & Geneva
Bessie Leonard
Wilbur Co
W Sweetman Co
3d half
"Love Burglar"
Pelle
Jemson
Hamdell & Devo
Mardo & Hunter
Chief's Daughter
2d half
Chief Tondahoe
Maldina & La Mar
Al Ricardo
3d half
American Girls
Pelle
L & B Dwyer
Al Ricardo
Mallory McCarty Co
Patrick & Otto
Mile La Toy Models
2d half
3 Friends
Lorraine & George
Sylvester Family
"Only Girl"
NEW HAVEN
Billy Rhodes
Bryner Family
Barnes & Garry
3d half
American Girls
2d half
De Lyle Girls
Cecilia Eldred Co
Mardo & Hunter
"Rosetime"
Pelle
Togan & Geneva
Bessie Leonard
McMack & Walco
W Sweetman Co
3d half
Melfords
The Jemson
Bernard & Morrill

E. HEMMINGDINGER 4 JOHN STREET
Jewelers to the Profession
LIBERTY BONDS ACCEPTED Tel. Joh 871

CHICAGO B. F. KEITH
Vandeville Exchange

BATTLE CREEK
Mamma & Howie
A & L Leibler
"Hollering Along"
(Two to all)
Mr & Mrs P. Fisher
Gypsy Revue
(One to all)
2d half
The McIntyre
Tom Moore & Sister
Willie Gilbert Co
Low Wilson Co
Joe B. Bernard Co
BAY CITY
J. Bijou
Pearson Trio
Bond & Wilson Co
Jack Osterman
The McIntyre
2d half
3 Carltons
Thorne & Bessie
Mr & Mrs P. Fisher
The Royces
Kalaiah Hawaiians
FLINT
Pelle
3 Carltons
Rose & Thorne
Geo P. Randall Co
3d half
W. F. Steadman
"Miniature Rev"
2d half
Burke & Kendall
Minister Geraldine
"Help Wanted"
Pearson Trio
Morris Baboons
FT. WAYNE
Pelle
Arthur Lavine Co

OWSON, MICH.
2d half
Tuscon
Billie & Dot
Geo P. Randall Co
& F. Steadman
Muskell Truops
Pelle & SAGINAW
Regent
Fred & Dot Norman
Burke & Kendall
Wayne Marshall &
Mabel Harper Co
3d half
Kalaiah Hawaiian
(One to all)
3d half
Jas & Jessie Burns
Kamravor & Howie
Burke & English
Jack Osterman
(One to all)
BOSTON B. F. KEITH
Vandeville Exchange
Boston
AMHERST, N. S.
Emmas
(3-5)
(One to all)
Evelyn O'Neil
Edmonds & Slogel
3 Kiltons
Brookman Co
The Browns
BANGOR, ME.
Bijou
The Wallace & Parrell
Wells Virginia & W
Fashion Minstrels
3d half
Casting Wards
2d half
Earle & Muller
Eva Taylor Co
Joe Pierre Co
Morgan & Gates
Orville Stamm
BATH, ME.
3d half
Louise Vernon
Peggy Vincent Co
Belle Baker Co
2d half
Evelyn O'Neil
Edmonds & Slogel
3 Kiltons
BOSTON
Florence & Tobin
A. B. Jones
Emily Darrell
Russell & Dixon
Edmunds & Slogel
3 Kiltons
Boston
Hart & Helene
O'Connor & Fay
McCarthy & Elton
McKinn & Adelaide
4 Pals
Hubert Curtis
John Dyer Co
Sollay 3d
WORCESTER
Chief Tondahoe
Holmes & Laverne
Ottavio
2d half
Mile La Toy Models
Billy Rhodes
De Lyle Girls
Cecilia Eldred Co
Mardo & Hunter
Casting Wards
The Valentines
Lorraine & George
Wilbur Co
Billy McDermott
W Sweetman Co
3d half
Burra & Garry
Josephine Davis
Osaki Taki
Jolly J Jones
(Two to all)

BOSTON B. F. KEITH
Vandeville Exchange
Boston
AMHERST, N. S.
Emmas
(3-5)
(One to all)
Evelyn O'Neil
Edmonds & Slogel
3 Kiltons
Brookman Co
The Browns
BANGOR, ME.
Bijou
The Wallace & Parrell
Wells Virginia & W
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Cecilia Eldred Co
Mardo & Hunter
Casting Wards
The Valentines
Lorraine & George
Wilbur Co
Billy McDermott
W Sweetman Co
3d half
Burra & Garry
Josephine Davis
Osaki Taki
Jolly J Jones
(Two to all)

ORPHEUM CIRCUIT
Palace Theatre Building, New York City
CALGARY
Orpheum
Same bill plays
Victory 11-11
Stone & Kalls
Norton & Lee
Tip Tiv Tashanker
Majella Bononi
Sylvia Green
Mrs G Hughes Co
Bell & Wood
CHICAGO
Majestic
"Overseas Revue"
Great Lester
Corinne Tilton
Emerg's & Baldwin
The Pickfords
Davis & Tall
Palace
Grace Lakins
Banford & Grille
Toto
4 Courtships Co
Claudio Coleman
Libonati
Kliner & Reaney
Paul Lavare Co
Oleto-Lake
Rajah
Owen McElvany
The Langtons
Geo Price
Glascow Maids
Eva Taylor Co
Jerome & Herbert
Honey Honey Co
Jack Trick Dog
DENVER
"Tuesday opening"
The Rockaways
"Rockaway Revue"
Mile Nadie
Nellie Nichols
Bob Hay & White
Edwin George
E. T. Alexander
DETROIT
2d half
Tozart
Tabor & Green
Belle Baker Co
Mildred Valmore
Baill Lynn Co
Eva Taylor Co
MANCHESTER
Pelle
Florence & Tobin
A. B. Jones
Emily Darrell
Russell & Dixon
Edmunds & Slogel
3 Kiltons
BOSTON
Florence & Tobin
A. B. Jones
Emily Darrell
Russell & Dixon
Edmunds & Slogel
3 Kiltons
Boston
Hart & Helene
O'Connor & Fay
McCarthy & Elton
McKinn & Adelaide
4 Pals
Hubert Curtis
John Dyer Co
Sollay 3d
WORCESTER
Chief Tondahoe
Holmes & Laverne
Ottavio
2d half
Mile La Toy Models
Billy Rhodes
De Lyle Girls
Cecilia Eldred Co
Mardo & Hunter
Casting Wards
The Valentines
Lorraine & George
Wilbur Co
Billy McDermott
W Sweetman Co
3d half
Burra & Garry
Josephine Davis
Osaki Taki
Jolly J Jones
(Two to all)

LONG BEACH, CAL.
Pastor
Song & Dance Revue
Meyer & Weaver
Rettler Bros
Dorothy Walter
"Lois & Lois"
LOS ANGELES
Pastor
Novelty Minstrels
The Crownwells
Submarine
Arco & Va Sis
Juliet Dika
Green & Fugh
MINNEAPOLIS
Pastor
Alex & Evelyn
Mason & Cole
Oleto-Fox
B. Morrell Co
Carl McCullough
Casting Camille
OAKLAND
Pastor
(Sunday opening)
Brosina & Brown
Coming Generation
Hello, People, Hello
Richard the Great
Dorothy Lewis
OGDEN
Pastor
(11-11)
Kelly Field Players
4 Kennes
S & A Beverly
Harris Nolan
Dias Monks
PORTLAND
Pastor
Imperial Quintet
Ray & Emma Dean
Key Conlin
3 Romanoff Sis
Little Lembe
Florence Rayfield
REGINA
Pastor
(Same bill plays
Saskatoon 11-11)
Golf Link Girls
Scott Wren Co
"Number Please"
Belle Oliver
Scott & Vernon
Cycling Brunettes
SALT LAKE
Pastor
Empire Quartet
Lorraine & Auburn
Lyndell & Macy
William G. Wilson
SALT LAKE
Pastor
(Same bill plays
Hollywood 11-11)
Hawley Watson Co
Ward & Chain
Oliver & P
Mason & Forrest
Casting Wards
The Bradnas
SAN FRANCISCO
(Sunday opening)
Nash & O'Donnell
"Current of Fun"
S & A Criggle
Hayden & Scholte
The Vilians
Garcinetti Bros
Garcinetti Bros
The Stringers
SEATTLE
Pastor
(Sunday opening)
Trickle Frigance
Janis & Chaplow
Clifford & Willis
Sheila Terry Co
Clifford & Willis
Nathans Bros
"Birds of Feather"
LOS ANGELES
Orpheum
Marguerita Sylvia
Gibson & Connell
Elfreda Wynn
Marion Harris
Oscar Lorraine
Lambert
La Sernicia Co
MEMPHIS
Pastor
Donovan & Lee
Ernest Evans Co
Sara Hearn
Francis Renault
PANTAGES CIRCUIT
New York and Chicago Offices
BUITE
Pastor
Arthur Lloyd
"Gipsy Revue"
(Same bill plays
Anacostia 10-11
soul 11)
"Oh Tiv"
Frank Bush
G S Gordon Co
Georgie Howard
Heros & Preston
M. G. O. Dooley
CALGARY
Pastor
Four Leagues
Frank Ward
Quigley & F
Dance Fantasy
Dunbar & Turner
"Temperance"
DENVER
Pastor
Sobep's Circus
Samaroff Trio

Singer's Minstrels
Joe Fenton Co
SAN DIEGO
Pastor
Primrose Minstrels
Revue De Luxe
Booth & Leander
LoKey & Dresner
Mme Sool
JOAN HARTDANCE CO
SAN FRANCISCO
(Sunday opening)
Ball & Eva
Rose Valera
Ziegler Twins
Creamer Barton & S
Studio Girls
Steward & Olive
SEATTLE
Pastor
"Honeycomb Inn"
Smith & Bernard
Makarems Duo
Murry Livingston
Austin & Delaney
Rial
SPOKANE
Pastor
"Oh Billy"
Eva Taylor
Joe Roberts
David S Hall Co
Charles & Spier
Mozarts
COOKEA
Pastor
Jarvis Revue
Harris Nolan
Porter J White Co
Morak Shis
Lillian Williams
Al Wohlman
VANCOUVER
Pastor
Uyeno Japs
"Flood & Pyralis"
Silver & North
Lad, Alice's Pets
Lad, Alice's Pets
Webster & Elliott
WATERLOO
Pastor
Marie Fitzgibbon
Chisholm & Breen
Scott Wren Co
Dorset & Russell
Kremlin of Moscow
Cycling Brunettes
SALT LAKE
Pastor
Nayana & Lynn
Chas Lindholm Co
Bison City Co
Slatko Rollmakers
WESTERN VAUDEVILLE
State-Lake Theatre Building, Chicago
ALTON, ILL.
Hippodrome
"Melody Garden"
(One to all)
LaFrance Bros
Jenks & Allen
BELLEVILLE, ILL.
Pastor
Kremka Bros
Jenks & Allen
Samaroff & Sonia
2d half
Kerr & Sauter
Ward & Wilson
Freak Baggot & P
BLOOMINGTON
Majestic
Allanson
Williams & Taylor
Fashions a la Carte
2d half
Gilbert & Saul
Orth & Cody
Moran & Wiser
CEDAR RAPIDS
Majestic
2 Blondys
P & P Houtton
Howard Delane
(One to all)
2d half
Lacy Gillette Co
Taylor & Arnold
Jack Gardner Co
Collins & Blair
CHAMPAIGN
Juggling D'Armo
Lee & Lawrence
"Golden Bird"
Clayton & Lennie
Dremon & Clifton
2d half
Little Rose
Lillian Dunbar
Hattie Price
(Two to all)
DECATUR, ILL.
Pastor
G & M Lefevre
M. Williams Co
Burma & Wilson
Lena & Lamar
J. Melvin
Juggling D'Armo
Lee & Lawrence
Berri & Jonani
Leona Lamar
Dagnon & Clifton
DULUTH
Pastor
Leonard & Wright
Rodman & Wells

FIDELITY

NEW YORK, THURSDAY, AUGUST 28, 1919

MANAGERS AWAY UP IN THE AIR: HAVE NOTHING BUT TO WAIT

**Cohan's resignation From Managers' Association Wednesday's
Feature of Strike. Assumed Presidency of A. F. L. Last
Night. Actors' Equity Announces Four Shows in
Next Two Weeks. Injunction Orders Signed.**

The members of the Producing Managers' Association were away up in the air yesterday as a result of the strike to date, and the unsettled state was further intensified upon the actual resignation of George M. Cohan as a member of the P. M. A. That was the big strike event yesterday. Cohan left his associates in tears when tendering his resignation to accept the presidency as an actor of the Actors' Fidelity League. The Fidelity is an arm, however, of the Managers' Association. The managers make no great secret of their surprise at the prompt action taken by Samuel Gompers upon his return to New York by appearing at the Lexington, where he uttered the speech endorsing the strike and pledging the support of the American Federation of Labor. The managers appear to still hold a hope that Mr. Gompers after a more thorough survey will modify his first statement if not reversing it. The managers appear to be alone in this belief. Mr. Gompers reiterated the Lexington announcement given by him to newspaper men yesterday afternoon.

No expression can be obtained from individual managers what they intend to do in the matter of re-casting plays with members of the Actors' Fidelity League and employing non-union stage hands and musicians. Those approached were reluctant to make a direct reply. In their evasiveness it might be drawn that with the managers, if certain the Fidelity could furnish the cast they wanted, it would still be a matter of three or four weeks for rehearsal, by which time the strike might be over, leaving them with two sets of principals. The managers' association as a body has not talked this phase over as yet, or if so, no report of it has leaked out. That some such idea however was thought of prior to the arrival of Mr. Gompers is quite certain. It was planned that if Gompers stood with the strikers, a move to reopen the houses as non-union might be taken within a few days afterward.

Whether the managers are delaying

under the impression Gompers will yet come out less strongly for the actors, none will say. One mentioned he saw no reason why the managers' association could not go to Washington and apply for injunction orders against the A. F. of L. as they have against the A. E. A.

With everything else apparently out of the way, the managers seem to be more fully relying just now upon the notion that sooner or later the actors' side will crack. That their side may crack is pushed aside by them as an impossible thought. Managers make many statements in substantiation of their claims that the actors (A. E. A.) can go so long and no longer, but these statements are not matters of common report, nor are they heard outside managerial inside circles.

One manager said yesterday the actors might hold together two more weeks. The same manager the day following the opening of the strike gave the actors two weeks to stick together and opined he didn't think they could last that long. It is three weeks ago tonight since the strike was first called.

The situation up to last night had suffered no change. To the impartial observers it seemed to be a matter of which side cracked first.

The Actors' Equity Association yesterday announced four new shows within the next two weeks. The Second Avenue Theatre, Thomashefsky Theatre, Auditorium, Chicago, and Lexington, New York, are the houses mentioned as forming the first of the Equity Circuit.

Judge Hendrick signed the injunction order against the A. E. A. and those of its membership mentioned in the suits brought against them by the managers. It was intimated by the counsel for the managers that whole injunctions might be applied for to interfere with the Equity performances. These injunctions, according to the report, would be against the A. E. A. members who had walked out on contracts or refused to rehearse.

(Continued on page 2)

MEETING IN WASHINGTON.

Frank Gilmore, executive secretary of the A. E. A.; Chas. C. Shay, president of the I. A. T. S. E., and Jos. Weber, president of the American Federation of Musicians, will appear before the Executive Board of the American Federation of Labor in Washington this afternoon (Thursday), in accordance with an arrangement made with Samuel Gompers yesterday, and will present a complete history of the strike against the Producing Managers' Association.

The object of the appearance of Gilmore, Shay and Weber, according to Hugh Frayne, is "to acquaint the executives of the Federation with full details of the strike, with a view to extending its scope to a greater territory and for the purpose of securing certain co-operation the A. F. of L. is capable of rendering if such co-operation is needed."

Mr. Gompers will preside at the session in Washington today. Other members of the A. F. of L. Executive Board who will sit in the conference will be Vice-Presidents Jos. Valentine, Jas. Duncan, Frank Duffy, Matt Wohl, Treasurer Dan. Tobin, Secretary Frank Morrison and three other constituting the Executive Board.

Mr. Frayne, general organizer of the American Federation of Labor, when asked whether any one connected with the Managers' Association had requested Gompers to call the conference in Washington, stated emphatically such was not the case, declaring the object of the conference was for the purpose as stated by him and had been called for no other reason.

KILLED IN WRECK.

Los Angeles, Aug. 27. Lieut. Marshall, technical director for Mme. Nazimova, is dead, and about 25 extra players are severely injured as the result of a smash-up due to the transportation strike.

A number of those injured were Hindus who were appearing with the star in a new production.

GOV. SMITH LAYS OFF.

Syracuse, Aug. 27. Governor Albert E. Smith announced tonight he will not intervene in the Actors' strike.

The Governor stated the strike had not reached a point, in his opinion, where interference by the State could be deemed justifiable.

A. E. A. COAST SHOWS?

Rumors about are to the effect the A. E. A. has some intention of organizing shows to play the far western and coast cities.

GOMPERS' STATEMENT.

Samuel Gompers, president of the American Federation of Labor, was asked yesterday if, in view of the statement made by the managers that he had not had sufficient time to acquaint himself with the merits of the controversy between the managers and the striking actors, his address at the Lexington Theatre constituted his final word.

Mr. Gompers said: "I always stand by every statement I make. The attitude of the managers in refusing to meet the actors or recognize their right to collective representation is unwarranted and unjust."

"In that position I'm going to support them and every resource of the American Federation of Labor will be used to aid them in winning their strike."

A. N. WOODS SAYS "NEVER."

"Never," is the response by A. N. Woods to the report from Chicago that he had given the managers' association a time limit to adjust the strike situation.

"I never will leave the managers while this strike is on," said Woods. "It would be suicide to myself and all other managers in the association."

The Woods office stated it had had the spreader of the rumor traced down in Chicago and located him. A wire was sent by Woods yesterday to Chicago, emphatically denying the report.

VAUDEVILLE'S NEW CLAUSE.

A new clause is being rubber-stamped upon the contracts issued this week through the Keith (vaudeville) booking office. It reads:

"The Artist promises and agrees that if he refuses or fails to play this engagement he will pay to the Manager without demand as liquidated damages an amount equal to the salary stated in Paragraph 1 hereto."

The Keith office recently placed into effect a simple binding contract containing no cancellation provision for either party to it.

THE COMICAL SIDE

THE INQUIRING REPORTER

Every Day He Asks Five Persons,
Picked at Random, a Question

(With apologies to H. Jay Kewman and
"Evening Globe.")

WILLIAM HALLIGAN, the author of "Lender and Funder" and "Friends in a Telephone Booth," when interrupted by the inquisitive scribe said: "Keep Your Head Down and Let the Club Do the Work. I read all about Louis Mann's collar and I have come to the conclusion that McDow could strengthen his club wonderfully by inducing some of his players to jump to the Fidelity League. Furthermore Jay could inform me the Actors' Equity can exist as the N. Y. A. has the only character from the managers covering all amusements and they have affiliated with the Fidelity. I'm laying it to Fitch Kipper Larry Doyle on the bench for the balance of the season."

HARRY COOPER, the honey actor, was occurred by the honey reporter and after sticking up the scribe for an ad for a new "School," replied: "I have just returned from the country and I am happy to report that Fleischmann's in the Catskills is 100%." "What is it?" "I went to go into this matter further but I have a date at Jefferson Market. Come on, I'll buy a couple of friends of mine and I don't want to be late."

FRED HILBERAND, late of "Take It From Me," when asked: "What is the thought of the scribe, dragged the pencil under into a plane room and cowed the following to the effect of "Tal of Mine": "All my seats are empty. Since you want away."

The rewrite didn't seem the same some-
how.
Just as the season started
On his old time way.
You told us that no longer you could
stay."

CHORUS.
Oh, how I miss those former stars of
mine.
Oh, how I'd love to see them back in line.
A. and B. are missing. Just as I am
bawling.
Equity is calling for me and I am
bawling."

JOHNSTON STANLEY from his suite at the Hotel Belmont gave out the following statement to the waiting reporter: "I must say that this is the most serious strike that I have ever been mixed up with. The peculiar part of it is that I started it and not the A. E. A. as reported. I and I alone started this thing some years ago as Billy Lee Hill, Mark Aarons and other theatrical oracles can tell you. I am old. I am old. Mark Gompers have decided that I had the right idea and I am sorry that I can't give you a more lengthy interview at present as I understand that Harry Casey is on his liquor again and want to consult him right away."

WALTER BROWER, the celebrated Kentucky tea taster, had this to say of the current situation: "People keep asking me the secret of my immediate popularity following a night of debauchery and licentiousness and I answer that I come from a State that teaches its male member to carry their liquor like a gentleman, yes, sah. It's a matter of the man in their fight and Bourbon that we shall never approach overburdened, and rather than carry any liquor in a manner unbecoming to the best practices and traditions of my illustrious birth place, I prefer to consume it. Yes, sah."

THE STRIKE IN CHICAGO.

Chicago, Aug. 27.

J. J. Rosenthal has placed in the lobby of the Lyric Theatre a huge placard, enlargement of a telegram received yesterday from A. H. Woods, in which Mr. Woods assures Mr. Rosenthal and Chicago generally that he is with the strikers in their fight and will stick with them to the finish. This sets at rest all rumors coming from New York Mr. Woods had been contemplating a separate peace with the Equity Association.

All the principals in the hearings before Master-in-Chancery Sigmund Zeisler left Chicago today for New York. There the hearings will be continued.

The striking actors' presentation of "The Gentleman from Mississippi" to have shown in various cities as a benefit for the A. E. A. has been called off by actors' temperaments Hazel Dawn and Tom Wise are said to have come

"MARGIE" ON THE STRIKE.

By SAVOY AND BRENNAN.

"Don't talk, Margie, don't talk, you get yourself in bad with some of the smartest people at Wolpina."

"I will, too."

"You don't know what the strike is all about."

"I do so. The girls want bigger shoes."

"Not bigger shoes, they want the managers to buy their shoes and don't you think they are right?"

"No, after this is over all girls with bad hands will want the managers to supply them with dog blankets."

"Don't talk, why do you don't know who started the strike?"

"I do so. It was Ed Wynn. He wanted Frank Tinney in all of his scenes."

"Don't talk, you're all excited."

"I'm not. The stage is an art, not a trade. I know a girl who married a millionaire and had everything that her heart desired and she left him and came back to the stage. You never heard of a bricklayer who came into a million who wanted to go back to his trade."

"Oh, don't talk, your nerves are gone."

"What's the use in having nerves if you can't use them. Look at the painters, they only want to work five days, one day less than God, he worked six."

"Don't talk, what do you want to mix up in this thing for?"

"It was Marie Dressler's fault. She said the chorus girls of today had no brains, and if they had brains they wouldn't be in the chorus."

"Well, suppose she did, don't talk."

"I will, to put over some of the principles of today it not only takes brains, it takes talent."

"I suppose if this strike keeps up a few more weeks you'll go to Saratoga."

"If they keep me out of work a few more weeks I'm going to a sanitarium."

"Yes, but Sime says the actors are in the right."

"Yes, but do you remember what Sime said about Words and Music?"

"Yes, don't talk."

"I will. I learned from Ned Wayburn in ten weeks more than I could from Neil O'Brien in ten years. What's the use of being on N. Y. A. if you can't have your say?"

"Well, what do you think the actors ought to do?"

"I think they should have some well-known woman whom the managers all love to go to the Producing Managers' Association and state their case. Some Cool, Calm, Collected Woman."

"Who, for instance?"

"Frances White."

to words during the first rehearsal at the Masonic Temple, and after the rehearsal Wise announced the play would not be presented.

"On the Hiring Line," George C. Tyler's piece, which was to have opened at the Blackstone Monday, is still in the air, the production in a baggage car and Tyler in a huff.

Walter Hast will take the No. 1 "Scandal" company (with Charles Cherry and Francine Larrimore in the leads) to New York tomorrow. Hast says the show will open an engagement at the 39th Street a week from tomorrow night, under special dispensation of the A. E. A.

The picture operators have appointed an executive board to call a strike should be empowered by the international officers. It was decided also to assess each member of the Union a dollar a week to provide financial aid for the affiliated unions now on strike.

Strike headquarters announces that 1,000 new members have joined the Equity in Chicago since the strike began.

TODAY'S QUESTIONS.

(Not by any Member of Variety's Staff.)

BOYDEN SPARKS, of the staff of the Tribune, when asked for an opinion on the strike, said: "I've got a cracked lip. No, I'm not related to Sid Sparks. That gentleman took the wrong methods when he dealt with the boy from Chamberlain Brown's office. Instead of throttling him he should have given him candy, as that is the best way to treat little boys. What I really want to know is why Miss Leonore Ullie insists on talking in character when she makes statements to the Actors' Fidelity League."

FRANK POPE, of the Journal of Commerce, was asked approached by the Honey Reporter, and said: "I understand that Johnnie O'Connor passed away at 12:45 p. m. and became James O'Connor. Journalist. He has just purchased a pair of large sized gold rimmed spectacles and a wrist watch. Driving up Broadway all day today saluting his friends in a loud manner. The nefarious attempt of the Managers' Publicity Department to cause the death of the strike by acute alcoholism will fail."

TOMMY OLIPHANT, of the Evening Mail, was the next victim of the Honey Reporter: "The only thing about the strike time trouble to me is the high cost of pudding. It has raised 5 cents in the price of the pudding. I don't like it, and their brandy sauce is a snare and a delusion. I regret I can't afford to eat it every day at the Claridge. As I understand the price is much higher and the pudding is much smaller. I made a statement in the hope that it will get to the attention of the Federal authorities, thereby I would have my revenge. The cigarette girl at the Claridge is a pretty brute."

KELCEY ALLAN, dramatic editor of Women's Week, to the Honey Reporter: "My dear young man, I discovered this young scoundrel when he was a babe in arms. What's the idea? Lay off this stuff. If you wait until I get up to the office I'll come down with some of my funny sayings and read them. Say, listen, young fellow, I need them. I have had enough of this fool business. Which way is the ice-boat? I'll way the stenographer if he won't tell me. You may put this down, for after this day no man won't be much use for cockroach poison."

Johnnie O'Connor writing an article for "Smart Set" and donating the space money to the Knights of Columbus. Johnnie O'Connor losing a bet with Will Page and being compelled to wear a cage for a whole week.

RAILROAD STRIKE SPREADS.

Los Angeles, Aug. 27.

The transportation strike which has tied up all means of travel excepting by auto has spread so that it now includes California, Nevada and Arizona. Vaudeville acts minus their scenery are being rushed from Oakland and San Francisco by means of auto trucks to fill in shows the acts for which have been marooned through the railroads being tied up. All the theatres, however, are playing to capacity business despite the fact that there are no street cars running after eight at night, jitney bus traffic, which was banned at the last election, has sprung up again, and is doing a tremendous business.

The new acts for the Orpheum and Pantages houses were left in the midst of the Mojave Desert when the train crews on the Santa Fe left their stations, and the managers rushed auto transportation to Needles and Barstow to bring them here.

There are about ten thousand ships tied up here without means of shipping them east.

MANAGERS UP IN THE AIR.

(Continued from page 1.)

Nothing new came out in Chicago yesterday. A. H. Woods wired a denial there that he had any intention of leaving the Managers' association.

The excitement mostly seemed to centre yesterday around Cohan and the Fidelity. The Samuel Gompers' speech of the day before sent echoes up and down Broadway, and Gompers supplemented it with an oral statement to newspaper men.

No unusual excitement cropped up last night, with Broadway quiet, as was 45th street, where are located the strike headquarters of the A. E. A.

OFFICIAL STATEMENTS.

By GRANT STEWART.

"It is pointed out clearly by our lawyers that the case before Judge Hendrick was not decided "on the merits of the case," therefore the opinion of Judge Hendrick was based merely upon the managers' affidavits. Pending the presentation of our side of the matter in addition to the opinions in our favor of Samuel Untermyer and Counsellor Merritt Lane, the following is of interest: "Any man or group of men who denies to any man or group of men the constitutional rights of a citizen automatically renders void and non-existent any agreement or contract that may have been entered upon at a time when such constitutional right was not denied." (Frisbee on Contracts, Vol. VIII, page 152.)

"With regard to the opening of Fortunato Gallo's show at the Shuberts, it is just as well that the show be clearly stated. Mr. Gallo leased the theatre from the Messrs. Shubert before the present trouble started, and by his contract the Shuberts will receive their share of whatever the play be given or not. Mr. Gallo is not a member of the Producing Managers' Association, and never will be. He has in every way complied with the requirements of the Actors' Equity Association. To close up Mr. Gallo's attraction would not affect the Shuberts in any way, and would only hurt a good friend of the Actors' Equity Association."

The P. M. A. persists in prolonging the strike apparently regardless of the bill of indemnities which is steadily piling up against them."

Four new Actors' Equity shows will open in New York and Brooklyn next Monday night under the national profit-sharing production plan of the Actors' Equity Association. Among these is the "Equity Revue," a musical show on the scale of the late famed "Follies" and "Gaieties," which will be produced at the Second Avenue Theatre, 35 Second avenue, with a chorus of 50 specially selected beauties from the ranks of the Equity.

The dramatic feature of the Equity production program this week is at the Lexington Theatre, where Lionel Barrymore will appear in the last act of "The Copperhead." This play is known as one of the most successful dramas of the last season. Other stars of the Lexington Theatre program are Johnny Dooler and Yvette Rugel, the Equity Minstrels—act made up of comedians, comedienne, Adele Rowland, Fred Hillbrand, who is announcing his return to Broadway, Gertrude Vanderbilt, Gladys Rice, Ray Raymond, Adelaide Hughes and Watson Sisters.

"The Equity Revue" at the Second Avenue Theatre will be headed by Roger Gray, a musical comedy star, playing a brilliant phenomenal hit at the Lexington was the sensation of last week's program, will play the comedy part in the new musical, Billy Kent, Nice and DeHaven and Arthur Brackley will be among those in the cast.

The Second Avenue show is now in rehearsal secretly. Richard Gordon was appointed manager by Colonel Earle Booth, of the Equity Entertainment Committee.

Most of this week's Lexington Theatre program, including Equity Dancers, Frank Fay, Marie Nordstrom, John Steele and Marie Dressler's chorus, will go to the Brooklyn Academy of Music tomorrow night. A show based on the original gala performance program which opened at the Lexington Theatre, a fortnight ago will open at the Thomantheatre Theatre, Second avenue and Houston street, Monday. At this house a regular will be set by establishing regular \$2 prices.

The following stars will appear on the Equity program in the Auditorium Theatre, Chicago: Joseph Santley, Chic Sale, Pearl White and Frank Ray, Van and Schenck, W. C. Fields, Blanche Ring and Charles Winstone, and Dunesa Sisters.

W. A. BRADY.

The meeting of the National Association of the Motion Picture Industry of August 6, reported to in Variety from Chicago, was suggested by me. It was suggested by two of the most powerful men in the motion picture business, Adolph Zukor and William Fox. When Mr. Zukor and Mr. Fox requested that meeting be called, I felt it was my duty as president of the association to heed their request and call one. I refused to preside at the meeting, I refused to vote on the matter under discussion, feeling that it was most certainly not within my province to bring personal affairs or any in which I happened to be interested in either a personal or business way into a meeting of which I was not a member. I have the honor to be president. The meeting was presided over by Mr. Percy Walden.

COHAN TAKES CHARGE OF A. F. L. AMIDST ENTHUSIASTIC CROWD

Reads New Form of Contract Approved of by Managers' Association. Contract Corrects Many Existing Evils For Legit Artists. President Turns \$100,000, Refused by A. F. L., Over to Actors' Fund. Says Cohan & Harris Will Not Dissolve.

Last night's meeting of the Actors' Fidelity League at the Biltmore Hotel was fraught with tense expectancy of the actual induction of George M. Cohan as president of the actors' new organization.

Mr. Cohan came from a history-making managers' meeting when he resigned from the P. M. A. and a rather solemn ceremony. He had told the A. F. L. that he wanted to come to the new league with "clean hands," which was why he delayed taking office until last night.

Mrs. Fiske entered with other officials at 8:30, getting applause for three minutes. The speakers announced were Mr. Cohan, Mrs. Fiske, William Collier and Louis Mann.

A report on membership committee was read by Alan Dinehart. Conclusions are that any member having had one season—26 weeks of singing, dancing, speaking, pantomime, collectively or individually, are eligible to membership, but that the 26 weeks need not be consecutive. The color question arose, Mann replying that the committee ruled any person who performed, regardless of color, was eligible. The report was adopted.

William Collier gave a report on the financial status of the league. Collier said nothing much has happened to actors in the way of finance which brought laughter. But "I put \$2,500 in the bank today, and have \$1,145 on hand." This is all dues, making a total of \$3,645—all in dues.

The good news Collier had to report from Tuesday's meeting was that George M. Cohan would positively appear and take the gravel.

David Warfield asked if "Cohan would take the gravel away from Lo's" (Mann), which lead to laughing repartee.

Mr. Mann said the matter of lay membership would not be taken up until later, as the main business of the League was to "get the curtain up." This was in answer to an offer from a business man to buy a lay membership for \$2,500. Mr. Mann's words were a refusal of that offer.

Florence Nash made a spirited protest over an editorial published in the "Globe" and offered a resolution that the board of directors deliberate upon a reply signed by all the prominent names in the A. F. L. Mr. Collier asked that Miss Nash frame her own resolution and the reply would be sent the "Globe" officially by the organization. Mr. Collier asked the size of membership lists be announced. Arthur Ashley stated positive figures were not compiled but with yesterday's applications the number of members was over 1,500.

Janet Beecher read an editorial from the "Times" on "Equity and the Contractors."

At this moment Mr. Cohan entered the densely packed room with Denis O'Brien, his personal attorney. Cheers and hand clapping continued minute after minute, fresh cheers bursting forth every so often. Cohan appeared bewildered and a bit embarrassed by the remarkable demonstration. After six minutes, Cohan raised his hand, but another three cheers came at Warfield's call to the assemblage.

Cohan's first words were: "I hope that the gentlemen of the press will note that Cohan received his usual reception." (Laughter.) "I want you to know that I have come to you as

an actor, not a manager, for I have resigned from the Producing Managers' Association. I want you to guide me while I guide you. We must have friendly resolutions with our managers and associates. We don't want a weapon over us. We want the theatre.

"The managers agreed to let me say for them that eight performances shall constitute a week. Pro rata salary for additional performances. Dramatic shows shall rehearse four weeks for additional rehearsals. Artists shall receive full salaries. Musical shows shall rehearse five weeks and full salaries will be paid them thereafter. That includes chorus."

"All wig costumes, stockings and shoes shall be furnished by the manager. In dramatic shows all gowns are to be paid for by the manager. "That salaries shall be paid no later than Saturday night. If a show shall be rehearsed less than 10 days and abandoned, players shall secure a week's salary."

"All disputes are to be settled by arbitration—one arbitrator from each side and, if after three days they cannot agree, a non-professional shall be selected to decide and his decision shall be final and both sides must agree not to enter into litigation regardless of the decision."

"The Producing Managers' Association stands back of all contracts of its members and stands ready to see that all conditions are borne out."

"Regarding weeks before Christmas and Holy Week, wherever possible, those weeks will be booked this season and full salaries will be paid. Next season full salaries are to be paid for weeks before Christmas and Holy Week, whether the show plays or lays off."

"Let me tell you not to have the Actors' Equity Association say they are responsible for this. I am responsible for this" (great applause).

It was in respects like the contract which Mr. Cohan had privately arranged just before the final split in relations between the A. E. A. and P. M. A. at their last meeting. He was never able to submit the plan. That was largely through the attitude of the A. E. A. delegates.

Cheers again came when Mr. Cohan arose to say that they should dispense with cheers but to go at things with pep, like true Americans, bang, bang, bang. Cheers arose and laughter was general when he said: "You see what a fine reception Cohan wouldn't let me have (meaning that no cheers should be made). That's his first word as an actor. I am not going to make a long speech, I leave it to Louis Mann. Let us keep out of the courts."

Mann started and got stuck, when Collier brought another laugh by saying: "That is the shortest speech Louis ever made."

Mann asked for suggestions and someone called out, "Get together with the Equity." A murmur ran through the room. Cohan jumped to his feet and said: "Get together with nobody. We have formed to bring the theatre back to where it belongs. I have not resigned from the firm of

THE STRIKE SITUATION

IN NEW YORK SHOWS CLOSED

"The Royal Vagabond" (Cohan & Harris), Cohan and Harris.
"Jesters' Lament" (John Cori), Knickerbocker.
"Cha Cha Chew" (Comstock & Gent), Century.
"Midnight Whirl" (Morris Gest), Century Roof.
"Oh, What a Girl" (Shubert), Shubert.
"The Five Million" (Comstock & Gent), Lyric.
"The Christmas Altar" (Geo. Broadhurst), Broadhurst.
"A Voice in the Dark" (A. H. Woods), Republic.
"Nightie Night" (Adolph Klauher), Princess.
"Lightstake" (Smoth & Golden), Galaxy.
"She's a Good Fellow" (Chas. Dillingham), Globe.
"Monte Cristo, Jr." (Shubert), Winter Garden.
"Scandals of 1819" (George White), Liberty.

"A Lonely Romeo" (Low Fields), Casino.
"Gaieties of 1919" (Shubert), 44th Street.
"The Better 'Ole" (Chas. Coburn), Booth.
"33 East" (Shubert-Rachel Crothers), Maxine Elliott.
"Gulliver" (Flo. Ziegfeld), Amsterdam.
"A Regular Fellow" (C. E. Cook), Cort.
"Adam and Eve" (Comstock & Gent), Longacre.
"She Would and She Did" (W. A. Brady), Vanderbilt.
"His O'Clock and Midnight Revers" (Ziegfeld), Amsterdam Roof.
"Those Who Walk in Darkness" (Shubert), 48th Street.
"Too Many Husbands" (A. H. Woods), Fulton.
"La La Lucille" (Alfred E. Aaron), Henry Miller.
"Thurston, Globe."

"Nightie Night," "A Regular Fellow," "She Would and She Did," "Too Many Husbands," "Adam and Eve," Thurston, 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 Polities" (Al. Jones), Greenwich Village.
"Evangeline" and "Kathleen Mavourneen."

Best Performance by Actors' Equity Association, Lexington Ave. Theatre.
"Honey Days," Hippodrome.

REOPENED WITH PICTURES.

Central, "Checkers."
Lyric, "Deliverance."

IN CHICAGO

SHOWS CLOSED.

"Cappy Ricks" (Morocco), Cort.
"Prince Thorne Was" (Cohan & Harris), Cohan's Grand.
"Up in Maheba's Room" (A. H. Woods), Woods.
"Angel Face" (Geo. W. Lederer), Colonial.

"Honeycomb Town" (J. L. Blanchard), LaSalle.
"Gaiety" (Walter Hart), Garrick.
"Sunshine" (Johnstone & Shaw), Studebaker.
"Fading Show" (Shubert), Palace.

Cohan & Harris. I have contracts which run over five years. I am going to make good on those contracts. I don't think I'll ever produce again and I don't feel like ever acting again. I am going to keep my contracts, and that includes those with artists. After they are fulfilled, I will be ready to retire, go to Great Neck or even back to Providence. I want you to take that \$100,000. I think it was a great thing when this society refused that \$100,000. But I want you to take it and if you don't want to use it, let's give it to the Actors' Fund. And when that \$100,000 is used, I'll give another hundred thousand, and another hundred, and another hundred—until we are back to the theatre. That's the kind of a guy I am.

Cohan talked with intense feeling and bitterly resented the reported charge from the other side that he was a managers' representative. Then Collier said: "I don't know what you are going to do with this, but here is Mr. Cohan's check for \$100,000."

Mann started suggesting about photographing it when Cohan said he suggested Collier get the check back. Mann wanted it framed and hung in the A. F. L. permanent club rooms. Cohan arose and said: "You'd better send it to the Actors' Fund, because if you don't, I'll send another check to the fund in the morning for \$100,000 in the name of this organization."

A resolution that the check be sent to the fund was then passed. Much fun ran through the meeting with Collier's good natured rillery at Mann's propensity to speech making and "suggesting." Mann talked of a great benefit to be given to show the great names already associated with the A. F. L.

Frances Starr sent a check for \$100 as a life membership, Collier reading her note of application. Florence Nash arose again to sug-

gest that actors can join the league without the \$5 fee at once—that the A. E. L. will trust them.

Mr. Cohan said: "That is right, Miss Nash. If a lot of little fellows haven't the \$5, I know a lot of managers who haven't \$5 tonight either."

Miss Nash replied: "Well, then, let us let the little fellows know that we will take him in, even if they cannot afford the dues just now."

It was explained that all were welcome to membership whether they had the dues or not.

George White was called on to tell how he was treated by the A. E. A. which he did. He told of how the Equity tried to pin him down. Said he wasn't in favor of joining with labor. That an actor's ability was his best protection, for the public won't accept a rotten actor. He then gave his opinion of the difference between actors and trades unionists. He went into details as to how his show was stopped on a Saturday night when a \$3,000 house was in—which sum took him off the nut for the week. White declared the strike was called in an underhand fashion. White was interrupted by Percy O'Malley Jennings (an A. E. A. member), who demanded to know why he paid the musicians and not some of the A. E. A. people who walked out. The man cried out, "Because they are affiliated with the American Federation of Labor."

White replied: "Because the musicians and stage hands are hard-working men. They are laborers. And it was not they who called the strike, but the Actors' Equity Association."

Adjournment was taken until Saturday night at the Biltmore.

Following the meeting, Frank Bacon ("Lightnin'"), who had attended it, said that he was with the Actors' Equity in this strike and would stick to the A. E. A. sink or swim. During the day a report had spread Mr. Bacon intended joining the A. F. L.

PRODUCING MANAGERS IN TEARS AS COHAN LEAVES ASSOCIATES

Resignation From P. M. A. Put in by George M. Cohan Yesterday. Denial It Will Have Any Effect on Cohan & Harris as Firm. Cohan Goes Before Actors' Fidelity Association, as Its President, as an Actor.

The principal moves in the strike situation at the meeting yesterday afternoon of the Producing Managers' Association were the completion of the contract which the managers offer the acting profession at large and the Actors' Fidelity League in particular and the resignation of George M. Cohan as a member of the P. M. A.

The meeting was in session until long after six o'clock. It was stated by those who left the session after Cohan's resignation that it was one of the most dramatic moments in the history of the strike. Cohan also during the afternoon insisted, that the A. F. L. accept the \$100,000 which he offered the organization, but the A. F. L. in turn again refused to accept it and a compromise was affected by the turning over of the sum to the Actors' Fund.

The meeting was called at the usual hour, 3 P. M., practically all of the managers being present and the business of the contract was discussed at length. The managers agreed that they will give the actors full salary after four weeks of rehearsal in dramatic productions, and five weeks in musical productions. Eight performances are to constitute a week and all additional performances, no matter if they are played in what heretofore was known as "Sunday territory," are to be played pro-rata.

After the details of the contract had been worked out there came the business of George M. Cohan resigning as a member of the P. M. A. Every one of the managers present was against his doing so, but without avail. He had made up his mind to leave them for the cause of the actor and he was going to do that very thing, regardless of what their feelings in the matter. He sat down and wrote out his resignation and during those minutes while his pen was scratching there were those very "tears and fears" that he wrote into his letter to the A. F. L. only a few nights ago. A lot of them had the tears in their eyes as they came from the meeting.

A. L. Erlanger was not at the meeting, but as soon as he was informed as to what had taken place he rushed over from the Amsterdam with Flo Ziegfeld, and they got Cohan into a corner, the three being closeted for about half an hour.

The open subject of discussion between the managers after the meeting was what effect the resignation of Cohan from the P. M. A. would have on the future of the Cohan & Harris firm. The angle advanced was that Cohan had said at the A. F. L. meeting Monday night that when he came to that body as president or as a member he was not coming as George M. Cohan the producer, but as George M. Cohan the actor.

Taking this stand, many argued that it would mean that Cohan & Harris as a firm might cease to exist. This, however, was denied last night by Sam H. Harris, who stated that if George M. Cohan had any such idea in his head he had not mentioned it. Mr.

Cohan said that he would have his whole say at last night's meeting of the A. F. L.

Mr. Cohan's resignation to the Managers' Association read:

Aug. 27, 1919.
Secretary Producing Managers' Association,
Dear Sir:
Kindly accept my resignation from the Producing Managers' Association. My only reason is that tonight I am accepting the office of president of the Actors' Fidelity League and think it is best for all concerned that I do not attempt to carry water on both sides.
With all good wishes to your organization of which I am proud to have been a member it only for a short time believe me,
Sincerely Yours,
(Signed) Geo. M. Cohan.

WALK OUT ON "LESTER."

(Reprinted from weekly edition of Variety)
Atlantic City, Aug. 27.

John Cort, himself, his own executive staff and members of the Apollo Theatre management set the scenery last night for "Listen Lester," when the stage hands walked out.

The members of Local No. 77, I. A. T. S. E., placed a story in local papers this morning claiming the friendly desire toward the managements of the local theatres. Hence this walk-out was more a matter of orders than of sentiment and followed the departure of the union orchestra Monday night.

The trouble started when "Listen Lester" arrived minus the "extras" from the New York union and also minus its own scenery—only a few props getting here.

An injunction obtained Sunday failed to hold the men over tonight and their walkout occurred just as the evening's performance was called. At the Globe and Keith houses there appears to be an immediate effect of the situation as they are playing vaudeville.

FIDELITY AND CHORUS GIRLS.

Just how the Actors' Fidelity League will place the chorus girls aligned with it has not yet been settled.

The A. E. A. has a separate auxiliary for the chorus girls who are members. The question with the Fidelity seems to be how to give the choristers direct representation in the parent body. This may be accomplished through a comparative vote for the choristers as against the total membership, or their vote may be represented by a committee especially appointed for the choristers and to be permanent. It appears to be the intention of the Fidelity to give its chorus members full voice at all meetings.

IDEN PAYNE JOINS A. E. A.

B. Iden Payne, general stage manager for Chas. Frohman, Inc., joined the Equity yesterday, and issued an announcement through the Equity press bureau that "he would use no strike breakers in the cast of any play he produced hereafter."

EQUITY'S 2nd AVE.

The Equity added another theatre to its list yesterday, taking over Kessler's Second Avenue, which they will open Labor Day night with a musical revue.

Kessler's is located at 35 Second avenue, and has been conducted heretofore as a Yiddish theatre. An admission scale of \$2 top will prevail.

MANAGERS' PROPOSED CONTRACT.

The following was issued last night: The Producing Managers' Association hereby authorizes Mr. Geo. M. Cohan to convey to the Actors' Fidelity League the following revisions of future contract between actor and manager:

That eight performances shall constitute a week. Additional performances to be paid for on a basis of one-eighth salary.

That dramatic companies shall rehearse four weeks. For additional rehearsals the artist shall receive full salary.

That musical companies shall rehearse five weeks. For additional rehearsals the artist shall receive full salary.

That all costumes, wigs, shoes and stockings shall be furnished the chorus by the manager.

That in both dramatic and musical companies all artists' gowns shall be furnished by the manager.

The salaries be paid on Saturday night.

That if a play be rehearsed less than ten days and abandoned by the manager, the manager shall pay actor one week's salary.

That if an actor be re-engaged for a part he shall not be subject to the ten-day probationary clause.

That in case of dispute or claim of contract violation, the dispute or claim shall be submitted to arbitration. The manager shall choose one arbitrator and the artist a second. If within three days these arbitrators shall not agree, then within that time they shall choose a third, a person not in the theatrical profession. The decision of a majority of said arbitrators shall be binding and no suits shall be brought after the arbitrator's award has been made in writing.

The Producing Managers' Association stands back of all contracts made by its members and will bring all its influence to bear to see that its members shall live up fully to all contractual relations with artists.

The Producing Managers' Association weeks to do its full share in establishing in the future the validity of individual contract.

As to the week before Christmas and Holy Week, the managers find that so many routes have already been booked in which these weeks have been omitted that it is impossible to make general agreement as to this. However, wherever possible these weeks will be booked and full salary paid.

Beginning next season full salaries will be paid all companies the week before Christmas and Holy Week.

MISS BARRYMORE NOT CALLED.

The company to play the new Frohman, n.c., piece in which Ethel Barrymore is to star, was called for the reading of the script yesterday at the Empire. All responded with the exception of Miss Barrymore. She was not called, as is customary with the star of a play, in the preliminary stages of rehearsing.

Miss Barrymore may receive a call to attend the rehearsals early next week.

The title of the play has not been divulged as yet by the Frohman office.

EQUITY BUTTON.

The Actors' Equity now has an official button, which made its initial appearance yesterday.

The button is about the size of a quarter, blue field with the letters A. E. A. in white.

Only members of the A. E. A. presenting a paid up card can secure a button.

CENTRAL MANAGERS DENY.

York, Pa., Aug. 27.

D. Appell, secretary of the Central Managers' Association, denies that at any meeting of the Association was there any endorsement by the Central Managers of the Producing Managers' Association's stand in the strike.

JUDGE SIGNS ORDERS.

The formal signing of restraining orders on the injunctions prayed for against Francis Wilson as president of the Actors' Equity Association and members, was made yesterday in Special Part, Term 1, of the Supreme Court by Justice Hendrick. The decision given was virtually the same as the opinion printed in Tuesday's edition of Variety's Daily Bulletin.

The decision held that the actors had a perfect right to combine and agree not to work for any manager who did not recognize their association. But that that applied for future contracts, and since subsisting contracts had been breached "the courts will enjoin such actor who has violated his contract from appearing in other employment."

The court held the Actors' Equity Association to be a third party to the contracts at issue. It said in answer to the claim of the defendants' counsel that the managers' association was an illegal combination, that in the cases at hand the Producing Managers' Association did not figure, but that the cases were by individual managers in relation to individual actors.

Attorneys for the A. E. A. said yesterday they had a good reason for not supplying supporting affidavits to their contentions.

Nathan Burkan, one of the managers' attorneys, stated yesterday the injunction decision would be followed up and that attempts would be made to enjoin any player who was under contract from appearing elsewhere. This was taken to refer to the Lexington theatre bills or the co-operative shows which the A. E. A. are reported preparing. He said that injunctions would be applied for in other states if necessary.

Today a Federal action will be heard. This is the suit for injunction asked for by the Winter Garden Co. against Francis Wilson and some 200 actors as listed in the early days of the strike. The matter will be heard before Judge Julian Mack in the U. S. District Court.

FRITZI SCHEFF—THEN AND NOW.

Among the new members announced by the Actors' Fidelity League Tuesday night was Fritzi Scheff, with the assumption that Miss Scheff preferred the Fidelity through its non-union attachment.

It recalled to vaudevillians that early last season Miss Scheff refused to play the week at Keith's, Toledo (vaudeville), and laid off that week through her announced reason that that house did not have a union orchestra.

WAITING FOR LABOR DAY.

Los Angeles, Aug. 27.
There is great unrest brewing here and there is a feeling Labor Day will bring about a big move on the part of the labor bodies to aid the striking actors.

There is a report here by A. E. A. people that the musicians in the local theatres and the studio hands in the picture producing plants are all ready for a walkout.

Two Out of Six Join 'A. E. A.'
Horace Sinclair, Chairman of the British Committee of the A. E. A. has announced that two English actors out of the six from that country over here who played or rehearsed after the strike was ordered, have since joined the A. E. A.

The British Committee recently sent out a letter to those six, appealing to them to come in with the actors' association.

Oscar Shaw reported as joining the Actors' Fidelity League, sent out a denial yesterday, through the A. E. A. press bureau.

DAILY BULLETIN No. -18

VARIETY

NEW YORK, FRIDAY, AUGUST 29, 1919

CLOSING THE BIG HIPPODROME CAUSES MUCH EXCITEMENT

Strike Extends to Washington, Where Leaders Are in Executive Session. No Meetings Yesterday but Number of "Statements" Issued. Actors' Equity Ball Last Night at Hotel Astor. Tyler in Chicago Vows He Will Open "On the Hiring Line."

The enforced shutdown of the New York Hippodrome last night was the big excitement yesterday in the strike situation in New York. The Hip was closed by a walkout of the stage hands, over 400 being employed there. The closing is reported to have followed telegraphic instructions from Washington. The house had been previously classed as exempt by the Actors' Equity Association, although opposed by a member (Charles Dillingham) of the Producing Managers' Association. It was understood that when the question of the Hip's opening came up in the A. E. A. quarters before the premiere of "Happy Days" last Saturday, it was decided the Hip show was properly in the vaudeville classification through giving two performances daily. The union destiny of that house was then placed with the vaudeville branch of the Associated Actors and Actresses of America (Four A's).

An announcement was given out at the A. E. A. the Hip show was exempt and the performance opened as scheduled, with all of its people.

While neither the principals nor the musicians walked out of the Hip last night, it was said by stage hands Marie Dressler had ordered out the chorus girls of the show. The chorus girls had a short parade in the early evening, ending at strike headquarters.

An indication of an intended extension of the strike by the stage hands at least was the closing of the Shubert-Belasco at Washington, D. C. last night. The report of it in New York said the stage hands had ordered it. The play was "Up From Nowhere," with Norman Trevor starred. It's a new production and a John D. Williams attraction, due to open at the Comedy, New York (Shubert), Labor Day.

The Managers' Association, upon receipt of the information from Washington gave it as their opinion that the stage hands had taken the strike upon themselves and were directing it.

During the daytime yesterday events

were quiet in strike matter. All sides issued statements, but there was little action. That George M. Cohan was out of the city all day and could not be located brought some speculation as to his whereabouts. Mr. Cohan left town shortly after the Actors' Fidelity meeting adjourned Wednesday night. He was expected back late last night or this morning.

Labor circles were looking forward last night to some report from Washington of the meeting of the American Federation of Labor heads there yesterday. The heads were those of the theatrical unions, with Samuel Gompers presiding. No one at the stage hands' headquarters in New York would give an inkling of the purpose of the Washington labor conference, but the Hip closing may have been one result. They admitted the conference but disclaimed further knowledge. It had quite some import to the unions, however, from casual rumors in connection with it.

Times square was enlivened at night with the A. E. A. ball at the Hotel Astor. The Equity members had been actively boosting the ball since its announcement and the profession appeared to take to it. John Drew and Ethel Barrymore led the grand march. Tickets were \$10 each, including supper, with boxes held at \$100.

Thursday saw things stirring in Chicago. The important matter of moment out there was George Tyler promising he would open his "On the Hiring Line" at the Blackstone, Chicago, despite anything or everything. It was a deft that caused a little ripple on the Windy City Rialto. Mr. Tyler proposes making his non-union test Saturday night, opening with a non-union crew without musicians. It will be the first test of its kind in a strong union city.

No public meetings were held in New York yesterday. The managers met formally as customary and seemed cheerful. If they did anything worth while none told about it. The man-

(Continued on page 2)

WASHINGTON HOUSE CLOSED.

Washington, Aug. 27.—The Shubert-Belasco was closed tonight at the order, it is said, of the stage hands' union. This brings the actors' strike for the first time outside New York and Chicago.

The piece at the theatre was "Up from Nowhere," with John W. Williams the producer. It starred Norman Trevor, who is a member of the Actors' Equity Association's Council. In the cast is Margola Gillmore, daughter of Frank Gillmore, secretary of the A. E. A.

Mr. Trevor stated that all the members of the company had Equity contracts. The cast and production will return to New York immediately.

Mr. Trevor also stated no strike had been called by the A. E. A., but that the company left the theatre to prevent any attempt to run the show with non-union stage hands.

The National, Follies and Shubert-Garrick were not affected, although there is a strong tip that one or all may be "pulled" within the next few days for effect.

It is reported that George M. Cohan is in Washington, the rumor saying he came on to see Samuel Gompers. Up to midnight the Washington Post had been unable to locate Mr. Cohan.

"Up from Nowhere" is billed in New York to open at the Comedy (Shubert) Theatre Labor Day night.

John D. Williams, the producer of the show, is not a member of the Producing Managers' Association, unless joining since Monday.

It was reported in yesterday's Bulletin a conference in Washington would be held today. Attending were reported Frank H. Gillmore, Charles C. Shay and Jos. Weber, of the three unions (actors, stage hands and musicians). Samuel Gompers presided at the meeting. Other members of the A. F. of L. executive board were present.

It was rumored last evening that the object of the meeting was to determine whether it was advisable to extend the scope of the strike.

It was reported last evening that long distance phone orders had gone out from the New York headquarters of the stage hands' union, but the information disclosed nothing else. No one was at the union headquarters late last night. Several of the officials remaining in New York were reported speech-making around town. It could not be learned whether Chas. C. Shay had remained in Syracuse or gone to Washington. A wire to Van Meter from Syracuse, received about eight last night, said Mr. Shay had presented a resolution before the State Labor Convention there yesterday afternoon.

SUIT AGAINST HOPPER.

Although the claim that many players lined up for the benefit Wednesday night at Saratoga had been enjoined, the performance was given. The only A. E. A. stopped was through the injunction proceedings on the appeal of Charles Coburn.

A statement from Coburn last night was:

"A temporary injunction was granted yesterday by Judge Richard P. Leyden restraining De Wolf Hopper from appearing in any performance either at the Lexington Opera House or elsewhere during the life of a contract with Charles D. Coburn, a member of the Producing Managers' Association. This contract calls for the appearance of Mr. Hopper in 'The Better Ole' for 35 weeks at \$1,000 per week. He should have appeared in Toronto last Monday, but refused to either rehearse or appear. Mr. Coburn states that in view of Justice Hendrick's decision, it will be possible to restrain Mr. Hopper from appearing in any other theatre in America this season, and that legal opinion asserts that he will not be permitted to appear either at the Lexington or anywhere else in Equity performances, whether he is paid for his services or not. Mr. Coburn also states a damage suit for \$200,000 will be the next legal step taken against Mr. Hopper."

TEAMSTERS IN SYMPATHY.

Supplementary to the statement issued by the I. A. T. S. E. yesterday, regarding the adoption of a resolution by the State Federation of Labor in convention at Syracuse this week, calling upon the State Industrial Commission to make a public investigation of the causes of the Equity strike, the following was issued at I. A. headquarters:

"After passing the resolution, the Teamsters' delegate took the floor and stated that after a conference of the Joint Council they had voted to refuse to haul any scenery for managers 'unfair to our several organizations.'"

MISS BARRYMORE RETICENT.

Attempts yesterday to secure a statement from Ethel Barrymore regarding her stand in the matter of the new Zoe Atkins play which was started in rehearsal by the Charles Frohman office, was not forthcoming. The star refused to state whether she would appear nor would she say whether she would rehearse.

It was intimated Miss Barrymore might go into preparations for the play, but would appear only with the proviso that the strike was over by the time of premiere.

THE COMICAL SIDE

OFFICIAL STATEMENTS

THE INQUIRING REPORTER

Every Day He Asks Five Persons, Picked at Random, a Question (With apologies to S. Joy Kaufman and "Roaming Globe.")

To-day's Questions.
DAYS CLARK was the first egg snared by the noisy reporter-yesterday just as he was diving out of the Mills Hotel. Mr. Clark was asked his opinion of the strike and replied as follows: "Now you hear what I have to say about this strike all the time and it's a funny freak. Now there's a difference between strikes and strikes. Around on 40th street it's a big success, but I can't tell a thing about it now because I have my own tooth-brush. The other 'money-from-home-kids' keep butting in again. That George Meyer has stole a lot of my money from the last ball and Ray Goetz's father has sent me a bill. What a foolish freak it is to me. That Florence is some kid and I'm going to Atlanta city to get away from it until I was born. Get away from me, you foolish freak, because I'm not going to do with that 'Glad' story and you are crazy-crazy-crazy!"

JACK MCMAHON (Dramatic Editor "American")—He was asked the following: "The managers appear to me to be a flock of high and lofty turblers. Your 'Bulletin' yesterday says 'Gest's Away Up in the Air.' Tuesday it said, 'Managers in the Air.' Is this the only thing that can save them now is a parachute. I don't understand how the managers can get a thousand members in Chicago, unless they go to Ernst Young's office, where they grab a thousand around there unless he went to Walter Rosenberg for assistance."

ARTHUR BUCKNER was asked what he thought of conditions in the strike and replied as follows: "I could divide this strike up into proportions. I know I could sell a flock of swans. I know I can promote strikes, but the 'chumps' won't believe me. As far as I am personally concerned, I would love to have the A. F. L. delegate me to organize a production company and give them work. At the present time things in Atlanta are great. Joe Raymond and myself will settle this strike if they give me a chance."

JOHN THE BARBER was next consulted by the inquisitive staff who runs this column. Mr. Barber replied as follows: "My barber shop is suffering. I thought I had an ideal location when I learned the strike was to be directed from West 42nd street. But, believe me, boy, those actors either shaving themselves or growing beards. My shop looks like a cemetery on a rainy day. For no one comes in but the barbers and manicure girls. It's a foolish strike, and as soon as I get the strike, I will have things fixed up. Run along now, like a good fellow, and don't ask any more questions."

HARRY CARRY was approached by he thought of the strike. Mr. Carry answered: "I don't know anything about the strike. In the third race this afternoon, I had a live one and I told it to all my friends, but the nag broke a leg on the home stretch and it looks like a live firebrand. The stock market is below par and now that Frank Farley became general manager of the Strand cafe, it looks as though I will have to get my trunkfuls at Mark Aaronson. I understand that Mr. Charles Weller is not in a position to discuss this matter, otherwise we would make a joint statement. You will have to wait with George Sullivan and David J. Clark to discuss the possibilities for a new album, and also to decide whether the amalgamated 'Ump' stock will be any better today than it was tomorrow."

Tommy Gray reported dubious conditions at the Hippodrome: "The elephants walked out and took their trunks with them," he said. Somebody telling Morris Gest he was "the brains of Broadway" and Gest taking it to heart. The buffet lunch at the managers' publicity department, a new stunt, between four and five in the afternoon. Will Page saying some of the "boys" didn't like to drink any more storkch. Morris Gest's Korean-chink cook listening in on the telephone. The much talked about W. A. Brady \$250 donation not reaching the managers' publicity department. The guests at the Biltmore lining up to see the stage stars after the Actors' Fidelity League meeting. After the walk-out at the Century one of the chorus men, Charles Keeler,

joined the Equity. The next day he touched Manager Miller of "Chu Chin Chow" for \$21. Morris Gest, hearing of both actions, sent for the c. m., who admitted them. Gest asked him whether he had been in the service during the war, and the answer was "Yes." "Don't you know what the penalty is for desertion? They shoot men for that in the army." "Shoot me, Mr. Gest," was the answer, the c. m. looting his arms.

EGGS.
 The egg who asks how does it stand. The egg who wants your viewpoint. The egg who says "It's a great strike." The egg who wishes to know which side he should join. The egg who says I am loyal because my fellow-actor needs my support. The egg who does not understand what it is all about. The egg who keeps asking "what is the latest?" The egg who is wondering why Ed. Wynn does not wear his hat straight. The egg who says, "I'm in pictures now, so the strike does not worry me." Other eggs.

EGGS.
 (The definition of the word "egg" has been discussed as so opposite of "ham.") The possibilities of Ed Wynn and Samuel Gompers comprising a committee to settle the strike. The fellow who insisted the Hippodrome was the chump who takes his girl down town from the Bronx to see a show and winds up by showing her the Wright dancer at the Putnam Building. The fellow who wonders why the newspapermen have such a thirst.

Will Page's stenographer trying to decide why New York City publications employ foolish persons to cover strikes. The fellow who keeps on trying to work while the strikes are trying to out-talk one another. Walter Kingsley's absence from the scene. Dave Clark's new position. Those who dine at the Actor last night. The conference in the Actor last night. Difference of opinion between Harry and Mr. H. P. Frank Fay still insisting he is serious. Martin Herman's monologue. Martin Herman's inside dope. The house start at the Biltmore Hotel.

CLOSING THE BIG HIP.

(Continued from page 1)
 agers still maintain their policy of waiting for something to break in their favor. If they are pulling wires in any way to have this happen it is a well-kept secret.

The two actors' societies mostly occupied themselves during the day with writing statements about each other. The Equity did not fall all over itself upholding the contract given the fidelity by the managers and the Fidelity boosted its contract, naturally. The Fidelity announced there was no restriction to A. F. L. membership; that a Fidelity member might belong to any other organization, with the only condition necessary to Fidelity eligibility being 26 weeks service upon the stage.

The closing of the Hip gave Broadway's dark list 27 productions stopped since the strike commenced, with all (eight) still closed in Chicago, leaving three exempt shows in New York open, and one strike play still running.

The latter is "At 945" at the Playhouse, a production employing one set. The Tyler show, "Hiring Line," also uses but one set.

At the strike headquarters of the A. E. A., on 45th street, the megaphone talker from the steps of the house has been in the habit lately of calling out, after giving the crowd information: "Are we downhearted?" always responded to by a yell from those assembled in the street. Following, the Equity song is sung. This occurred again last night after the announcement of the Hip's closing. (It is an English call, often used over there during the war.)

Times square got another strike yesterday, that of the clerks in the United Cigar stores. They paraded through the square on a truck, announcing their affiliation with the A. F. of L. and imitating the strike methods of the actors quite generally.

A. E. A.

BY GRANT STEWART.
 "At last the managers have been forced to come out in the open. No longer can they insist that it was because of the unreasonable demands of the Actors' Equity Association that they severed relations, as stated in their first letter to the association, and which they announced publicly."

"For behold they are offering now to the Fidelity League a contract far more favorable to the actor than the one asked for by the Actors' Equity Association; but without the Actors' Equity Association to stand as watch dog for the actor will their contracts be lived up to? They say they will. Who says not? Why, the managers."

But the Producing Managers' Association has made so many statements which it specifically repudiated that one is tempted to be influenced by the experience of the past rather than by the apparently golden promises of the present, and the experience of the past is that the vast majority of the Producing Managers' Association systematically and deliberately endeavored to break or evade their contracts whenever it seemed advantageous to do so.

The Producing Managers' Association is still consistent on one point, that it will not recognize the Actors' Equity Association. This one point of theirs may be borne out in fact. They may not be allowed to.

"Many members of the Actors' Fidelity League, we are convinced, have joined it with the hope of making a better deal for themselves. These members, needless to say, will be treated with as much leniency as they deserve when they finally see the light. Incidentally the light is coming and very soon will be vastly illuminating."

"What was definitely stated to be a complete list of the actors and actresses of the Fidelity League is in our possession and contains the names of several managers and of many managers' wives, but the list is not a complete list. It is strikingly less than was given out by the Fidelity League."

"We are credibly informed that at the meeting last night, a certain well known actor played a part in the drama. He was Mr. Louis Mann, who asked if he had joined. He replied: 'I am not an actor, I am a tennis player,' which Mr. Mann replied, 'That doesn't matter. We need members.'"

"With regard to the Actors' Fidelity League, it seems to be about time to scrutinize the council of the Actors' Equity Association had a good deal of information about Mr. Howard Kyles' activities in the matter long before the strike."

"A communication came to our office endeavoring to make an appointment for Mr. Kyles with Mr. Albee and a little later an operator from the Coburn & Harrier office telephoned our office saying, 'Tell Mr. Howard Kyles that the managers meeting will not take place today,' but (and here the operator was forcibly interrupted).

"The first suggested president of the rival organization was Mr. Sothorn and attention was drawn to the fact that the bill for 100 telegrams sent in Mr. Sothorn's name to members who they thought could be persuaded to desert from the ranks of the Equity was sent by mistake to our office. The bill was changed to the Denver Post-Reporter in other words to Mr. Charles Coburn, one of the producing managers, so that the Actors' Equity Association was perfectly well aware of what was in the air and to tell the truth, we are not sorry that the Actors' Fidelity League was founded, as it is much better to know exactly who your enemies are, than to have unsuspected traitors in your own ranks."

CHAS. C. SHAY.

The following telegram was sent to the I. A. T. S. H. Executive Board yesterday by Chas. C. Shay, president, informing the I. A. T. S. H. that the New York State Federation of Labor in convention at Syracuse, had appointed a committee which had unanimously voted to request the New York State Federation of Labor to make a public investigation of the causes of the strike and to advise the strike against the Producing Managers' Association. Following is resolution adopted by unanimous action of the State Federation of Labor: The telegram report of special committee to the Federation of Labor in relation to the Actors' Equity Association:

Ladies and gentlemen, Your committee has given most careful consideration to the matters referred to it. The committee believes that the Actors' Equity Association and the Producing Managers' Association embrace conditions that exist behind the scenes of the theater. In brief, actors of the stage are kings and Princes, tradesmen and commoners, but under the conditions of employment imposed on them by the producing managers, the actors are puppets and the public is deceived. The committee believes that the public has a right to know the truth about the conditions of employment should be made public property, and that the best way to accomplish this publicity is through a public inquiry to be conducted by the State Industrial Commission. Your committee recommends that this convention request the State Industrial Commission to, at an early date, institute public hearings to determine the cause of the difficulty now existing between the Actors' Equity Association and the Producing Managers' Association, a contention that has resulted in idleness of thousands of

actors, stage mechanics, musicians and other wage earners; that immediately on the termination of the public hearings the Industrial Commission promulgate its findings and recommendations. Respectfully submitted: James M. Lynch, Chairman; James Lomax, Edward Caravan, Ernest Bohm, Robert Friedel, Chas. C. Shay. After passing of resolution, delegate of Teachers took floor, stating that twenty touring cars were at the disposal of the Actors' Equity in their strike, at any hour of the day or night.

Charles C. Shay.

ACTORS' FIDELITY LEAGUE.

After discussing applications cast upon the sincerity of George M. Cohan, relative to the announcement that the new contract he had procured for actors, the Executive Committee of the Board of Governors of the Actors' Fidelity League issued the following statement:

"The clause containing the salient points conceded by the managers in the new contract which were read by Mr. George M. Cohan at the mass meeting of the Actors' Fidelity League, at the Hotel Biltmore, Wednesday evening last, contained the salient points in valuable and generous influence, do not represent the form of this contract in its entirety."

"These advantages are not offered as temporary bait. They constitute permanent concessions embodied in the contract. This contract is to be made permanent by guarantees stipulated in clauses which are not included in the statement read by Mr. Cohan at the mass meeting of the Actors' Fidelity League, to be held at the Hotel Biltmore on Saturday evening next. Eligibility for membership in the Actors' Fidelity League will be open to all actors and actresses with 26 weeks, continuous or intermittent experience in drama, pantomime, dancing, singing or music, collectively. There has been current misapprehension that persons desiring to join the Actors' and Fidelity League must sever relations with all other theatrical organizations prior to enrollment in the Actors' Fidelity League. This is not so. We are members of the Actors' Fidelity League as long as they remain members of the acting profession. The Actors' Fidelity League has no affiliation with any other organization or association."

In reply to a statement Grant Stewart, of the Actors' Equity, made with reference to Howard Kyles' activities, the latter said: "Mr. Albee has written whatever he wishes forming the Actors' Fidelity League, although he is in sympathy with the actors. As he has proven one of the most powerful of the Actors' Equity had in getting the managers together for adopting a manifesto, I have always been glad to seek this counsel in behalf of the cause of actors, as I am convinced, whatever the Actors' Equity may say, Mr. Albee is already conscious of bettering the conditions of all actors."

When asked whether he had held any conference with the managers before the strike broke, Mr. Kyles said: "I spoke with everybody, actors, managers and producers. I told them what I thought and that was to bring about a solution of the trouble and thus save Equity."

BY LOUIS MANN.

Louis Mann, Vice-President of the Actors' Fidelity League, said, when asked what effect the terms of the new contract which Mr. Cohan said he had procured for the Actors' Fidelity League after retiring from the Producing Managers' Association to become the head of the actor organization.

"The office are flooded with the little folk of the stage who are tremendously jubilant over the proposed new form of contract outlined by Mr. Cohan before the Actors' Fidelity League. None of us had expected nearly anything so good. For in our committee draft of a new contract, we did not incorporate a number of things that Mr. Cohan outlined in his own version. 'Nix, Nix, boys, I'll show you what kind of a contract we'll get' and he certainly got more for us than we anticipated ever receiving."

Mr. Mann quoted George M. Cohan as saying that the Equity had nothing to do with getting the proposed new contract. "They could never get it, I got it," so Mr. Mann expressed Cohan's statement.

MIX-UP IN SHOWS.

Through a mix-up in the publicity sent out yesterday by the Lexington theatre press department and the A. E. publicity department, the Equity bills at the Thomshefsky and Kessler's 2nd Ave. Theatre, starting Monday (Labor Day) were transposed.

The corrected bill at the Thomshefsky opening, Monday night, will include: Sam Bernard, Andrew Tombers, John Love and Renee Parker and others. This will be straight vaudeville.

At Kessler's 2nd Ave. Theatre, the bill will consist of a Revue, "Here Comes Equity," Come on, a burlesque on "John Ferguson," with Roger Gray in the principal role. Billy Kent, Jim Barton, De Haven and Nice, and Arthur Barkley.

"HAPPY DAYS" AT HIP CLOSES, AS STAGE-HANDS WALK OUT

At I. A. T. S. T. Headquarters Statement Is Made That Musicians and Chorus Had All Worked in Unison in Walkout. House Sold Out. Vaudeville Branch of Four A's Denies Issuing Call.

There was no performance of "Happy Days" at the Hippodrome last night. The stage hands did not appear for the evening performance. According to Mark A. Luescher, the entire company and the orchestra were in the house at 7:30, but not a stage hand had rung in on the time clock. This information was sent to the front of the house and the doors were not opened.

In front of the Hippodrome the entire uniformed force at the front of the house was stretched across the doors to tell those with tickets there would be no performance because of the strike and that money for the seats would be refunded beginning at 11 o'clock today. Back on the stage R. H. Burnside addressed the company and the musicians. Later his representative said the company and musicians replied they were ready to go on and give a performance, as neither branch had been called out.

The Hip stage requires 412 men to operate it. The crew had been paid a \$500 bonus Wednesday, as last year, after the opening. It was decided it would be out of the question to try to give a performance without them. But the company were called for a rehearsal today at 1 P. M.

When the Hippodrome opened last Saturday night it was thought Burnside, at Shepherd of the Lamb, had used his influence with some of the higher officials of the A. E. A. and had secured a special dispensation from them as far as the house was concerned. It was stated when announced that a permit for the house had been issued, that the Hippodrome giving two performances a day was classed as a vaudeville show and under the jurisdiction of the vaudeville branch of the A. E. A. This does not seem to have been the case, according to the Hip management. It was shown to the labor bodies involved in the strike that the Hippodrome and the attraction were financed and operated by the United States Realty and Improvement Co., of which Harry S. Black is the president, and that Charles Dillingham was but a salaried employe as managing director with a share in the profits of the institution. The Realty Co. holds no affiliation with any managers' association and felt it should not be included in the general strike order.

Mark A. Luescher stated last night there were 1,132 people employed in the Hippodrome. There are 82 principals, 204 choristers, 180 ballet dancers, 94 specialty artists and clown, 66 divers and swimmers, 12 riders, 44 animal attendants, 42 musicians, 412 stage hands and 193 at the front of the house. The agents at the Hippodrome, for the carpenters, property-men, cleaners and electricians were higher than the scale, and that for the greater part the men at the house had been part of the staff for many years and knew the building from end to end and that the management was paying them more because of this knowledge.

The house was sold out for last night's performance and the gross receipts were said to be \$52,74. This money, as well as that of the advance sale, will be refunded to those holding tickets today.

The cost of operating the Hippo-

drome weekly is in the neighborhood of \$38,000, including the fixed overhead charges, as rent, interest on investment, etc. Eight performances had been given so far this season. The gross was well up toward the \$50,000 mark. With the Hip the only big musical attraction running it was getting all of the play.

At the I. A. T. S. E. headquarters last night it was stated the stage hands, musicians and chorus had all worked in unison in this walkout. The stage hands were ordered out over the long distance phone from Washington and the musicians were informed of this. The chorus girls, it was stated, had been called out by Marie Dressler.

At the A. E. A. it was later stated that no one of the A. E. A. or the vaudeville branch knew anything regarding the call out and that none had been issued by them. No one at headquarters of the Musicians' Union could be reached last night.

After the dismissal of the company about 300 of the chorus marched to the Equity headquarters on 45th street amid songs and cheers, and then were taken to the Lexington to see the performance there.

Late last night the following state-

WEBER REHEARSAL CFF.

Rehearsals of "The Little Blue Devil," the new musical show started by Joseph Weber, were called off Monday with the reason given that Mr. Weber had joined the Producing Managers' Association.

The show had been rehearsing for some weeks and was ready to open. It was to have featured Lillian Lorraine, Bernard Granville and a vaudeville trio—Island, Gier and Buckley.

ment was issued at the Hippodrome in behalf of the Realty Co.:

The United States Realty Company, owners and operators of the Hippodrome made the statement that no hasty announcement could be made until the cause for the sudden closing had been determined, although it was stated that a serious mistake had been made and one which the public is sure to resent.

This corporation is absolutely independent; it has no affiliation with any other theatre in America. It is not a member of the Producing Managers' Association and is a union theatre in every department. It pays wages in accordance with the organized union scale for carpenters, property men, electricians and engineers. The best evidence of the temper of our company is displayed by the fact that every member from stars to the last member of the chorus reported and was eager to give a performance.

In turning 1132 working people who are happy and contented into the street, the cause which is represented in this industry will not be benefited, but is likely to prove an over-riding boomerang to those who are responsible.

The Hippodrome has always been considered the people's theatre and it has always been conducted along the broadest lines of equity and fairness. None of the issues involved in the contest between managers and actors is applicable here; all matters and extra performances are paid for; this year's production took but thirty-six and a half days of rehearsal and record—and with this interference the people employed here would have enjoyed a season of forty weeks.

James W. Fitzpatrick, in charge of the vaudeville branch of the Four A's, stated last night he had issued no strike call against the Hip, and that he did not know of the Hip walkout until half-hour after it had happened.

Following the termination of the present actors' strike, VARIETY'S Daily Bulletin, started since the strike commenced, will be continued as the

"DAILY VARIETY"

It will be published daily (excepting Sunday) in the same form, four pages, containing current theatrical and picture news only, condensed.

VARIETY'S Bulletins daily during 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 immediately will include VARIETY'S Daily Bulletin during the strike, with the subscription to "Daily Variety" commencing at its expiration.

The weekly issue of VARIETY will continue to be published on Friday, as heretofore.

Managers Didn't Approve of Ball.

The legit managers did not approve of the A. E. A. ball last night at the Astor, according to reports.

Some people not intensely concerned in the fray between the managers and actors, but having business dealings with the former, are said to have received an intimation it would be just as well if they did not appear in the Astor ballroom.

Next A. F. L. Meeting Saturday.

The next open meeting of the Actors' Fidelity League will be held at the Biltmore tomorrow (Saturday) night. In the meantime the Board of Directors will meet this afternoon and evening on the affairs of the A. F. L. Yesterday afternoon the League claimed officially a membership list of 1,988.

Lexington Meeting Today Closed.

The meeting at the Lexington today (Friday) of the Actors' Equity will be a closed session. The only persons admitted excepting A. E. A. members will be members of the I. A. T. S. E. and American Federation of Musicians. The press will be excluded.

THE STRIKE SITUATION

IN NEW YORK
SHOWS CLOSED.

"The Royal Vagabond" (Cohan & Harris), Cohan & Harris.
"Lester Lester" (John Cort), Knickerbocker.
"Chas. Chas. Chow" (Comstock & Gert), Republic.
"Midnight White" (Morris Gest), Century.
"Oh, What a Girl" (Shubert), Shubert.
"The Fire Million" (Comstock & Gert), Lyric.
"The Crimson Alibi" (Geo. Broadhurst), Broadhurst.
"A Voice in the Dark" (A. H. Woods), Republic.
"Nighttime High" (Adolph Klauber), Princess.
"Nighttime" (Smith & Golden), Gaiety.
"She's a God Fellow" (Chas. Dillingham), Globe.
"Monte Cristo, Jr." (Shubert), Winter Garden.
"Scandals of 1918" (George White), Liberty.

"Nighttime" "A Regular Fellow", "She Would and She Did", "Too Many Husbands", "Adam and Eve", Thurston, announced premieres since strike started; could not open.

"A Lonely Romeo" (Law Fields), Casino.
"Gaieties of 1918" (Shubert), 44th Street.
"The Better 'Ole" (Chas. Coburn), Booth.
"Easy" (Shubert-Rachel Crothers), Maxine Elliott.
"Patience" (Flo. Ziegfeld), Amsterdam.
"Regular Fellow" (C. E. Cook), Cort.
"Adam and Eve" (Comstock & Gert), Longacre.
"She Would and She Did" (W. A. Brady), Vanderbilt.
"Nine O'Clock and Midnight Revue" (Ziegfeld), Amsterdam Roof.
"Seven Men in Search of Darkness" (Shubert), 44th Street.
"Too Many Husbands" (A. H. Woods), Hudson.
"Le La Lucette" (Alfred E. Aaron), Henry Miller.
"Thurston, Globe.
"Happy Days", Hippodrome.

"At 9:45" (W. A. Brady), Playhouse.

"Too Many Husbands", "Adam and Eve", Thurston, announced premieres since strike started; could not open.

SHOWS OPEN.

"At 9:45" (W. A. Brady), Playhouse.
"John Ferguson" (Theatre Guild), Fulton.
"Greenwich Village Follies" (AL Jones), Greenwich Village.

Benefit Performance W/ Actors' Equity Association, Lexington Ave. Theatre.

REOPENED WITH PICTURES.

44th Street, "Burglars" and "Kathleen Mavourneen."

Lyric, "Deliverance."

IN CHICAGO

SHOWS CLOSED.

"Cappy Ricks" (Morosini), Cort.
"Prince Thru Was" (Cohan & Harris), Cohan's Grand.
"Up in Mabel's Room" (A. H. Woods), Woods.
"Ala Fleece" (Geo. W. Lederer), Colonial.

"Honeycomb Town" (J. L. Blanchard), LaSalle.
"Scandals" (Walter Hest), Garrick.
"Bachelors" (Johnstone & Shaw), Studabaker.
"Passing Show" (Shubert), Palace.

IN WASHINGTON

SHOWS CLOSED.

"Up From Nowhere" (J. D. Williams), Shubert-Elizette.

BLACKSTONE TO BE REOPENED; AUDITORIUM BENEFIT IN CH.

George Tyler Centre Just Now of Chicago's Strike Situation. Says He Will Open "On Hiring Line." Big Bill Laid Out for Benefit Week. Actors Receiving New Equity Contracts Calling for \$1 Weekly Salary. Stage Hands and Musicians Receiving Union Scale.

Chicago, Aug. 28. Friday night at the Blackstone a dress and light rehearsal of "On the Hiring Line" will be held with non-union crews handling scenery and lights. Preparatory to opening Saturday, Geo. C. Tyler, beating down the opposition of his own associates, has undertaken the job of testing the union opposition.

Friday morning the newspapers will carry advertising announcing the opening next day, and the box office will open its advance sale. The theatre is guarded by private watchmen deputized as sheriffs and tonight the house is protected against anybody entering like a subterranean.

Rehearsals with non-union hands are going on. Electric plants are installed on an auto truck in the alley to cut in power in case the union electrician at the Blackstone Hotel which supplies the theatre's current should cut off the lights.

There will be no orchestra or other music.

Contrary to predictions that the public would not risk patronizing a guarded house, the advance interest already manifested through the mere leaking out of the news by private channels, so public announcement having yet been made, indicates a brisk demand for seats, actuated by curiosity as to what may happen.

Ticket purchasers will not be scrutinized. Nobody is to be barred, but there will be 50 picked boys scattered through the house.

The expense to the house and show is said to be about \$1,000 a day extra.

Mr. Tyler is the center of attraction. He has pledged "On the Hiring Line" to open at the Blackstone Saturday. It is said that armed guards are present at rehearsals.

"It is silly to say that the public is with the actors in this strike," Tyler said yesterday. "I have received hundreds of letters from persons who want as far as to volunteer their services as stage hands without pay in order that the show be produced."

With the town closed tight as far as shows are concerned, the strike here is taking on the aspect of propaganda aimed at the general public.

J. J. Rosenthal, manager of the Woods, started it with his three-sheet fac-simile of Al Woods' telegram placed in the lobby of the theatre. This pledged Woods' allegiance to the Producing Managers' Association and stated his determination to stick to the finish. It attracted much attention from the public as well as the profession.

Today the strikers have made enlarged fac-similes of numerous telegrams and slogans, and they have been passing all afternoon in front of the theatre.

Strike leaders have made no statement as to how they regard the big benefit for the A. E. A. to be held at the Auditorium, Labor Day. Morgan Wallace, who helped to put on the A. E. A. benefit in New York, has arrived in Chicago to aid in this one.

It is announced that the following will be on the bill: Blanche Ring, Charles Winninger, W. C. Fields, Chic Sale, Ada Meade, Pearl White, Frank Fay, Walter Jones, Van and Schenk, Duncan Sisters, Joe Santley, and Ivy

Sawyer, Tom Wise, William Courtney, Grant Mitchell, Zoe Barnett.

Berton Churchill, in charge, has hired a stage crew and an orchestra of 25, paying them the regular scale of union wages. Each member of the show is being given a new Equity contract, with a specified salary of one dollar a week. The benefit is designed to provide funds to send the 80 members of the Equity who are on strike back to New York, and to pay other expenses of the local campaign.

That the Equity show may observe the Equity gospel to the last letter, the contracts issued for the Auditorium show, Churchill announces, are drawn on the basis of eight performances a week. There may be nine performances in the six days.

The striking players may not limit their benefit season to one week. They have an option on the auditorium for a second week. Sam Hardy said they will hang on until the beginning of the opera season if the show prospers.

Benefit prices will be 50 cents to \$2.

TYLER MOVES SCENERY.

Chicago, Aug. 28. The scenery of "On the Hiring Line" is in the Blackstone theatre. It was moved in there yesterday, when George Tyler engaged deputies to guard its transportation from the freight depot to the theatre. Pickets attempted to interfere with its delivery but they were routed. Deputy sheriffs also protected the scenery of "Tillie" when that was moved out of the Blackstone yesterday to make room for the incoming show. Tyler has issued a statement saying nothing will stop "The Hiring Line" from opening next Monday night. The show carries but one set and the company is claimed to be 100 per cent loyal.

ROAD AGENTS INDIGNANT.

The usual starting point for the road season now having arrived the position of the advance agents and company managers on the road has been called to attention.

One of the producers engaged over a score of road men and this week sent wires recalling them. For the most part agents and managers have not been yet sent out and groups hold little indignation meetings along Broadway and on 42nd street almost daily.

22 A. E. A. COMMITTEES.

The Actors' Equity now has 22 committees in active working operation, with headquarters in six different buildings.

The committees include strike, entertainment, finance, help and relief, membership, headquarters, intelligence, speakers, British, picketing, ladies' application, executive, engagement, ways and means, legal, and advisory.

\$3,900 AT SARATOGA.

The gross receipts of the Equity benefit show given at Convention Hall, Saratoga, Springs, Wednesday night, was officially announced at \$3,900. The expenses were said to be \$300.

DEMAND STRIKE INVESTIGATION.

Syracuse, N. Y., Aug. 28. Investigation of the conditions back of the strike of the Actors' Equity Association by the State Industrial Commission is demanded by a resolution adopted today by the State Federation of Labor convention here. The resolution was embodied in the report presented by the special committee of the convention named Tuesday, and of which Chas. C. Shay is chairman.

Mr. Shay, in presenting the report, declared it may not be necessary to call out every theatrical union man in the country to win the fight for improved conditions but that if necessary that step will be taken.

The report adopted by the convention follows:

"Your committee has given intensive and exhaustive consideration to the matter referred to it. The committee finds that the contest between the Actors' Equity Association and the Producing Managers' Association embraces conditions that exist behind the stage curtain that are almost unbelievable.

"In brief, actors on the stage are kings and princes, tragedians and comedians, but under the conditions of employment imposed on them by the producing managers the actors are puppets and the playthings of the managers, strutting their pretentious time on the stage in order that their employers may wax fat.

"Your committee therefore recommends that this convention request the State Industrial Commission to institute public hearings in order to determine the cause of the difficulty and promulgate its findings and recommendations."

PRINCIPALS ISSUE STATEMENT.

The following statement was issued by Billy Meehan, George McKay and Mabel Withee, principals of "What's the Odds?" being produced by Messrs. Shannon and Bennett.

"We were instructed by what we considered representative officials of the Actor's Equity Association to continue rehearsals until the opening date, but not to open unless we were given permission by our organization. These instructions were delivered to us at rehearsal hall Friday night. On these instructions, we pledged ourselves to our managers to continue rehearsals until opening date. But we advised our managers that we would not open unless we were given written permission from our organization. The following day three men came to our rehearsal hall and instructed us to promptly walk out of rehearsal. In view of the fact that we had what we considered, official permission to continue rehearsal, we refused.

"We have not resigned from the Actor's Equity organization and we have not joined the Actors' Equity League, but we propose to stop our word to our manager because we were instructed to keep that word by men who we considered had official authority from the Actors' Equity Association to give that word.

"We propose to rehearse until opening day and then if the Actors' Equity Association instruct us not to open, we will not open.

"We have been misquoted and discussed at variance by individuals on both sides, but we have given our word by permission of our organization and notwithstanding the change in mind of our organization we propose to keep our word, but we wish to register the fact that we as Equity members and we propose to keep our obligation to our organization first and our obligation to ourselves also first.

"We believe we are speaking for the entire company, for we understand we are right and believing we are right we propose to continue to be right."

EQUITY'S BALL.

The social event of the theatrical strike was staged in the grand ball room of the Hotel Astor last night by the Actors' Equity Association. Upwards of 5,000 members and friends of the organization attended, netting something between \$15,000 and \$20,000 to the strike fund.

As early as 11 p. m. ticket holders began to gather in the foyer of the hotel and at 11:20 when the orchestra played the opening dance the floor was well occupied.

Among the box holders announced by the chairman of the ball committee were Mrs. Felix Morco, Fred Stone, Mollie King, William Farnum, Elsie Ferguson, Dianne Patterson, Blanch Ring, John Emerson and Anita Loos, Ernest Glendinning, Marie Dressler, Norma Talmadge, Walker Whitehead, Arthur Vishman, Ida Muello and Douglas Fairbanks, the latter while on the Pacific coast notified the Equity he wished to contribute and be registered as a box holder.

Marie Dressler entered the ball room early in the evening and announced to the newspapermen she had answered George M. Cohan by leaving the Hippodrome. Miss Dressler said the chorus girls' union had given their answer to the managers by obeying her call, 100 per cent. She also stated she marched the entire chorus and would be held in the Lexington to show their general public how the chorus stood in this fight.

Miss Dressler stated that because of her activity in the strike she was forced to close the chorus girls' headquarters on West 48th street as she could not give her entire time to it. She also said the question of the vice-presidency of the chorus union was not as yet settled and would be held in abeyance because several of the girls had been claiming the honor, but as yet no definite decision as to the office had been arrived at.

The grand march was set for midnight with John Drew and Ethel Barrymore leading one section and Mr. and Mrs. Francis Wilson the other. It was directed by Major Reginald Barlowe. Following the leaders came the members of the Council who were in town and behind the Council came Miss Dressler and a number of her union.

After the march a vaudeville show of several acts was staged on the ball room floor.

A. E. A. strikers and members of the producing Managers' got together unexpectedly while the dance was going on. The overflow having filled the two main dining rooms, drifted into the gentlemen's grill where seated at a table were J. J. Shubert, Sam Harris, Archie Selwyn and several other managers, also included in the party was William Klein, the Shubert attorney.

The affair was colored by a fortune in gowns.

The ball committee was headed by Hassard Short, Ralph Morgan, Gilbert Douglas and Edward Douglas. The proceeds of the affair will go direct to the Relief Fund of the Equity Association.

HOPPER'S OPINION.

De Wolf Hopper, during the course of a speech yesterday afternoon at Equity strike headquarters, made the following reference to Louis Mann and "the managers":

"Of all the corrosive sublimates of a damned fool, give me Louis Mann. The managers have referred to us as hams. I don't know why they should do that, except that ham appeals so little to so many managers. And yet some of them are hogs themselves."

SIGNS IN LOBBY.

Yesterday signs of three sheet size, lettered in white on a background of black, were placed in front of many of the closed theatres.

The signs read: "This theatre is closed because of the action of the Actors' Equity Association in forcing its members to violate their individual contracts with the management."

VARIETY

NEW YORK, SATURDAY, AUGUST 30, 1919

WHETHER MANAGERS WILL FIGHT FEDERATION ONLY POINT LEFT

Move of Stagehands Into Washington Puts Question of Non-Unionism Squarely Up to Managers. One Manager Offers to Wager 10 Broadway Theatres Will Reopen by Sept. 6. Doesn't Tell How or Why.

Whether the Producing Managers' Association intends to wage a fight against the American Federation of Labor seems to be the only point left open to debate in the strike of the Actors' Equity Association.

The managers for years have said that the stage hands are not skilled laboring men; that they could be replaced over night. In fact, one manager the other day stated New York managers would have no difficulty in securing 1,500 men to replace striking stage hands if calling upon the Government to furnish the 1,500. With the stage hands apparently taking control of the theatrical strike situation, and having the American Federation of Labor behind them, the question seems to be squarely up to the managers—are they going to fight the Federation?

That may be done by drafting from the Actors' Fidelity League and stage hands and musicians from the now formed Amalgamated Union, which is unaffiliated. But the managers do not appear anxious to take on the test.

Non-unionizing the theatres carries with it a boycott by the American Federation. The Broadway producers figure only Broadway, the Loop, Chicago, and Philadelphia and Boston. There is a vast country in the U. S. outside those points. Shows must be transported, moved about, in and out of a theatre. The allied trades with the Federation in the event of a country-wide strike would leave the traveling manager in peril to keep engagements.

Union men say that if the managers contemplate bucking the Federation, they might just as well commence to formulate plans to establish another general union, as embracing in its branches as is the A. F. of L., in order to give a theatrical manager all the labor he must secure from present unionism in handling an attraction.

With six million members of the A. F. of L., representing through family

connections 25 per cent. of the total population of the U. S., the manager is hesitating about starting something. While hesitating the managers are being left behind by the unions. The latter are working much faster than the manager. They have been doing things while the managers have been waiting for the actors to break up through going broke. With the fourth week of the strike fairly on its way the actor is giving no visual evidence of badly bent finances and the managers see their theatres still closed.

NEXT BULLETIN—TUESDAY

The next DAILY BULLETIN will be published
TUESDAY, SEPTEMBER 2
through Sunday and Labor Day intervening

Last night there were reports of the strike extending to the Broadway theatres placed on the strike list and which have since taken on a feature picture policy. Nothing came of it, however.

The news yesterday brought out the resignation of Charles Dillingham as the director of the New York Hippodrome. The Hip, however, remained closed last night as it was the night before. While many reasons were advanced and more than one claimed the credit for closing the Hip, it was the opinion of the Broadwayites that the 412 stage hands working at the Hip, drawing regular salary, while with a production (though classed as vaudeville), that the striking stage hands had entered a protest, bringing about the closure of the big Sixth avenue theatre.

Nothing of moment occurred in Chicago. (Continued on page 2)

HUMOR AT HIPPODROME.

The best bit of humor attendant to the strike thus far is the painted sign at the Hippodrome. This sign covered the bulbs yesterday which spelled out "Happy Days" over the entrance and reads "Nothing Doing." And underneath still remains the legend "Twice Daily."

The title of the Hip's show, "Happy Days," and its successor "Nothing Doing," not only applies to the strike closing the house but also to the Federal agents putting the lid on the city's bars.

The expression "Happy Days" is not recognized by the Anti-Saloon League. "Nothing Doing" aptly applies to the present condition of boozeless Broadway.

"CHU CHIN" TOUR OFF.

The first seven weeks of the tour of the "Chu Chin Chow" have been cancelled. The show was due to open at Toronto this week.

Morris Gest stated yesterday that the walking out of the road stage crew at the Century, Aug. 23, prevented the production moving outside of New

BILL DOOLEY WAS A BARBER.

William J. Dooley says he is going back to his trade, that of a journeyman barber, for which he holds a union card, if the strike keeps on.

Bill thinks that he has done fairly well in the last six years in show business, having started as a top mounter in an acrobatic act at \$30 per, until he was receiving \$1,000 a week when the strike came along and put him out of business.

With the 20 cent union scale for shaves and the 10 cent union scale for tips, he figures (because he is a good barber) he should get at least \$45 a week out of it if he worked a full seven day week.

At that Morris Gest would not allow Dooley to shave him yesterday, even though the comedian offered to do it at the union scale.

HITCHIE IS THE BOSS.

Boston, Aug. 29.
Raymond Hitchcock is basing his introductory talk for the new "Hitchie-Koo" here on the actors' strike. Hitchie is telling his audiences he owns the show and that the company is its own union and can call its own strikes whenever it likes.

He concludes his talk by saying: "I'll show you that I do own the show and that I am boss. Ring up the curtain."

HIPPODROME RESUMES MONDAY

The following official statement was made by an officer of the United States Realty Co. last night:

"Charles Dillingham's wishes for the welfare of the Hippodrome employees, which caused him to resign from the big playhouse, yesterday, will be gratified.

After a conference last evening between the owners and the various organizations of employees, it was arranged to resume the run of "Happy Days" at the Hippodrome. Monday re-opening with the holiday matinee.

TICKET AGENTS GRABBING.

Attractions are so scarce that the ticket agencies are grabbing most anything that can be sold for ready money. The burlesque attractions at the Columbia are now regularly handled by some of the agencies, such tickets being easily disposed of at 50 cents advance.

One of the Broadway ticket offices is called the "Equity Theatre Ticket Co." Inquiries have been made at the place within the last few days as to whether it had anything to do with the A. E. A. The place has been in existence for some months.

CHICAGO WAITS FOR TONIGHT; TYLER ADVERTISING OPENING

Cast Announced For "On the Hiring Line," Due to Open at Blackstone, Chicago, With Non-Union Stage Group.
Auditorium Benefit Show Next Week to Become Travelling Road Attraction.

Chicago, Aug. 29. In the newspaper advertisements to-day George C. Tyler made positive announcement that "On the Hiring Line" will open Saturday night at the Blackstone. In the cast will appear Laura Hope Crews, Sidney Toler, Minna Gombell, Melvyn Morris, Josephine Hall, Guy D'Enery, Barbara Eward, Baker Moore, Frank Wilcox, and Thomas Coffin Cooke.

It is announced sub rosa from the other side that there will be a terrific concentration of strike pickets to ask the public not to patronize the show.

All show business will fetch the premiere of this show, the first which has attempted to "beat" the strike. In the meantime, Tom Wise, speaking for the Equity, said that the vaudeville show to be presented at the Auditorium Labor Day, will be organized at the termination of the run there into a road show. It will be an eight-act vaudeville, but with Hazel Dawn, Ada Meade, Walter Jones, Thers Gardiner, Alan Edwards, Jean Franklin, Georgie Zwell, Evelyn Grieg and Jimmy Vermont.

Wise says they will book theatres in all the small time towns between Chicago and Joliet. All proceeds are to go to the Equity fund.

The striking players will hold a benefit dance tomorrow night at a West Side skating rink. Over \$1,500 worth of tickets to the dance have been sold already.

Edward Nockels made an announcement today, as follows:

"The managers cannot win until they deal with the actors as constituent parts of the American Federation of Labor. They will not be able to open a theatre in the country, for the various branches of the Federation of Labor will strike until the grievances of the actors and actresses are redressed."

In addition to the Blackstone, two other houses will open tomorrow with legitimate attractions, but these will be played by stock companies. The Victoria opens its season with "Pollyanna" and the Imperial with "Alias Jimmy Valentine." Both are outlying houses, and the stock companies are under the management of the new Gazzolo-Howard combination. The Victoria and Imperial will operate with the sanction of the Equity.

The Auditorium A. E. A. benefit will have as much "society" represented as an opera premiere. Among the announced box holders are: Mr. and Mrs. Harry L. Street; Mr. and Mrs. Walter S. Brewster; Mr. and Mrs. Arthur T. Aldis; Mr. and Mrs. Thomas M. Hoyne; Mr. and Mrs. L. Sherman Aldrich; Mr. and Mrs. Howard Shaw; Mr. and Mrs. James Keeley; Mr. and Mrs. Robt. Redfield; Mr. and Mrs. Carroll Shaffer; Mr. and Mrs. Albert M. Kates; Mr. and Mrs. Buckingham Chandler; Mr. and Mrs. Jesse McCutcheon Raleigh; Miss Rene Mansfield.

Strike headquarters announced it had signed as an Equity member, Jack Dempsey, whose show comes to the Colonial, Aug. 31. It was hinted also that Dempsey would appear at the benefit.

TRAVELING STOCKS FILLING IN.

Syracuse, N. Y., Aug. 29. Syracuse will not be permitted to go amusementless as a result of the actors' strike. Neither will Buffalo,

Rochester and Utica. This eventuality is forestalled by plans announced to-day by Howard Rumsey, who for several years has had summer stock companies at theatres in the four cities named.

Rumsey's plans call for the formation of traveling stock company which will open at the Empire here Labor Day. In its ranks will be many of the professionals who were in the Knickerbocker Players (which recently closed its run at the Empire). Rumsey has signed Harold Salter, Philip Sheffield, Margaret Cusack, Mabel Colcord, Ralph Murphy and Robert Lowe of the Knicks.

The company will first present Collier's "Nothing But Lies" for one week at the Empire, and will then move to the Lyceum at Rochester, where Rumsey also runs stock in the summer.

MEMBERSHIP OF THE P. M. A.

There have been numerous queries as to the present membership of the Producing Managers' Association. The following is an official roster of the members to date.

Alfred E. Aarons	Sam H. Harris, President.	Wilner-Rombarg
G. M. Anderson	George H. Broadhurst, Vice-president.	Henry Savage
Winthrop Ames	L. Lawrence Weber, Secretary.	Edgar Selwyn
David Belasco	Benjamin F. Roeder, Treasurer.	Lee Shubert
William A. Brady	Morris Geo.	Richard Walton Tully
George Broadhurst	John L. Golden	George Tyler
Charles Coburn	Arthur Hammerstein	Walter F. Wagner
George M. Cohan	Sam H. Harris	L. Lawrence Weber
F. Ray Comstock	William Harris, Jr.	George White (Not member, application in)
Charles Emerson Cook	Alf Hayman	A. H. Woods
John Cort	Richard Hardeen	J. Fred Zimmerman, Jr.
C. B. Dillingham	Arthur Hopkins	Florenz Ziegfeld, Jr.
William Elliott	Adolph Klabner	Sam Shannon
A. L. Erlanger	Marc Klaw	Joe Weber
Harrison Grey Fiske	Abraham Levy	
Harry Franco	Edward MacGregor	
	C. B. Madock	
	Henry Miller	
	Moran and Andrews	
	Oliver Morosco	

After the Rochester week, the company will move to Buffalo for a week and then jump to Utica for another, and then to Syracuse, where a new plan will be offered and the circuit resumed.

Just what houses Rumsey will have in Utica and Buffalo are not announced. The Star had the Knicks for a winter stock run in Buffalo, while last year Rumsey had a summer stock company in the Lumberg at Utica.

In the event that the plan proves successful, and Rumsey is confident that it will, he will place a permanent stock company in each of the four cities later.

The Empire will have Augustus Plott's revival of "The Old Homestead" week Sept. 8 (State Fair Week).

The Writings will have "The Lady in Red" week Sept. 8. This show was at first booked for the first half, with "Tumble In" to follow. The latter cancelled.

COULDN'T LOCATE COHAN.

Washington, Aug. 29. The newspapermen in town received a tip last evening George M. Cohan had been here all of yesterday. They started on a search for Cohan, but was unsuccessful in locating him. If Cohan were here, the object of his mission remains a mystery.

PHOTOING COHAN'S CHECK.

That now famous Geo. M. Cohan \$100,000 check made to the order of the Actors' Fidelity League and turned over by the league to Daniel Frohman for the Actors' Fund, has provided considerable though mild excitement. Neither the officials of the A. F. L. nor Mr. Frohman thought of having the check photographed for press usage. The Mutual Bank, upon which it was drawn, was called yesterday for a picture before it passed through the clearing house. The reproduction of the check will probably be used by many of the New York dailies, though its appearance in them will be somewhat late.

BAYES ABANDONS REHEARSALS.

"Ladies First," the Nora Bayes attraction rehearsing at the Bayes Theatre, has discontinued rehearsals for the time being. The same company will be assembled if possible when the local situation warrants.

According to one of the members of the company, Miss Bayes decided to discontinue after the Actors' Fidelity League had tried to win the company over to its organization.

Several are Equity members and the company was considered neutral. Following the visit of the Fidelity committee some expressed dissatisfaction

UNION CARDS CALLED FOR.

Syracuse, N. Y., Aug. 29. The curtain was held at the Empire last night until the cast of "Boys Will Be Boys" (which opened the dramatic season) had produced union cards and satisfied the members of the stage hands' union they were affiliated with the Actors' Equity Association. Klaw & Erlanger are interested in the Empire.

To assure that the stage hands will work with the stock company which Howard Rumsey will place in the running at the Empire next week, it was announced today all members had secured A. E. A. cards.

MISS BARRYMORE DECIDES.

Ethel Barrymore stated in an interview yesterday she had definitely decided not to attend any rehearsals of the new Zoe Atkins (Frohman) play until the strike was settled.

Miss Barrymore said she had notified Alf Hayman to this effect.

White Announces League Members.

George White stated yesterday that three additional members of his company in "Scandals of 1919" had joined the Actors' Fidelity League. They are La Sylphie, Ann Pennington and Lou Holtz.

A day or so ago Miss Pennington denied a rumor she had joined the League.

WHETHER MGERS. WILL FIGHT.

(Continued from page 1)

cago nor was another theatre closed in Washington. The closing of the Shubert-Belasco at the Capitol Thursday night seemed to end for the nonce the activities of the stage hands at that point.

The dispute as to who had closed the Hip and Washington theatre between the three unions indicated some difference of opinion on internal matters within the unions, since knowledge of the Hip move was disclaimed altogether by the actors' union.

The outside impression has been that the three leading lights of their respective unions, Actors' Equity, stage hands and musicians, would meet to decide upon questions of policy. A majority vote of the three prevailed. This meant if the stage hands and the musicians held together the actors' union would be outvoted, though the A. E. A. was the instigator of the strike.

With the advent of Labor Day, marking the official opening always of a new season, there is nothing billed to open then, excepting the "Up from Bowery" show, closed in Washington.

All open theatres within the Times square area are doing a turnover business. When the Hip crowds Thursday night was turned out they rushed to other theatres within easy distance, only to learn there were no seats to be had.

One Broadway manager yesterday offered to wager there would be ten theatres on the main alley reopening by Sept. 5. How they would reopen, as non-union or through a settlement of the present strike, or what they would reopen with was not stated. Nor would he inform an inquirer where one or even any part of ten companies were rehearsing at present, if that number, or less, of shows to take another start.

In a statement issued by the Manager's Association yesterday, it was mentioned that Samuel Gompers was in conference Thursday with George M. Cohan and Arthur Hopkins. Yesterday Gompers and Cohan were reported in Washington. Mr. Cohan returned to New York this morning. Mr. Hopkins is in general charge of the publicity for the managers and has been issuing many of the managers' statements to date. The statement appears in this Bulletin.

and the management announced the new policy.

In the cast were Arthur Hull, Irving Fisher, Harrison Greene, Katherine Parker and Mr. Ashley. All had Equity contracts.

"LISTEN LESTER" KEEPS ON.

Atlantic City, N. J. "Listen Lester" continues to play to excellent business at the Apollo in spite of the stage hands and musicians walking. A non-union group of musicians is playing the show, which is being given with the house sets. The show will continue on tour and will carry the musicians recruited here.

NEXT WEEK'S LEX BILL.

The corrected Equity bill listed for opening at the Lexington, Labor Day, is as follows: Ernest Glendinning, Adele Rowland, Watson Sisters, Dorothy Dixon and Carl Hyton, Lionel Barrymore in the last act of "The Copperhead," Ray Raymond, Ada Lewis and Jack Hazard, and the Equity minstrels.

The minstrels will include a circle of 80, with Jim Corbett, interlocutor, and Eddie Cantor and Tom Lewis as ends.

HAS FULL FEDERATION SUPPORT SAYS GILMORE AT A. E. A. MEETING

Washington Conference Guaranteed It, Announces Equity's Secretary, Speaking at Lexington Yesterday. House Holds Packed Attendance. Nothing Spectacular Develops. Wilton Lackaye Speaks. Teamsters' Union Offers Aid.

There was a noticeable absence of the spectacular features which previous mass meetings of the Equity at the A. E. A. session, held at the Lexington yesterday afternoon. The house was packed to capacity, with standers filling every open space available. The crowd was evidently attracted through the hope of hearing definite details of the joint conference of the Equity, L. A. T. S. E. and American Federation of Musicians with the Executive Board of the A. F. of L. in Washington Thursday afternoon.

Frank Gilmore, speaking with reference to the Washington conference, stated he was not at Liberty to disclose the details of what had taken place, for reasons that he could not discuss. Mr. Gilmore did say he was in a position to announce the Executive Board of the A. F. of L. had gone on record as guaranteeing all the support the American Federation of Labor could give to the Equity, stage hands and musicians, to the end that they might win the strike.

The closing of the Shubert-Belasco, Washington, Mr. Gilmore stated, was one direct result of the Washington conference.

Possibly the most important announcement made by Mr. Gilmore was that Daniel Tobin, national president of the Teamsters' Union, had stated any time the Equity called for assistance the teamsters would be called upon to refuse to transport scenery of managerial concerns "unfair" to organized labor. Whether the A. E. A. will take immediate advantage of the Teamster Union's offer, Mr. Gilmore failed to mention.

A hint of the policy to be followed by the allied forces of the A. E. A. was conveyed when Gilmore declared theatres would continue to be closed, "here, there and everywhere" when it was thought expedient to bring about such closings.

An explanation of why the Gallo Opera Co. had been placed in the "ex-empt" class concluded Mr. Gilmore's speech. The Gallo exemption (as has been published) was ordered by the A. E. A. because Gallo had already paid the Shubert two weeks' rental for the Shubert Theatre, New York, and if not allowed to open Gallo would be the loser and not the Shuberts.

The first appearance of Wilton Lackaye at an Equity meeting since the strike started was marked by one of the most brilliant speeches Mr. Lackaye has ever made.

He placed himself unqualifiably on the side of the Equity. Giving a complete history of the strike and its causes, Lackaye was frequently interrupted by demonstrations of applause and laughter. Some of his remarks were:

"It's come to a pretty pass when graduates of the Bowery delegate themselves as a committee to instruct you ladies and gentlemen on the principles of art. Your officers didn't tell you what to do—you told them (the managers) what to do."

"Mr. Albee was present at a meeting of the Managers' Association a few days before the strike commenced. Mr. Albee gave them (managers) some sage advice. He told them that your

organization (A. E. A.) must be destroyed. He told them to start another and rival organization. He told them to attack your leaders—to make a fuss over certain actors—and to raise salaries temporarily to get your organization out of the way. And remember all of this was done before a strike had even started. Had there been no strike these tactics would have been employed by the managers, anyway, and on Mr. Albee's advice. We are all working men and women. I think our affiliation with the Federation of Labor was a wonderful move on our part. The managers have pushed to the front young men, so that when the final victory comes for the Equity, the big fellows can lay the blame on the little managers. The managers are losing loads of money. They are not so accustomed to being without money as actors, and it hurts. The managers refused to arbitrate because they know they are absolutely wrong." The Actors' Fidelity League, Lackaye characterized as the "Fiddle Dee Dee

Society." During his speech Lackaye told several stories and anecdotes to illustrate his points, all delivered intimately.

John Drew preceded Mr. Lackaye and pledged himself unalterably on the side of Equity. Mr. Drew made use of the familiar quotation in effect: "My country, when she is right, may she never be wrong. But my country right or wrong." The same applies to Equity, Mr. Drew concluded, "I am for Equity all the time, right or wrong, but I know Equity is right."

Frank Bacon told of going to the Actors' Fidelity League meeting on the invitation of some one who phoned him. Following the meeting Mr. Bacon said he was more convinced than ever that Equity was absolutely in the right, and he would stick to the A. E. A. to the final curtain.

Francis Wilson informed the assemblage that William Farnum had contributed \$5,000 to the Equity strike fund, adding "that's the kind of a little guy Bill Farnum is." Later Mr. Farnum made a speech, in which he said he too was born on the Fourth of July. Both Wilson's and Farnum's sallies were immediately taken up by the crowd as having reference to Geo. M. Cohan, with consequent applause for Farnum and a mixture of applause and hisses for Cohan.

John D. Cashin, president of the Stationary Engineers' Union, announced that the theatre engineers were with the stage hands, musicians and Equity heart and soul, and would take any action, in the way of sympathetic support, desired, any time the call came.

W. B. Rubin, attorney for the Four A's, spoke of the recent court injunctions, the general import of his remarks being that inasmuch as the injunctions were in part void in his opin-

ion that the Equity had a perfect right to picket and seek to gain members wherever they (the Equity members) felt like soliciting them.

Other speakers were Chas. C. Shay, Hassard Short, Ed. Wynn and Bruce McKae. All of the speakers were accorded enthusiastic applause, lasting for a minute and over, the enthusiasm shown at yesterday's meeting being greater in every way than even the unusual demonstrations marking the previous sessions.

DILLINGHAM QUILTS HIP.

Charles Dillingham tendered his resignation to the U. S. Realty & Improvement Co. yesterday in a vain effort to lift the strike ban on the Hippodrome.

S. B. Newman, one of the executives of the L. A. T. S. E., stated yesterday the strike was started when Marie Dressler called out the Hip chorus as a protest against the formation of the Actors' Fidelity League. It was also stated the resignation of Mr. Dillingham as managing director of the house would not alter the status of the Hippodrome until the house management arranged its differences with the members of the Chorus Union. What those differences are no one seems to know.

A statement was issued at the Hippodrome yesterday regarding Mr. Dillingham's resignation and attached was the manager's letter to the company operating the building.

The statement reads:

"What Mr. (Dillingham) found the Labor Union did not believe the United States Realty & Improvement Company was the owner and operator of the Hippodrome and had called out its men because he was a member of the Producing Managers' Association, Mr. Dillingham immediately sent in his resignation to the Realty Co. as follows:

"Rather than keep 1,100 good people out of work I will strike myself. I hereby tender my resignation as manager of the New York Hippodrome, to take effect immediately."

It was also stated at the Hippodrome that those who did not go out on strike would receive aid from the Hippodrome Fund during the period the house was closed.

Grant Stewart of the A. E. A., made a statement highlighting the closing of the Hip as a signal victory for the striking actors. He said:

"It is my fear that the closing of the Hippodrome is a direct response of organized labor to George M. Cohan's threat to spend \$300,000 to split the Equity Association. And if more unwilling chorus girls are forced to join the Actors' Fidelity League, more theatres will be closed, and if more jobbers barkeepers are enrolled in the League, still more."

Yesterday Miss Dressler assumed full responsibility for the Hippodrome walkout. She stated:

"This is war. When our boys went overseas to fight the Germans they went over to fight all the Germans, not just a few. When I called the strike at the Hippodrome, I expected just a few of the girls to walk out, but 180 leaped forth."

It was stated at the Hippodrome yesterday an attempt to adjust matters would be made so that it might be possible for the house to go under way again tonight.

A. E. A. ADVERTISEMENTS.

The Sunday advertisements for tomorrow's papers carry notices of the A. E. A. special shows, and they are listed in "box" fashion, somewhat like the Sunday advertisements of the Shuberts and K. & E. strings.

Underlined at the bottom of the "ads" is the line, "No Broadway Theatres Yet But Broadway Casts."

The shows and houses announced are at the Lexington, Thomshefsky, Second Avenue, and the Academy of Music, Brooklyn.

THE STRIKE SITUATION

IN NEW YORK SHOWS CLOSED

"The Royal Vagabonds" (Cohan & Harrile), Cohan and Harrile.
"Listen Ladies" (John Cort), Kaleabooker.
"Chas. Chin Chew" (Comstock & Gest), Century.
"Midnight Waltz" (Morris Gest), Century Roof.
"Oh, What a Girl" (Shubert), Shubert.
"The Five Millions" (Comstock & Gest), Broadway.
"The Crimson Alibi" (Geo. Broadhurst), Broadhurst.
"A Voice in the Dark" (A. H. Woods), Republic.
"Nightie Night" (Adolph Kianber), Princess.
"Lighting" (Smith & Golden), Galaxy.
"She's a Good Fellow" (Chas. Dillingham), Globe.
"Mente Cristo, Jr. Winter Garden.
"Jensdale of 1919" (Geo. White), Liberty.

"A Lonely Romeo" (Law Fields), Casino.
"Gestation of 1919" (Shubert), 44th Street.
"The Better 'Ole" (Chas. Cohan), Booth.
"The Star" (Shubert-Rachel Crothers), Maxine Elliott.
"Follies" (Flo. Ziegfeld), Amsterdam.
"A Regular Fellow" (C. B. Cook), Cort.
"Adam and Eva" (Comstock & Gest), Longacre.
"The World and She Did" (W. A. Brady), Vanderbilt.
"Nine O'Clock and Midnight Revue" (Ziegfeld), Amsterdam Roof.
"Those Who Walk in Darkness" (Shubert), 48th Street.
"Two Many Husbands" (A. H. Woods), Hudson.
"La La Lullaby" (Alfred E. Aaron and Geo. D. Seitz), Henry Miller.
"Happy Days" Hippodrome.
Thurston, Globe.

"Nightie Night" "A Regular Fellow" "The World and She Did," "Two Many Husbands," "Adam and Eva," "Jensdale of 1919" 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.

REOPENED WITH PICTURES

44th Street, "Evangelina" and "Kathleen Mavourneen."

Lyric, "Dolliverance," Central—"Checkers" (picture).

IN CHICAGO

SHOWS CLOSED

"Cappy Ricks" (Morosco), Cort.
"Prinee There Was" (Cohan & Harrile), Cohan's Grand.
"Up in Mabel's Room" (A. H. Woods), Woods.
"Angel Face" (Geo. W. Lederer), Colonial.

"Roanmore Town" (J. L. Blanchard), LaSalle.
"Theater House" (Garrick), Garrick.
"Sunshine" (Johnstone & Shaw), Studebaker.
"Raining Show" (Shubert), Palace.

IN WASHINGTON

SHOWS CLOSED.

"Up From Nowhere" (J. D. Williams), Shubert-Belasco.

DAILY BULLETIN No. 20

VARIETY

NEW YORK, TUESDAY, SEPTEMBER 2, 1919

BOSTON ADDED TO STRIKE'S LIST; ANOTHER SHOW STOPPED IN N. Y.

Six Productions Closed at Labor Day Matinee, Leaving Boston Dark in \$2 Way. Hippodrome, New York, Reopened Yesterday, With Shubert Prevented From Having Premiere Last Night. Managers Rumored Preparing to Recast Plays. Peace Report Around.

The big bombshell scheduled for Labor Day in the present theatrical strike evidently was directed at Boston, where six attractions were closed at the matinee. The prevention of the opening of the Shubert Theatre last night with the Gallo Opera Company as the attraction was another A. E. A. point. In addition to this the only development was the reopening of the Hippodrome at the matinee with "Happy Days" after the attraction had been closed for four performances.

The issuance of statements and counter-statements proceeded on both sides of the fence with the Actors' Fidelity League trailing with its statements. Yesterday was a day of "tips" rather than statements, for it was a "tip" to the newspapermen that started men toward the Greenwich Village section. Earlier in the day the news that the Bronx opera house was unable to open because the theatre was controlled by the Cohan & Harris, A. H. Woods and Shubert interests was verified. The attraction there was to have been the Mack Sennett feature, "Yankee Doodle in Berlin" with the Bathing Beauties. The walkout of the picture machine operators was the cause of closing that house.

The Shubert (Gallo Opera Company) had to turn back the money for the opening performance. Up to Saturday the opening seemed to be assured, to the extent there was a rehearsal Saturday afternoon which included the orchestra and after the regular three hours that are allotted an opening attraction had been consumed, an additional hour was used by the management.

After the closing of the Shubert and the refunding of about \$1,600 which the house would have held last night, the entire chorus of the company marched to the Equity strike headquarters singing. The closing of the theatre was directly brought about through the musicians refusing to work.

The report was about yesterday the managers are preparing to recast closed or stopped plays, first proceeding by calling for rehearsal the players under contract, in order that the managers may be free to procure substitutions for those failing to appear.

This led to the prevailing belief the managers, in pursuance of the statement issued by George M. Cohan that ten theatres would reopen within the next two or three weeks, have finally determined to go against the American Federation of Labor, in a finish battle. On the other hand it seemed to be the opinion in certain circles that this week will see the end of the fight, with the same report saying that in the settlement to be reached between the opposing forces the A. E. A. will secure the recognition it has been struggling for from the managers.

The settlement rumor was pretty much inside stuff and could not be traced. It appeared to have had something to do with the visit to Washington one day last week of George M. Cohan and Arthur Hopkins. The strike order in Boston yesterday somewhat dented the value of the peace report, but it still persisted.

The express drivers were reported yesterday to have refused to handle theatrical baggage or equipment in sympathy with the actors' strike. This followed a resolution last week of the Teamsters' Union declaring with the A. E. A. and the other striking theatrical unions.

The Strike Situation box in this issue of the Bulletin shows a total of blank theatres closed so far by the strike, in and outside of New York.

No changed conditions was reported from Washington. Philadelphia missed two plays announced for a Labor Day opening and one manager of the managers' association (Tyler) opened "Pollyanna" at the Capitol Sunday.

(Continued on page 2)

PHILADELPHIA DOESN'T OPEN.

Philadelphia, Aug. 30. The local theatrical situation felt its first effect of the strike called by the Equity Association here today, when it was officially announced that no attempt would be made to open the Garret with "La La Lucille" or the Adelphi with "Toby's Bow" Monday. These two shows were the only ones scheduled to start the legitimate season here. The advance sale at both theatres was stopped yesterday and the refund of money for the sale of seats started this morning. It is very doubtful now if any of the legitimate theatres in this city will attempt to open their season until the strike troubles are adjusted.

Despite that many attractions booked to play the first-class theatres here are owned by managers not members of the P. M. A., all the bookings for the seven legitimate theatres are made through the K. & E. and the Shuberts.

LEASES ACADEMY, PHILADELPHIA.

The A. E. A. production department opened its out-of-town campaign Saturday, with the acquisition of the Academy, Philadelphia, leased by the Equity.

The house will open about Sept. 9 with an Equity production—probably a musical comedy.

Col. Earl Booth, chairman of the Entertainment Committee, says the A. E. A. favor extended runs over the one-night stand policy.

STAGE HANDS ASSESSED.

Washington, Sept. 1. The local stage hands and musicians have been assessed 10 per cent of their salary, in addition to the International (union) assessment of one dollar.

"FOLLIES" PEOPLE CALLED.

A notice sent out by Flo Ziegfeld stated all members of "The Follies" had been ordered to report at the Amsterdam theatre this morning for rehearsal.

Another notice from the same office stated the roof shows of Ziegfeld's will be shortly produced. For these Frances White has been engaged as a "single turn." Miss White and William Rock (Rock & White) have dissolved their stage partnership, the notice said.

Fidelity Meeting Tonight.

The next meeting of the Actors' Fidelity League is to be held tonight at the Hotel Biltmore.

"YANKEE DOODLE" HELD OUT.

"Yankee Doodle in Berlin" and the Sennett Bathing Girls, scheduled to begin a week's engagement at the Bronx opera house yesterday afternoon, called off the date, following a conference between the Sol Lesser interests and the I. A. T. S. E.

The Lesser people were informed by the I. A. officials that if the attraction should attempt to open at the Bronx the picture operators would be called out, because of the house being a Cohan & Harris theatre.

COMPLAINT BUREAU ORGANIZED.

The A. E. A. has established a complaint department, which will be an adjunct of the engagement bureau at 100 West 45th street. A notice posted on the bulletin board at strike headquarters requests A. E. A. members to furnish the complaint department with information concerning the following abuses: long rehearsals and short runs, half salary weeks, fares to New York refused, Saturday lost in order to play Sunday, buying costumes and show closing leaving players in debt, contract violation and any other general abuses coming to the individual attention of any member.

LENOX THEATRE NOW A. E. A.

The A. E. A. signed a lease for the Lenox theatre yesterday and will put in an Equity vaudeville show next Monday night.

The Lenox (at 110th and Lenox avenue) was formerly a Yiddish theatre and has connections with the downtown group including the Thomashefsky and 2nd Ave.

The capacity of the Lenox is 900.

MANAGERS NOW SPEAKING.

The strike is reported to have brought together Marc Klaw and A. L. Erlanger, who are now calling one another by their first names.

It is said to have placed Erlanger and Lee Shubert on a more friendly footing than they have had for several years back.

FIDELITY OFFERS MONEY.

The A. F. L. issued an announcement yesterday saying it would advance money to all members applying for it, after an investigation.

Assurances were given in the announcement that the advances would be held in the strictest of confidence.

The A. E. A. has had an emergency fund for its members since the strike first started.

By FRANCIS WILSON.

A. E. A. AUDITORIUM SHOW CHICAGO, DRAWS \$8,300 MONDAY

Geo. C. Tyler Opened "Tillie" in Milwaukee Last Night, With Non-Union Stage Crew. Also Has "Hiring Line" Running at Blackstone, Chicago. No Excitement Over "Hiring Line" Opening. Benefit Plays All Acts Billed, Excepting One.

Chicago, Sept. 1.

The first of the performances at the Auditorium today, under the auspices of the Actor's Equity Association drew \$8,300 on the two performances. The show got \$3,300 this afternoon and \$5,000 tonight, at a \$2 top scale.

The bill as advertised appeared excepting Van and Schelle's. They were reported not in the city and had been held in New York by an injunction (believed to be Ziegfeld). In their place appeared the Equity Dancers with Bryan Foy, Guy Kendall, Frank Healy and others. Joe Barret was there but a cold prevented Miss Barret from taking part.

"On the Hiring Line" opened at the Blackstone Saturday night to \$1,100. It is the Geo. C. Tyler show brought into the theatre against the opposition of various local unions. It employs but one set. The play was well treated by the reviewers and is looked upon as a hit.

No excitement attended the "Hiring Line" opening. About 40 policemen were scattered through the house but the audience merely watched the proceedings on the stage, curiously looking for anything untoward that might happen.

It is reported from Milwaukee tonight that Tyler's "Tillie" with Patricia Collinge is playing at the Davidson. A crew of 21 stage hands was sent there by Tyler from Chicago today.

The A. E. A. gave but one performance at the Lexington yesterday, though opening at the Second Avenue with a matinee.

Van and Schenck appeared in the first week's bill at the Lexington, New York, after Ziegfeld "Follies" closed.

FALSE ALARM AT "FOLLIES."

A false alarm yesterday brought all of the newspapermen covering the strike to the Greenwich Village theatre, where the "Greenwich Village Follies" is holding forth. The "tip" was that there was to be something doing because the cast, with the exception of Beanie McCoy Davis, was 100 per cent Equity. Miss Davis announced herself as a Fidelity member about two days ago.

The management of the theatre and production stated they would not consent to the company walking out and not giving a performance if Miss Davis was the bone of contention. One of the executive house attaches stated that he had been in touch with Al. Jones at Deal, N. J., and had been informed by Mr. Jones in the event the company walked out or if the musicians and stage hands refused to work because Miss McCoy has affiliated herself with the non-union organization of actors, they were to inform Miss McCoy her services were no longer required and place either Irene Olson or Doris Faithful (the latter Miss McCoy's understudy) in the role.

Miss McCoy had an idea that there was to be a demonstration of some sort or another against her yesterday afternoon and evidently so informed the members of the executive council of

the Actors' Fidelity League as, at the matinee performance yesterday, the entire membership of the executive council of the Fidelity League, including Leonard Ulric, Louis Mann, Arthur Ashley, William Gilmore and Frederick Karr, attended the matinee performance in a body.

They stated that they were merely there to witness the performance, but when the intermission had arrived after the first act and there was no demonstration of any sort against Miss McCoy, they left.

The house management stated the entire trouble was caused by the fact that Miss Davis had made remarks against the Equity from the stage during the enactment of the role that was assigned to her. Because of this there was a feeling against her in the company. Susanne Morgan, the deputy of the A. E. A., who is one of the cast, stated just prior to the matinee performance she had no official word from her organization regarding a walk-out of the company because Miss McCoy was not a member of the Equity. A member of the I. A. T. S. E., attached to the working staff of the house, stated his union had not told him or any of the members of the crew to walk out.

The performance at the Greenwich Village theatre was given last night as scheduled without any attempt being made to break up Miss McCoy in any of her scenes. At the matinee performance Jerry Delaney made his initial appearance in the role lately played by Harry Delf. The principal scenes he plays in are with Miss McCoy and at all appearances both of the players stick to the written lines, although in one scene while Miss McCoy was on the stage there were many noises off stage.

PROVIDENCE DISAPPOINTS.

Providence, R. I., Sept. 1. For the first time in the history of Providence theatricals, this city found itself on Labor Day without a single house playing legitimate and with fewer houses open on this holiday than ever before. Strikes were responsible.

The Mayflower (old remodeled Colonial), leased several months ago by A. L. Erlanger and with Mital in "Head Over Heels" scheduled for the opening, remained dark. A strike of plumbers was responsible for this cancellation.

The Shubert Majestic, which had booked "Oh Look" with the Dolly Sisters, and the Providence opera house, to have had as its opening attraction "Up in Mabel's Room," were unable to open because of the Actors' Equity strike. The Opera House remained dark while the Shubert Majestic continued for the third week "Daddy Long Legs" (film).

The only scheduled opening with which strikes did not interfere was the Victory Theatre, the old B. F. Keith house, which opened with pictures and a ladies' orchestra, an innovation for this city.

The Riatio, being built for the Emery Brothers for the showing of pictures and other attractions, was not completed in time for Labor Day, and is expected to open later in the month.

HIP RAISED \$5,000 WEEKLY.

The agreement between the Hippodrome officials and those representing the stage hands, musicians and A. E. A. unions, which was consummated last Friday mostly concerned the chorus girls' wages. The arrangement called for a uniform chorus wage and not a minimum wage as first understood. All girls are to receive \$35 weekly and none to receive more than that. The system used formerly had the girls receiving base salaries of from \$20 to \$25 weekly, but added to that were various "stunt" bonuses, which in some cases gave some of the choristers a maximum of \$41 weekly. These extras came from going into the water, climbing the ladder, riding bicycles and flying.

The increase benefits the general run of girls in the Hip outfit and means an added weekly outlay to the house of around \$2,000. It was pointed out by the Hip that some of the girls would suffer a decrease in salary, but the answer was that the clever ones must help the others and that all girls would return to the show in the same capacity as before the strike.

Yesterday some of the girls objected to the new salary scheme and said that they had not had the idea explained to them. "Happy Days" reopened yesterday at matinee to capacity attendance. Reports on the meeting at which time the chorus girls' salary was agreed, the matter of the Hip's jurisdiction as to chorists was not entered into, but although it was explained to the press when the house went dark last week the Hip had been "given over for control" to the vaudeville branch of the Equity A's, neither Fitzpatrick nor Mountford attended the meeting, at which the agreement was made.

The classing as vaudeville of the Hippodrome with a production which entails the use of over 400 stage hands was regarded as far fetched. Also it is well known no vaudeville theatre in the country carries such a price scale as the Hip, which goes to \$2.50 Saturday nights. The nearest to it is the Palace (the only vaudeville exception) and that charges \$2 top only on Sundays and holidays.

The increase of operating cost at the Hip is not alone confined to the lift of the choristers, for the new stage hands' increase is due soon. That, it is said, will add something like \$3,000 more to the pay roll, which, with the chorus increase, makes the Hip payroll \$18,800 a week.

Though some comment accrued the Hip's agreement with the union leaders it is no secret the real owners of this big playhouse had but one real object and that was to "get from under" on this season's production outlay. The production cost of "Happy Days" is set down at \$400,000, which includes the heavy overtime charges for mechanics.

It was reported after the reopened matinee that there was no full assent among the choristers in "Happy Days" and that a bonus of \$6 was agreed to be paid those girls who entered the tank. Upon inquiry at the Hip it was stated all the chorus returned on the basis arranged with the union leaders but that if any extras were given any set of girls that was merely to be considered generosity on the part of the management, a policy pursued in the past. It was said the more talented girls in the chorus will be classed as specialty artists and not regularly choristers.

R. H. Burnside addressed the company before the matinee and among other things said, "you are working in the last Hippodrome production that will be made."

There is a touch of the personal in the intervention of Marie Dressler on the part of the chorus girls. Several seasons ago Miss Dressler after appearing in a production at the Century started suit against Charles Dillingham and it is said that during the meeting between the Hip officials and the union leaders Miss Dressler gave

THE NOSEY REPORTER.

(With apologies to S. Jay Kaufman and Evening Globe.)

SULLY, the barber, in his excitement clipped off three ounces of the nosey reporter's right ear when asked what he thought about the strike. Sully thinks in perfect English and talks Clark and Verdi. He said: "The strike is awful. I'm a walking delegate of the barber's union way just in here and said we were going to open too late today (Labor Day). Now I have got to close with three customers still upstairs. If this strike keeps up I'll have to tell Mrs. Sully we have enough children. Don't you ever tip a barber? Because I am the boss doesn't mean I am proud. I expect to open the N. V. A. shop soon, just as soon as I can grow a beard so the installment barber fixtures' dealers can't recognize me. How are the actors today? If they don't work they don't need to share. Ain't it terrible how everything breaks wrong for me?"

Nick, the grille manager at the Astor, refused to talk when interviewed by the nosey guy. "Can't talk about this strike," said Nick. "You know me and how I stand here. At lunch, when the managers come and talk to me about my union suit. If I don't get pneumonia I suppose I will get fired. This is the greatest non-acting strike I ever got mixed up with. The managers sit around here and show and chew, but they don't chew food."

Freeman Bernstein chased the nosey reporter for three blocks. "Ask me anything," said Mr. Bernstein, "but anything about this strike. I'll tell all I know to the world. Walk over to that crowd, will you? What's the matter with talking to me. My opinion of this actors' strike is this: I'm out for me. I don't want to be a union suit. I almost had an automobile last night. It was right up against me when I was pushed me out of this way. I know I had my insurance in his favor you would be spending money to get me out of here. What a lucky guy you are. Now I suppose when I die we will be sore at each other. Do you see? You know me like a great sense for golf. That's my idea. The actors' strike is a great business. They needn't ask me to do it, I'll run it anyway. Who do you think will win? Well, I will, if I get a chance. I have been through three crowds already and there isn't a soul worth anything in the world."

While the nosey reporter was eating a sandwich without meat in it Dave Clark grabbed him off. "I must tell you about this strike," said Dave. "Johnny left for Chicago yesterday without taking me. I'm off to New York to see my mother. He carries me around for a laugh and starves me so he'll have something to laugh at. Is the strike still going to be a funny freak. What do you want to know about the strike? I have been waiting it out of the window for eight days, before I was born, and this ain't no strike at all—just a job by the union men to shoot me. Can you get a cup of Java on Labor Day and had better slip me a dollar, make it in the way of a bill because I like to make a flash, and that's a funny trick, but don't print everything. I tell you for I may be tipping something off. Much obliged for the case; don't my face look dirty; then I am going to rent a safety razor and cop the blade as sure as I am born, but the strike doesn't go while I am drinking the Java. Call it off for about four minutes and he here again tomorrow with another piece of change."

A. E. A. DANCES.

The A. E. A. will conduct a series of dance carnivals Mondays and Thursdays throughout Greater New York starting next Monday. The opening event will be held at St. Nicholas Rink Sept. 8 with Mrs. De Wolf Hopper a hostess. Thursday night (Sept. 1) a similar dance will be held under A. E. A. auspices at the Audubon Ball Room, with Louise Huff in charge of arrangements. Other halls will be announced later.

The proceeds will be devoted to the Equity strike fund.

the choristers that "Charles Dillingham Presents" was on all billing and that he was a member of the managers' association.

Around the Hip yesterday there was a keen feeling of regret that Mr. Dillingham had resigned. His name had been associated with the big playhouse for five of its most successful years.

Last night's (Labor Day) show drew a gross of \$6,920.

STRIKE ORDER CLOSES BOSTON; SIX THEATRES THERE ARE DARK

Three Theatrical Unions Join in Shutting Tight Boston's \$2 Market. Some Equity Members Interested in Two Closed Productions. Order Arrives Just Before Labor Day Matinee.

Boston, Sept. 1. Six theatres went dark here this afternoon following the issuance of strike orders by the A. E. A., Musicians and I. A. T. S. E. The matinee performances called off were "See Saw" (Tremont), "Hitchy Koo" (Colonial), "Buddies" (Park Square), "Somebody's Sweetheart" (Shubert), "Oh My Dear" (Wilbur), and "Breakfast in Bed" (Plymouth).

"See Saw" is a Henry W. Savage show, "Somebody's Sweetheart" Arthur Hammerstein, "Oh My Dear" Comstock and Gest and "Breakfast in Bed" A. H. Woods.

"Hitchy Koo" is under the management of Raymond Hitchcock. Mr. Hitchcock is a member of the Equity. "Buddies" has been understood to have been jointly controlled by the Selwyns, Wallace Eddinger, Donald Brian and Peggy Wood. Eddinger, Brian and Miss Wood are Equity members.

"Somebody's Sweetheart" at the Shubert and "See Saw" at the Tremont were all ready to open at the matinee and most of the companies were made up when the stage hands walked. The latter stated that they would operate the show and the companies were ready to appear intact.

On examination it was found that one chorus girl in the Savage show was absent and one chorus man in the Hammerstein outfit was also not present.

The stage crews said that so long as there was one absentee that was to be classed as one member having gone on strike and therefore they would walk out.

This left Boston as far as its \$2 theatres are concerned without any open attraction.

Two stock companies remain open, at the Copley and Arlington. The Raymond Hitchcock walkout was occasioned, it was said, through his show having been booked in here by Klaw & Erlanger. That left the company 100 per cent Equity, minus. A wire came here from New York to Hal Forde apprising him of that fact.

Mr. Forde and Fred Dempsey were the busy A. E. A. men and matinee time. Ford lined up the actors and Dempsey looked after the stage hands and musicians.

The local managers issued a statement regarding the closing and Will Deming, for the A. E. A., issued one, giving the Equity's side of the strike.

Will A. Page, here representing the managers' association in New York, said the Boston strike will represent a weekly loss of \$50,000. The actor, Page said, will lose \$35,000, managers \$18,000 and advertising \$6,000.

"Oh My Dear" had a restraining order out. F. Ray Comstock is said to have wired here from New York last night legal steps will be taken in Boston tomorrow to punish those members of the Comstock & Gest company who walked out.

Mr. Hitchcock assembled his company together on the stage and informed them A. L. Erlanger had informed him over the phone the strike trouble would be all settled by seven o'clock tomorrow night (Tuesday).

At the Tremont five members of the "See Saw" company handed in their notices as the strike occurred. A deputy sheriff was around the theatre serving writs to prevent interference.

A mass meeting of the actors is to be held at the Crawford House tomorrow (Tuesday) at one p. m.

WASHINGTON UNCHANGED.

Washington, Sept. 1. The dark condition of the Shubert-Belasco continues, leaving the legit theatrical situation the same here as when "Up From Nowhere" was closed for the house last week. "Fifty-Fifty, Ltd." had been tentatively booked to open at the Shubert-Belasco yesterday, but called it off Friday.

Despite rumors to the contrary, "Polynesian" (Geo. C. Tyler) opened last night at the National. There had been persistent reports the opening would not occur.

WARDROBE ATTENDANTS CALLED.

A meeting of the Theatrical Wardrobe Attendants Union has been called for next Sunday night at 8 p. m. at Union Hall, 1591 Second avenue.

It is understood a proposal will be made that the Theatrical Wardrobe Attendants Union affiliate with the A. E. A. The organization, which consists of dressers and attendants in the smaller houses on the east side, will start a campaign to secure members among the dressers and wardrobe women working in the Broadway houses.

The T. W. A. U. has a charter from the A. E. A. of L.

A. E. A.'S PUBLIC MEETINGS.

The A. E. A. will hold public meetings at the Lexington theatre each Tuesday and Friday afternoon at 2:30 hereafter, until further notice. A meeting will be held today (Tuesday).

OPERA STOPPED AT SHUBERT.

The "positively will open" announcement in the dailies of half a dozen new attractions during the strike have attained an average of nearly zero. The only new show which did start was "Those Who Walk in Darkness," which lasted three days, at the 48th Street.

Several other shows reopened only to close again. The latest to deny the announcements was the Gallo English Opera Co.'s presentation of "Mikado" at the Shubert. This attraction for more than a week has advertised its "positive" debut and stories in the dailies have explained that the show was permitted to open by the Actors' Equity Association, the reason being given that the Gallo company had paid its rent and that the Shuberts couldn't lose, but the actors and managers (independent of the P. M. A.) would. Sunday night the stage hands were called out and although several conferences were held yesterday, the men were not allowed to return.

It is not believed that any attempt will be made to open "Scandal" at the 39th Street, although Walter Hast had been promised full exemption by the A. E. A. The J. D. Williams piece, "Up From Nowhere," closed in Washington last Thursday, is also thought to be off for any present presentation at the Comedy. Norman Trevor, star of the show, said that he would not operate under his contract, taking the position

that the managers broke it. The contract was for five years.

Tickets were on sale at the Shubert until seven o'clock last evening. At that notice was finally secured from the musicians and stage hands they would not work. It was said the musicians acted first, that being their initial step in strike actions thus far. Even after notice was given, Mr. Gallo called Frank Gillmore at the A. E. A. and the latter advised him, he says, that the performance had his full permission to proceed.

The many assurances given Gallo his attraction was exempt, lead the producer to expend something over \$3,500 in advertising and other expenses prior to the would-be premiere. The crowds drawn to the theatre appeared large enough to have more than filled the house. Two lines were formed and money was refunded at the box office.

The action of the back stage workers and the musicians in walking out appears to be another instance of confusion in strike orders. No assurance the A. E. A. has yet made for exemption has been honored by the affiliated unions.

APOLLO, ATLANTIC CITY, DARK.

Atlantic City, Sept. 1.

The Apollo, declared unfair and considerably hampered by the walking out of the stage crew, will probably be dark until the strike is over.

Fred Moore, the house manager, who operated the switchboard when the crew walked out, was found unconscious in his office Saturday night, the result of a stroke of paralysis. He is in a precarious condition.

"Head Over Heels," due to open today, cancelled.

It is doubtful if any more legitimate attraction will be attempted here until the situation clears.

Chorus Girls' Union Moves.

The Chorus Equity Association is now located on the second floor of Equity strike headquarters, West 45th street. Marie Dressler, President, announced yesterday plans to move out of the organization.

THE STRIKE SITUATION

IN NEW YORK SHOWS CLOSED.

"The Royal Vagabond" (Cohan & Harris), Cohan and Harris.
"Listen Lester" (John Cort), Enklof.
"The Better 'Ole" (Chas. Coburn), Beach.
"Oh East" (Shubert-Rachel Orth), Marine Elliott.
"Falling" (Vio. Zigfeld), Amsterdam.
"Up from Nowhere" (John D. Williams), Comedy.
"A Regular Fellow" (C. R. Cook), Cor.
"Adam and Eva" (Comstock & Gest), Longacre.
"The World and She Did" (W. A. Brady), Vanderbilt.
"Night and Day" (Adolph Klumber), Princess.
"Lullaby" (Smith & Golden), Gal.
"She's a Good Fellow" (Chas. Dill), Globe.
"Monte Cristo, Jr." (Winter Garden).
"Scandal of 1919" (Geo. White), Liberty.
"A Lonely Romeo" (Law Fells), Casino.
"Nights Night" (A. Regular Fellow), "The World and She Did" (W. A. Brady), "Up from Nowhere" (J. D. Williams), "The Chorus Girls' Union" (Marie Dressler), "The Chorus Girls' Union" (Marie Dressler), "The Chorus Girls' Union" (Marie Dressler).

SHOWS OPEN.

"At 94th" (W. A. Brady), Playhouse.
"John Ferguson" (Theatre Guild), Best Performance by Actors' Equity Association, Lexington.
"Greenwich Village Village" (Al. J. Jones), Greenwich Village.
"Happy Days" (Hippodrome).
"Evangelina" (Lytic), "Deliverance" (Central), "Cheekers" (picture).

REOPENED WITH PICTURES.

44th Street, "Evangelina" and "Kathleen Mavourneen."

IN CHICAGO

SHOWS CLOSED.

"Cappy Ricks" (Morosini), Cort.
"Prince There Was" (Cohan & Harris), Cohan's Grand.
"Up in Mabel's Room" (A. H. Woods), Woods.
"Angel Face" (Geo. W. Lefferer), Colonial.
"On the Hiding Line" (Geo. C. A. M. Bennett, Auditorium).
"Up from Nowhere" (J. D. Williams), Shubert-Belasco.

IN WASHINGTON

SHOWS CLOSED.

"Up from Nowhere" (J. D. Williams), Shubert-Belasco.

IN BOSTON

SHOWS CLOSED.

"See Saw" (Henry W. Savage), Tremont.
"Hitchy Koo" (Raymond Hitchcock), Colonial.
"Breakfast in Bed" (A. H. Woods), Plymouth.
"Somebody's Sweetheart" (Arthur Hammerstein), Shubert.
"Oh My Dear" (Comstock & Gest), Wilbur.
"Buddies" (Selwyn & Co., Donald Brian, Peggy Wood, Wallace Eddinger). (Three latter-named are co-stars of play. Previously announced by Selwyn & Co. as having interest in production.) Park

VARIETY

NEW YORK, WEDNESDAY, SEPTEMBER, 3, 1919

SETTLEMENT OF ACTORS STRIKE LOOKED FOR AT ANY TIME NOW

Maybe Today or During Week. Recognition of Actors' Equity Association by Managers' Association Condition of Peace, with No Closed Shop and Possible Waiver of All Sympathetic Strikes by Theatrical Unions for Stated Period. A. E. A. and Fidelity Hold Meetings.

A settlement of the strike by the Actors' Equity Association against the Producing Managers' Association is looked for at any time from now on. It may come today or by the end of the week and possibly may be prolonged until early next week.

Last night there were strong reports that a settlement might be reached, even if late. A long conference in the managers' headquarters had attorneys closed for several hours. Nothing developed, but it was thought that important news would "break" today. The conditions of peace, without the report being specific, are that the P. M. A. give recognition to the A. E. A. as an actors' association and affiliated with the American Federation of Labor; that the theatrical unions involved shall not demand a closed shop in the theatre and that the unions stipulate for the length of the agreement the actors make with the managers, there shall be no sympathetic strikes called against theatrical unions.

The three theatrical unions of this strike are the Actors' Equity Association, International Association of Theatrical Stage Employees and American Federation of Musicians. The president of each is Francis Wilson (A. E. A.), Charles C. Shay (I. A. T. S. E.) and Jos. W. Weber (A. F. of M.).

Opposed to the unions are the P. M. A. and Actors' Fidelity League. Sam Harris is president of the P. M. A. and George M. Cohan is president of the Fidelity. Messrs. Harris and Cohan compose the theatrical firm of Cohan & Harris. It is a member of the managers' association.

The A. E. A. has maintained, since the commencement of the strike when the managers urged the closed shop as propaganda against the actors' association, that it did not demand nor contemplate a closed shop in the the-

atre, but did impose recognition after the managers had refused to treat with it as a representative organization of the actor.

The A. E. A. likewise from the outset has expressed the willingness to meet a committee from the managers' association by itself or in conjunction with others. The managers, on their side, refused to agree to any proposal that could be construed as recognizing the A. E. A., which stopped them from conferring with A. E. A. members.

The determined statements issued by the managers on these points have left them in the peculiar position of attempting to find a dignified way out for peace. It was reported that before the stage hands' union and musicians unions entered into the fray, Mr. Shay, acting for his organization, attempted to prevail upon the managers not to continue the battle. It was reported that at that time Shay told the managers if they would consent to a settlement he would have his association agree not to ask the actors to walk out in sympathy with stage hands at any time during the agreement was to run. This the managers declined to consider as well as several other logical "outs." Shay is said to have presented before them.

With the entrance of the stage hands and musicians and the method of settling upon houses to be closed, the I. A. T. S. E. and A. F. of M. virtually ruled the strike proceedings when standing together. Three votes, one in each union, were cast on important issues with the majority to prevail. It is said that through this some confusion arose, as in the case of Lew Fields in "A Lonely Romeo" at the Casino, "Happy Days" at the Hippodrome and the Gallo affair of Monday night at the Shubert.

The participation of the other the-

PREPARING TO OPEN.

Rumors of a change on the part of the Producing Managers' Association to the effect that instead of a waiting policy they will be forced to fight, crystallized yesterday when it became known that preparations were well under way to open from eight to twelve plays by the beginning of next week. This follows the lead of George Tyler in successfully opening with non-union stage hands and musicians in Chicago and Milwaukee and the avowed intentions of other managers to open up Chicago before the end of the week.

Yesterday rehearsals for at least eight plays were called. Members of the various casts were informed that they were welcome to return and if they did not wish to resume, their roles would be filled.

The list of shows to open with Monday as the probable starting date includes "Friendly Enemies" at the Manhattan, "Sambo of 1919" at the Century Roof, "The Challenge" at the Selwyn, "The Better 'Ole" at the Booth, "Those Who Walk in Darkness" at the 48th Street, Mrs. Fiske in an unselected house. Several other attractions are listed and that includes a possible appearance of George M. Cohan and William Collier.

It was understood last night that most of the shows would open simultaneously, but that no movement or aim was against organized labor. Many of the offerings in view for opening are those which may be given without the use of stage hands and musicians. That stage hands and musicians will be invited to take their former berths it also thought to be certain. In the event of their not returning, it is possible that help for back stage will be recruited from the Knights of Labor, a union which antedates the American Federation of Labor. The latter organization holds a general charter without branches for various trades. An attorney stated yesterday that the Knights had long ago secured an injunction against the A. F. of L. restraining the latter from calling members of the Knights "scabs."

The present phase of the situation brings forth the managers' contention that "they have not begun to fight." It was admitted that if the managers start opening that the road might suffer until such a time when conditions will have attained normal.

Without an open stand against the A. F. of L. it is also believed that the skilled labor necessary for back stage, such as carpenters and electricians can be easily recruited from the men freed by the closing of shipyards.

ULTIMATUM BY PLAYWRIGHTS

One of the most important developments of yesterday was the decision of the newly formed playwrights' group of the Authors' League of America, meeting at the Hotel Astor, to serve an ultimatum on the managers to produce their plays or turn them back to the authors, who have obtained financial backing for production enterprises of their own.

On the Playwrights' Committee are Eugene Walter, Augustus Thomas, Gene Buck, Rupert Hughes and Owen Davis. They obtained from Charles C. Shay, president of the Stage Hands' Union, and Joseph N. Weber, head of the musicians, assurances that they would not insist on a closed shop among the actors. Such a declaration also will be sought anew from the Actors' Equity Association, although the assurance was given the stage writers once before.

With these written guarantees, the committee will approach the managers and tell them that, unless they start producing the plays, the authors will sue writs of mandamus.

AGENT CONTRACTING ACTORS.

According to report, there is a vaudeville agent taking advantage of the legit strike to the extent he is personally contracting with many comedians and singing and dancing juveniles to represent them in their future business dealings with the managers.

The agent is said to be placing those agreeing under contract for one year, the agent reserving the exclusive right to enter into future agreement for his clients.

The plan is gone into with the mutual belief the agent will secure more salary for the artist from the manager if the former and the latter deal direct, leaving the artist out of the preliminary negotiations.

All entering into contract with the agent have had their contracts breached through the strike, and now declare they are without a playright's obligation. It is anticipated several producers requiring artists of the types secured by the agent will experience a surprise when the strike is over.

COHAN SEES SUNSHINE BREAKING THROUGH BLACK STRIKE CLOUDS

President of Actors' Fidelity League, at Biltmore Meeting Held Last Night, Predicts That in Forty-eight Hours Steps Toward Settlement Between Actors and Managers Will Be Well Under Way. A. F. L. Not Affiliated with Any Group of Managers.

Last night's meeting at the Biltmore of the Actors' Fidelity League at the meeting drew an overflow crowd. It was featured with the promise that the theatres would soon be open.

There was enthusiasm, some laughter and interruption on the part of A. E. A. members who were present. This came near the close of the meeting, the chair then in the hands of Louis Mann being lent to a degree. George M. Cohan, president, opened the meeting saying: "I have been in conference with attorneys in regard to the strike and I bring good news. The clouds are beginning to break and inside of 48 hours there will be a little sunshine around this town, as far as the actors are concerned."

"I was called into that conference because of the Actors' Fidelity League. The only interests I have now are your interests, and so it will be necessary for me to run away soon to again join the conference."

"I am going to the mat on this fight and will stay there until you get what you deserve and you're going to get it. That's why I am going. This is the crucial hour. We are going to get all the recognition of this league that we expected and from all ends too."

"I have been asked what fidelity meant in this league and I am answering that my idea is that it is an organization of men and women of the acting profession who mean to stay by their contracts. That slogan, 'right or wrong,' has done more harm to the theatre in three weeks than can possibly be righted in three years."

"Mr. Samuel Gompers told me last week that he had never stood up behind contract breakers. Well, the Fidelity League is one to meet all its obligations. It is a separate organization without affiliations. From tonight on, the A. F. L. seeks no new membership. A person may apply for membership, but it will not be at the solicitation of any league member."

"We have no secret understandings with any manager or group of managers. We stand up for the actor all the time and will fight for the actor when he is fighting clean."

Louis Mann then spoke, saying that the events of the past 48 hours tended to show that the future of the theatre rested no longer within the confines of the A. E. A. We are going to open the theatres one way or another." (William Collier added, "Yes, and keep them open.") "We hope the word strike will forever be lost to the theatre."

He mentioned that Germany and other stricken countries were eliminating strikes from their midst and that the profession should send men to congress to attend the same ends here. He then took up the case of Bessie McCoy Davis, though he mentioned no details of the expose of her alleged treatment by A. A. members.

He said that the management of the show had asked that she resign from the league, but that she swore to remain a member, and to fulfill her contract. Ruth Chatterton was announced as having joined, as was Nora Bayes, the latter being asked to speak. She briefly stated she was against the making of contracts and was for the free organization heart and soul.

Florence Nash arose and made a

free address against the passing of the theatre into hands which didn't understand, the point of her appeal being to "keep the curtain up."

Marcel Rosseau arose to say why he resigned from the Equity, and it was because he believed its leaders were inciting its members to Bolshevism. He mentioned Wilton Lackaye's recent address at the Lexington theatre and said that bolshevism was the sense of the remarks if not the exact terms used.

Mr. Cohan, on finding out the speaker's name, said: "You're alright, Marcel." Somebody in the rear called out: "And long may you wave," which brought a shout of laughter which was repeated when Cohan added, "I'll bet Willie Collier wishes he had said that first." Collier said he was just thinking of doing it.

Someone asked if, in opening the theatres, the league and managers were against the Federation of Labor. Cohan said: "When this is all over, the American Federation of Labor will be the best friend the Fidelity League has. The theatres have a clean record with the A. F. L. and we'll keep it clean—this association will keep it clean."

Mr. Cohan left the room at this point and when Mr. Mann took the chair concerted laughing from about a score of Equity members started friction. Miss Bayes remarked that they probably weren't actors because they didn't work on cue. Mr. Mann then finished a statement that the public supported the Fidelity cause as shown by a \$1,000 check which had been sent to help any needy actor who would apply at the league's headquarters. It was this statement unfinished that started the scoffing.

Collier demanded to know the names of the disturbers. They started speaking up: "Perry Helton, for one," "Harry Green, for another," "Malcolm Duncan, for another," "Frank Morgan, for another." Then came "Charles Coghlan, for another." This brought a reply from Collier, who said: "It must be Coghlan junior, for the Coghlan I knew was a gentleman."

James Huntley arose and addressed the chair. He said: "I am an Equity member in good standing, but I am ashamed of the conduct of Equity members here. We have gentlemen on our side—there are the Barrymores and others. I came here to learn both sides."

After an address on contracts and the breaking of them by Frederick Carr, Collier arose and dared the disturbers to answer, saying they missed their cue. Morgan said: "Yes, but you haven't proved that we broke our contracts yet."

"No," answered Collier, "but Judge Hendrick did."

One of the A. E. A. members present asked Mr. Mann to give his opinion on the breaking of the contracts, and Mann explained the opinion he secured from a great constitutional lawyer, one time in the presidential cabinet. Carr arose to give a bit of Justice Hendrick's opinion and asked if the A. E. A. didn't regard the decision of the courts backed by the U. S. constitution. The reply from the "left wing" was "sometimes." This aroused

Mr. Mann, who excitedly shouted to "arrest that man."

Mr. Huntley again arose and said that if there was one more disrespectful word uttered by Equity men present he would resign from the A. E. A. and take along many of his friends.

Earl Mitchell, of the Equity crowd, got up and stated that contracts had been broken by the managers, and said he knew of two or three instances from the Cohan & Harris office. Sam Forrest replied, stating he had letters from Frank H. Gilmore thanking the firm for the way it had settled the claims of actors.

Arthur Ashley stated before the meeting that all members were requested to call at the league's headquarters at 122 West 43rd street, today or tomorrow, and leave their correct addresses. Also whether they were now under contract or not. This was important, he said.

SETTLEMENT OF ACTORS' STRIKE

(Continued from page 1)
atrical unions in sympathy with the A. E. A., and the pronounced attitude of the Federation of Labor through Samuel Gompers upon his return from abroad, placed the entire actors' strike as a matter between the theatrical managers and the A. F. of L. The managers persisted in their statements of resistance and said they would fight the federation but those who understood the theatrical conditions also not consider this likely. While the producers of one or two shows in single theatres could afford to make a stand through confining their activities to the largest cities only, the producing managers of many attractions and theatres had to have the country houses. This would be a difficult proposition with a A. F. of L. opposition, through the many affiliated unions handling theatrical properties and the danger of a labor boycott against unfair theatres and plays.

It is believed that before a final settlement is reached between the managers and Actors' Equity, there may be a change or two in the officers of the managers' association, to let down in view of the many statements issued from that headquarters.

Just what the position of the Actors' Fidelity League will be in the event of an adjustment, had not been defined up to last night. The contract proposed by the federation also not given to the A. E. A., covering the demands first made by the Equity.

The statement of George M. Cohan at the League meeting last night that after the strike was settled the American Federation of Labor and the Fidelity would be great friends, caused considerable conjecture.

Last night the Selwyns announced the reopening of "The Challenge" at the Selwyn Friday night (Sept. 5) "with the original cast and a loyal crew." The original cast was headed by Holbrook Blinn who has 23 per cent. of the show. Two of the principals left the piece. One was Jessie Glendinning. The original cast would include Miss Glendinning's return. She is a staunch A. E. A. "loyal crew."

A portion of the statement might mean a crew from the stage hands union. Several other openings are proposed early. Ziegfeld's "Follies" is to open Monday, say the Ziegfeld people, but no mention of original cast is made.

None of the managers of the F. M. A. has succeeded in reopening or opening shows against the strike excepting William A. Brady and George Tyler. Mr. Brady has continued to present "At 9.45" at the Playhouse, New York, without union actors or stage hands. Mr. Tyler has put on three shows since the strike started all within the past six days. "Follyanna" opened at the National, Washington, Sunday night, after another P. M. A. show had been closed in that city a few days before. "On the Hiring Line" was presented by Tyler at the Blackstone, Chicago, last Friday night against the violent

LENOX THEATRE SHOW.

The Lenox Theatre, Lenox avenue and 111th street, the latest Equity acquisition, will open next Monday night with a bill of four one-act plays. They are "The Shadows of the Glen," by J. M. Synge; "Suppressed Desires," by Susan Glaspell; "A Pantomime Rehearsal" and "The Flying Prince," by Peggy Wood. "Shadows of the Glen" was produced in New York several years ago by the Irish Players.

"Suppressed Desires" was played for a brief period by the Washington Square Players. "The Flying Prince" has never been staged before.

George K. Denny is general stage director of the four productions.

MOVING PICTURE MEETING.

A meeting of the Picture Theatre Employes' Union consisting of ushers, ticket takers, doormen, etc., employed in the east side film houses was scheduled for 1 a. m. this morning at the headquarters, 125 Rivington street. Hugh Frayne called the meeting and presided.

Steps were taken to extend the activities of the Picture Employes' Union at this morning's meeting, so as to bring in every picture house attache in Greater New York. One of the plans calls for the establishment of a local in each borough.

The Picture Employes' Union has a charter from the A. F. of L.

LABOR DAY GROSS, \$15,600.

A statement issued by Grant Stewart yesterday afternoon was to the effect that the A. E. A. shows playing in New York and Chicago on Labor Day had turned in a gross of \$15,600.

There were three performances in New York, two at the Second Avenue Theatre and one at the Lexington Avenue and two in Chicago at the Auditorium.

opposition of the labor unions of that city, and Monday night, Tyler, with a non-union crew and actors opened "Tillie" at the Davidson, Milwaukee. He still has another production, "Penrod" to shortly go on.

During the strike, the A. E. A. has been very active, while the managers were passive. The managers waited, but hardly knew what they were waiting for. Their greatest confidence was that the striking actors, "broke," through being out of work, would be forced to leave the A. E. A. The Fidelity was proposed and organized with this thought in mind, when first announced under the guise of an E. H. Sothern society. With the chill given to the Sothern idea, Louis Mann fathered the Fidelity as a pure actors' society, opposed to the Actors' Equity, strikes and anything else the managers, with which it was affiliated, did not favor.

The managers' association had plenty of resources and could command a great deal of money but made little use of either in the strike. Their biggest single expense was an advertising bill. While they watched and waited the A. E. A. plunged ahead, gathered strength in the rush and sought money to their efforts. It has been reported the A. E. A. had the offer of an extremely wealthy layman of one million dollars as a reserve fund at any time the A. E. A. had to call for it. The actors' association opened several theatres, starting with the Lexington, New York, and proved that their members could be managers as well as actors by making a success of each house opened by it.

Nothing of importance was reported from the other strike centers, Chicago, Boston and Washington, yesterday, of any account.

Both actors' societies held meetings yesterday, reported elsewhere in this bulletin.

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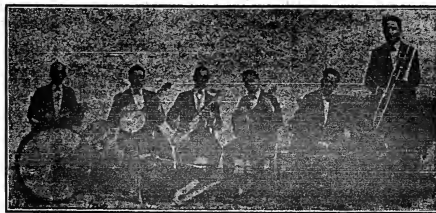
My dear Bill:

Miss White and myself had the great
pleasure of hearing your wonderful band,
and we want to compliment you on your
great achievement in London, giving the
London public an opportunity to hear
some real American music, and it is only
a question of time until all London will
be following you around.

Yours very truly,

WILLIAM ROCK
FRANCES WHITE

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BILLY ARNOLD'S TROUBADOURS

CHAS. MOORE, CHAS. KLEINER, HARRY JOHNSON
HENRY ARNOLD, BILLY ARNOLD, WM. TRITTLEFITZ

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ON
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IN EUROPE"



BILLY ARNOLD'S TROUBADOURS
CHAS. MOORE, WM. TRITTLEFITZ, HARRY JOHNSON
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Rector's Paris

Grand Opening
in September
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S OWN LOST SONS

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Rep. by **GEO. BARCLAY**

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the Kaiser, drawing himself off to put a price on her until he sending him off to big applause.

Montano and Nap were next to closing with a good comedy acrobatic turn. The closing act with a play on the tables and chairs was good for many laughs. The Victory Trio, three girls, closed with their singing. The Rooster institution by the headless number, cleverly done, stood out and got the biggest applause.

Don Stanley and Minnette Lee, in the closing position, closed with banjo playing. The girl also playing an accordion quite well. Water Gilbert, a good contortionist, opened the show. Gilbert kept up a continuous flow of talk throughout the evening. If his talk is designed for laughs, none materialized here.

The Will King company in "Pier Ladies" closed the entertainment. A Pathé comedy started it.

MAJESTIC, CHICAGO.

Chicago, Sept. 8.

The incomparable Gertrude Hoffman headlined and took the headline honors, as she always does. Her act is the same that has been seen at this theatre and the Palace before, with the exception of a Pasco dance, the least impressive of her offerings, but much more rhythmic than Bob Hall's subsequent rhythmic review of the same dance, which was terrible when the war was in progress, loses its kick now that the war is more or less passed as an inspiring battle.

Withdrawing, the audience paid Miss Hoffman the tribute she has earned as a comedienne and colorful entertainer.

Bender and Mohan followed the Van Celles, who opened with a good barry-and-foot balancing and juggling turn. Bender and Mohan have a hilarious and a good deal of dancing, acrobatic dances and acrobatic gags. Olive Briscoe and Al Roth, also as comedy as ever and Al as humor as ever, both as successful as ever, delighted. They were followed by Harry Ray, who has been a very successful satirical comedian by Aaron Hoffman, it's about heaven, but it's a hell of a good sketch, and Green Lody, who is probably the best delineator of Jewish types in vaudeville. He managed to portray the characteristics of the "Yankee" in the most characteristic of the Montague Glass wrote them—truthfully, ludicrously but not offensively.

Felix Bernard and Jack Ditty scored high, with that type of two-man act which is over-estimated vaudeville these days—both as a male pianist and male singer, and the singer always has a good deal of the 18," with business, and dances as Al Roth would dance if Al had locomotor ataxia. The large number of people who came to see the fact that they are easy to do, but estate in response to a demand, which is the only thing. The setlist is (it's all right to use a German word now) calla for jass, and this is all. It's not stuff, from a vaudeville point of view, it's well done it gets over big. Felix and Jack got it well.

Bob Hall had the honor of following Miss Hoffman. When he called for subjects, a nut in the house insisted that Bob deliver a rhyme on the actors' strike. Bob refused to make up a rhyme about it. He refused to rhyme about the American Federation of Labor. Bob got over nicely, as he always does. His song was "I've Got No More Time to Waste on You."

Cummings and White closed the show, with acrobatics and a special college drop.

PALACE, CHICAGO.

Chicago, Sept. 8.

The Palace opened for its regular vaudeville season and reopened after being strikebound two weeks or more as a legitimate (number) house, Monday, with a strong bill. The show looked only fair on paper, but played like a first fire to a capacity audience.

With the exception of the opening and closing acts every turn had songs or dances, and most of them both. Eva Shirley and her song-dance-circus tryballed the league, putting the show on a strike about a dozen recalls for bows and a speech. Miss Shirley is a pudgy girl with the vocal equipment of a six-foot diva. In her routine is Al Roth, who shimmies from his ankles to his ears and throws the wig and the wig into convulsions. And the jazz band, led by Pig Gordon, who dances like a devilish while he raises a jazz in his violin, compare with any in vaudeville.

The Spanish Revue stood up, headlined. Fifteen people in several acts of scenery depicted with Spanish revues, maybe garbo budo, made a striking showing, all ended up with music, velvet knickers, high headresses, gaudy couple and the other things. Thirty costumes can make a lot of noise, too. None of the individual work is extraordinary, but the ensemble makes a showy act out of a variety. Edith Clifford followed. Miss Clifford took home two strips of film. She sang "Get Them Up in the Air" and then ran the string of her 1910 assembly of many comedy songs. She worked fast and hit hard for an entire and speeded up her song. Roy Ingram, a competent accompanist.

Eben Frater opened. He does trapeze swing work, rather exciting and very neat, but kills his finish by descending and taking three-quarters of a minute to get up. He has a cost and a cost and stroll off. The call was he commits a multi-climax in books about staggered. Whitford and Irene, who have been in the same act in an uproar of laughs over their funny rural drop, then pulled outlingers one after another and finish with Whitford lunging into a saxophone as the other two burlesqued a scene. This last act took the house down at the end, but is a strong winner. Sam Green

and Helen Myra, newcomers in this sector of the big-time map, held Number two with their vocal and dance. Miss Myra's act is an approach toward a song. She is a sprightly rascal, easier to look at than Helen to, and she is generous with her stinging skirts. Ray Fern and Marion Davis contributed perhaps the least notable performance of the night. It was notable in that, except for a word or two, it was identical to the same last season: it was twice as good. Ray is a sunny comedian of yore, but somehow he seems warmer than ever before. And Marion's Zig-zag-fold seemed better, or no strike. Any walking delegate who would call her out and make her put on long clothes is no friend of equity. What it takes to do a model on the stage, she sure has it—twice. Last year this reporter wrote that when she wore gold boots she had more gold in them than on them; she still wears the golden boots and the condition is ditto—except that gold has gone up since then. Miss Fern is rounding out artistically as well as homophatically, and her performance has taken on the grace of smooth, quiet assurance and easy poses.

Collins and Hart closed, always the same pair of side-splitting. If there is a criticism to be made it's that they are always the same. But probably vaudeville audiences wouldn't have them change.

MEVICKER'S, CHICAGO.

Chicago, Sept. 8.

Somebody that has something to do with this house is getting ambitious. The bill this week is far removed from the class which would be a good thing. It is an opportunity to try out their most serious and give them an airing, as they are being Labor Day, with the house, the house, the house, and there being an actor's strike in Chicago and elsewhere it would not have made much difference what kind of a bill was offered; they clamored for seats all day long. But it was an exceptionally good bill.

The biggest flash on the bill was Mack Senne, who she did a paper highbrow. The bill was a single turn by a not unknown young woman of the small big time and big small time—Hughey Broome. Hughey is the first edition of Grace La Rue. Her long bout of brogue has been a success. She has a good deal of break in her voice which if properly utilized would be worth a million (\$1,000,000) dollars to her. At that, Hughey is not without critics. In her numbers, which like herself are full of wit, she knows what she is doing. It is on the principle that the unstung line is like the unwritten law—it covers a multitude of sins and gathers no moss. Hughey has some numbers, nicely chosen with a regard for her peculiar delivery, and open to the house.

Monroe, which is a mistake. He also little monolog delivered in that wise little brogue which is a part of her act. Hughey needs words as well as music, but with just music she is still a fine entertainer, and a little more goading and an accompanist would make her eligible for the dance per diem.

The betting girls are a riot and every one of the darts gathered and assembled by Mack Senne is a carnival of curves. If Mack is ever put out of business, it is a strike of the coin-tossed actors, he will not have to worry. He has a job any day for a number of Turkey, an chief scout for the harbor. The darkness in Mack's vaudeville career come out in his act. This is, they almost come out. Such concealment as the sea appears in his act is of consequence; the dark things do not wear tight, and each and every one of them flashes sinister knees. At last the problem as to what makes the wild waves of the sea so mysterious has been solved. When the waves saunter out it is to grin, pop-eyed, and when several come out together, cold-eyed. And may I have gathered from the foregoing, the act went over.

The Aerial Lo Valle opened, with a novel turn in which the comedian of the pair does comedy directly while twisting around in the air, fastened to it by his feet.

Bobby Henderson followed, in a cost made out of pool table cloth and ducks of trousers. With a freak opening in which he yodels offstage while the spotlight hunts him, he comes out with a use and gives indications of a ball player, fute, Christian auto-horn, Jewish auto horn, steel guitar and everything, all being fairly respectable as announced and pleasing the customers.

Emmett and Moore are earnest. If not unduly talented and even if not versatile. Opening before a special drop in two representing a scene in Ireland, with the man in the character of an Irish blacksmith and the woman a Hibernian heyden, they talk and the man sings, and then it is change to fagy costumes, and they talk and the man sings, and then they both sing. There is a dog in the act.

He neither talks nor sings. Ann Hamilton and Co. (the company) is a vocal effort offered a dramatic sketch colored with criticism. Miss Hamilton acts like Kalich. The sketch is so dramatic that it gets somewhat heavy. The subject, however, does not permit comedy relief.

The Six Royal Hussars followed Miss Brooks, and the bathing girls closed.

KEDZIE, CHICAGO.

Chicago, Sept. 8.

This house opened its season with a good bill and an expert house and nothing could be sweeter. Addison Roth is manager of the house, and he has a good deal of the goodly appreciation of the box office.

On number two, the Gaiety Four tied up the show, proving again that position is everything in life, but not in vaudeville. The Four are the best-looking women in the business, and jazz music, in which they harmonize effectively.

lively. There's a piano, and one of the boys plays it well. There are banjos, and they all know how to handle them. For the rest, they just sing. Better days are in store for the Four.

Another early spot got honors—the Aerial Macks—who opened the show. This is the return to vaudeville of this team after an absence of two years. Their har act is swift and sure. The one trouble with them is that they are high-fliers, and the house has a low prospectum. The result was that some of their stunts were hidden from the view of the audience.

Joe Bennett with his "Telephone Tangle" sketch followed the Outcry Four, with Bennett in the funny Abe Kahlil type. The telephone operator in the act is a golden bait. There are four women and three men in all who elaborate on the idea, carried out by Harry Watson in his specialty in "Odds and Ends," now being presented in vaudeville. The act is jammed with laughs. Two of the men had a tendency to speak more loudly than was necessary, with the result that some of their lines could not be understood. The act hit.

Dorothy Vaughn preceded the closing act. She is the laughing type of entertainer, closing, in fact, with a laughing number which was the hit of her act.

Samoroff and Sonia, last seen here at the Majestic, made an acceptable closing act with their Russian folk dances.

ORPHEUM, NEW ORLEANS.

New Orleans, Sept. 8.

Quite suspiciously was the new season inaugurated at the Orpheum. Fall weather prevailed and two capacity houses viewed the initial performances. Missus a name feature, "The Heart of Annie Wood," was designated to justify headline.

Prisco (the typhoid) opened the show and season. He proved the surprise hit of the bill at the very close, working 27 minutes, stopping the show completely and leaving them begging for more. Prisco has gone ahead and done something. He has a whole lot of plants who help with his matter, rather as avalanche of applause and outbursts his nearest rival may have. Prisco and his wife, Edwin and Lottie Ford planned in the second position. Several drops and a Grecian setting are employed in elaborating their dancing, which is rhythmic and vigorous. Lottie is a good dancer, and a few changes would help Edwin keep pace.

Henry Toomer wrung gales of laughter with "The Wit Sinner," making the old Ardel play let a risible trickle of unusual proportions. He has done considerable patter of his own. Harry Jolson got to them in short order, heaping the returns as he proceeded. The grand opera burlesque got the house used.

"The Heart of Annie Wood" again exposed to view the splendid directive artistry of Emily Ann Wellman. Theatricality, it is conventional enough, but Miss Wellman, with her husky, origination, gave the play a new twist, caused it to ascend to a niche of magnitude. From the interpretative angle, it is apt and better.

Ann Chandler started slowly, due to opening with a ball with her husband, Harry, on Broadway, but somewhat ahead of the provincial place. It is about a chorus Jane who had a lot of love, but it was all bad. Concoctively she employed Berlin's "Captain" song, which cried her out. The show returned to Miss Chandler is working now with the pose of Grace Lettice, the actress of Irene Franklin, and a bit of the fervent and ravenous of Marie Lloyd, shaping up as a corking turn. She played, Sidney Landfield, extremely competent with the ivory and delectable personality, has done excellently in providing special music.

Dainty Marie made a capital chase, keeping everybody seated, and sending her familiar specialty over to bounteous success.

Manager White added to the good impression created by providing several unexpected novelties.

PICCADILLY JIM.

Indianapolis, Sept. 8.

"Piccadilly Jim" the new offering of F. O. Wodehouse and Guy Bolton, had an opening week at the Hurst. Instant and prolonged success on Broadway locally is predicted.

A single act of plot in which amusing situations crowd upon one another is bound together by sparkling lines.

The piece was presented by the Stuart Walker Co. Stuart Walker owns the American rights.

The Bolton-Wodehouse humor is more than sparkling—most of it is brilliant. Delicious new stuff will give the show some invaluable advertising when it is staged in earnest.

The plot runs comical. The play is without technical faults. The characters range from the quantity series to the hippest ridicule. There is a dash of melodramatic, consisting of a dash of revolvers, the theft of a safe combination, and the careless handling of a vital of terrible explosive to add zip.

Piccadilly Jim, played by Gregory Kelly, started from London to America in the play. Jim thought it best to cross to his native land because he had caused up the son of a British peer. The peer held the influence which Jim's stepmother thought necessary to land a title for his father. Jim goes to an American employment agency in the first act, and is hired by a wealthy man to kidnap his son from an aunt whose meddling methods were unsuited to the proper manner of development of a lad of fourteen. The boy's mother hires a governess at the same employment agency to kidnap the same subject. Jim, of course, is already fallen in love with the governess. Jim goes introduced into the aunt's household as a European tutor, and the aunt, of course, is accused of neither intellect nor beauty. The European tutor is sent until there is tin and the governess trying to kidnap the youthful son, a society crook trying to steal the newly invented explosive of Ogilvie's uncle, a girl detective watching Jim in the belief that he is attempting to steal the invention and Ogilvie's aunt instantly befriended by the whole outfit.

Ruth Gordon plays the governess well. The cast of the show is a good one. The opening night, which were entirely unjustified. They strengthened during the week so that equal praise should be bestowed on French Ogilvie, Edgar Steinhil and Robert McCrory, who advanced the plot; Leo Davis, who handled the broad comedy part faultlessly; Elizabeth Patterson, as the nervous aunt; Adria Bowler, as the girl detective; George Jones, as the crook; Florence Murphy, as a budding devotee of futuristic art; and William Ben Cross, Helen Robbins, Agnes Horton and Orlo Halliwell.

Volney J. Fowler.

NEWS OF THE DAILIES.

"Peace, Prosperity and Prohibition" is the title of the theme which will be the feature of the annual Grand Fire at Coney Island from Sept. 15-20.

Joseph All, musical director of Hurst & Seamon's Theatre, left an estate "not exceeding \$4,000 in personal and not exceeding \$1,000 in realty," when he died last month.

Lita Olcott, producer of the Irish play, "Luncheon," discontinued rehearsals and disappeared her company. The premiere had been announced for the Henry Miller, Sept. 1.

Supporting Louis Beaulieu in Marc Klav's forthcoming production, "Petroleum Prince," by Richard Barry, will be Julia Stuart, Owen Macleod, Charles Church, Barbara Milton, Morris Madden, Virginia Roche, Lenora Oltinger and Joe Macaulay. The place is being held pending the strike differences. Marc Klav has also accepted the book and lyrics of a new musical show, "His Majesty the Queen," from the typewriter of Ethel Watts Mumford.

REMOVAL NOTICE

LILLIAN BRADLEY

wishes to announce that she has removed her offices to the Astor Theatre Building, 1531-1537 Broadway, Suite 503.

Handling exclusive acts for Cabaret, Clubs and Vaudeville. Special Orchestra Department under the management of VINCENT MIANO, Musical Director of Churchill's. Phone Bryant 5208.

WALTER HAMPDEN PLEADS FOR NATL. CO-OPERATIVE THEATRES

**Equity Members Attend Meeting at Lexington, Making
Record-Breaking Crowd. Frank Gillmore Intimates
That Settlement Between Warring Forces
Would Soon Be Reached. Lillian Russell
Arraigns Manager.**

An intimation by Frank Gillmore that the strike is nearing an end, a scholarly plea for the establishment of co-operative theatres on a national scale by the Equity by Walter Hampden, severe arraignments of the managers by Lillian Russell and Henry Dixey and an amusing recital of the events attending the strike in Chicago by Hazen Dawn were the important features of the regular Tuesday mass meeting of the A. E. A. at the Lexington yesterday afternoon. The theatre held another record-breaking crowd, standing room being at a premium fifteen minutes before the session was called to order at 2:30 by Francis Wilson.

Others whose remarks excited considerable interest were Lillian Albertson, Bessie Tyree, Frank Bacon, Peggy Wood, William J. Kelly, Emma Dunn, Richard Bennett and Everett Butterfield.

Mr. Gillmore's intimation of an early settlement was made during a speech, in which he stated that he (Gillmore) was in possession of certain important knowledge which could not be divulged at present for obvious reasons, and that while the Equity members had waited patiently for good news it would seem as if they (the A. E. A.) had but little longer to wait.

With reference to the Gallo Opera Co. closing, Mr. Gillmore stated that the Equity had been subject to criticism, and he felt that an explanation was called for. Mr. Gallo had clearly understood, since last Friday, Mr. Gillmore stated, that although the Equity was favorably disposed toward him (Gallo), a hitch might occur that might affect the Shubert Theatre opening Labor Day. Sunday night Mr. Gallo called up the Equity offices, Mr. Gillmore continued, and at that time had been informed that the matter of the Gallo opening had not been finally decided upon as yet. As late as 6 p. m. Monday the Equity was still unable to inform Mr. Gallo of the probable attitude of the organization toward his opening. The mysterious hitch, however, was not explained by Mr. Gillmore, whose explanation left the impression that the stage hands and musicians, as is generally known, had been the cause of the calling off of the Gallo show.

Walter Hampden paid a tribute to the stage hands and musicians in his speech, declaring that the Equity could never have gained its present position without the aid of organized labor. A plan to form a co-operative organization, with twelve actor-managers as a nucleus, was outlined by Mr. Hampden. His remarks met with responsive applause.

Lillian Russell, making her debut as an Equity speaker, was accorded a wonderful reception. The greater part of Miss Russell's speech was taken up with an arraigning of David Belasco and George M. Cohan, the latter not mentioned, but unmistakably identified by Miss Russell by description. Miss Russell's favorite characterization of

Cohan was "the young man who has been misled into being the managers' cat's-paw."

The Equity had a perfect right to unionize, Miss Russell declared, citing the Bar Association, Architects' League and other professional organizations as proof that the idea was sound. Louis Mann, according to Miss Russell, was the only actor who refused to give a free performance for the soldiers in Chicago during the war. This information, Miss Russell stated, came to her through a Chicago dramatic critic, who wanted to publish Mr. Mann's alleged refusal to entertain the soldiers at the time. The name of the Chicago critic was not given. Henry Dixey rapped David Belasco in particular and all managers in general, winding up his remarks with a cleverly delivered poem by James Stevens.

Hazen Dawn gave a history of the Chicago strike from the time it started to the present. Harry J. Powers, a Chicago manager, was for the actor. Miss Dawn said, Mr. Powers, it seems, saw her (Miss Dawn) selling Equity propaganda in front of the Blackstone Theatre (Chicago), and asked her if she (Miss Dawn) did not know that she could be put in jail for breaking a city ordinance. Upon Miss Dawn replying that she was not afraid of going to jail Mr. Powers, according to Miss Dawn, said: "God bless you! I think you are right."

Lillian Albertson declared that, although her husband (Abe Levy) was a partner of A. H. Woods in the ownership of the Eltinge Theatre, both she and her husband were heart and soul with Equity. The managers are having their own troubles in holding out, according to Miss Albertson, who cited as an example of overhead cost that the weekly expenses of the average theatre with the curtain down and the house dark was \$300-\$700 weekly.

Francis Wilson, opening the meeting, characterized the attitude of the managers as "damnable and un-American." Through the offering of concessions the managers, Mr. Wilson added, had tacitly admitted that Equity was right.

Peggy Wood, speaking with reference to the closing of "Buddies" at the Park Square, in Boston, Monday afternoon, stated the newspapers had misrepresented the position of Wallace Edginger, Donald Brian and herself. According to Miss Wood, Edginger, Brian and she own 70 per cent. of "Buddies." The Selwyns own the other 30 per cent. The Equity had not called upon Miss Wood, Edginger or Brian to walk out, Miss Wood said. However, neither Edginger, Brian or herself had registered the slightest objection to any member of the cast walking out in answer to the Equity strike order. Miss Wood made it very plain that Edginger, Brian and herself were in entire accord with the Equity and were decidedly pleased at the strike order, although the peculiar position occupied by the three as "manager-actors" prevented them from taking action with the rest of the "Buddies" company. Miss Wood closed her remarks with a pledge of fealty to the A. E. A. for herself and partners and the hope that Equity would be successful.

44 SHOWS CLOSED.

The closing record of the strike has 44 shows upon it, either closed or prevented from opening since the strike started Aug. 7.

Besides are untold rehearsals of new and old plays that had to be abandoned.

If the strike is settled this week the theatrical season for '19-20 will start from four to six weeks late.

HAL FORDE SUE.

Boston, Sept. 2
Hal Forde, of "Oh, My Dear," was served in a suit for \$100,000 today for interfering with the tour of the Comstock & Gest production. Two players are reported having been cited for contempt, but when served claimed such an order was illegal because yesterday was a legal holiday.

BOSTON REMAINS CLOSED.

Boston, Sept. 2
The six closed theatres of yesterday with their legit shows remained closed tonight.

There was plenty of talk in connection with the local strike but no move of any consequence was made today by either side.

LITTLE ATTENTION IN ENGLAND.

London, Sept. 2
Very little attention is being given here by the dailies to the strike of the actors in America.

Actors and managers over here are not commenting publicly about it.

Hartley Manners, a playwright, at the Greenroom Club Saturday night, declared he is returning to New York the end of this month and that he will devote a million dollars, if necessary, to aid the actors' game. Mr. Manners said that actors and authors are the brains of the theatre. He denounced the managers.

MANAGERS AFTER FILM PLAYERS.

Los Angeles, Sept. 2
There is an evident effort being made here by the New York theatrical managers to secure players in pictures in the Los Angeles studios.

These players are wanted by the New Yorkers, it is said, to fill up the open casts of plays in the east closed or stopped in rehearsal by the strike.

Manager members of the Producing Managers' Association in New York have claimed they can find all the playing material required in the membership of the new A. F. L.

THE STRIKE SITUATION

IN NEW YORK

SHOWS CLOSED.

"The Royal Vagabond" (Cohan & Harris), Cohan & Harris.
"Lester Lederer" (John Cort), Kaleidoscope.
"Oh, My Dear" (Comstock & Gest), Century.
"Midnight Waltz" (Morris Gest), Century Roof.
"Oh, What a Girl" (Shubert), Shubert.
"The Five Millers" (Comstock & Gest), Lyric.
"The Christmas Altar" (Geo. Broadhurst), Broadhurst.
"A Voice in the Dark" (A. E. Woods), Republic.
"Nightie Night" (Adolph Klabner), Princess.
"Lilabates" (Smith & Golden), Gaiety.
"Here's a Good Fellow" (Chas. Dillingham), Globe.
"Monte Cristo, Jr." (Winter Garden), Winter Garden.
"Garden of 1919" (Geo. White), Liberty.
"Nightie Night" "A Regular Fellow" "The World and She Did" "Two Many Husbands" "Up From Nowhere", Gallo Opera Co., "Adam and Eva" Theatres, announced premiere since strike started; could not open.

SHOWS OPEN.

"At 1645" (W. A. Brady), Playhouse.
"John Ferguson" (Theatre Guild), Fulton.
"Greenwich Village Politess" (AL Jones), Greenwich Village.
"Happy Days" Hippodrome.
"Benefit Performance by Actors' Equity Association", Lexington Ave., Second Ave., and Thomas Shelby's.
"Evangelina" and "Kathleen Mavourneen", 44th Street.
"Reopened WITH PICTURES."
"Central Checkers" Lyric, "Deliverance."

IN CHICAGO

SHOWS CLOSED.

"Daddy Rich" (Morosco), Cort.
"Prince Thru War" (Cohan & Harris), Cohan's Grand.
"Up in Mabel's Room" (A. E. Woods), Woods.
"Angel Face" (Geo. W. Lederer), Colonial.
"Henrymown Town" (J. L. Blanchard), Tirdy Lane.
"Gendern" (Walter Hart), Garrick.
"Take It From Me" (Joa. W. Galtes), Rudebaker.
"Fanning Show" (Shubert), Palace.

SHOWS OPEN.

"On the Hiring Line" (Geo. C. A. E. A. Bennett, Auditorium.
"Tyler", Blackstone.

IN WASHINGTON

SHOWS CLOSED.

"Up From Nowhere" (J. D. Williams) Shubert-Belasco.

IN BOSTON

SHOWS CLOSED.

"See-Saw" (Henry W. Savage), Tremont.
"Ritchy Koo" (Raymond Hitchcock), Colonial.
"Breakfast in Bed" (A. H. Woods), Plymouth.
"Somebody's Sweetheart" (Arthur Hammerstein), Shubert.
"Oh, My Dear" (Comstock & Gest), "Buddies" (Salwyn & Co. Donald Brian, Peggy Wood, Wallace Edginger). (Three latter named co-stars of play. Previously announced by Selwyn & Co. as having interest in production.) Park Square.

MR. CHIC SA'Y,
Auditorium Theatre, Chicago, Ill.
Dear Chic: Went on in your place at the Manhattan
Opera House Sunday night, just as you requested me to
do, and although I had a hard spot, closing the show,
the audience seemed to enjoy the little bit I did very
much.
Sincerely yours,
CHAR. ALTHOFF.

Direction. WM. L. LYKENS.



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 Miller Samuel
 Mio Vic
 Mitchell Albert
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 Morrell Beatrice
 Morgan Jack
 Morrell Maudie
 Murray Mrs

N
 Newall & Most
 Newcome Chas
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 Nilung Frank
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 Norris Florence
 North Corlaine

O
 Obell Mabel
 O'Donnell Jerry
 O'Neill Eva
 Owen Gary

P
 Patney L
 Paton Lida

Penman Kathryn
 Penman Verna
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 Pinkle Edward
 Pizer Joseph
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Q
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R
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 Sabina Vera
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 Simmonds Helen
 Simmons James
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 Smith Mable
 Smith Thomas
 Smith Jack
 Sommers Dolly
 South Paul
 Stair Kathryn
 Stephen Murray

Sterling Kathryn
 Statter Frank
 Stevens Irene
 Stevens Leo
 Stewart Florence
 Stroy Rex
 Stroy & Clark
 Stuart Austin
 Sully Bill
 Sunderland Geria
 Sussman Lillian
 Swain Ed
 Swan Robert

T
 Taylor Wm
 Temple Bob
 Thompson Paul
 Thorpe Jesse
 Towell Gloria
 Treloar Florence
 Turner Chas

V
 Van & York
 Van Alken Alex
 Vance Violet
 Varr & Tuals
 Verner Cleo
 Vernon Claudia
 Veith Ruth
 Vetz Hazel

W
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 Watson Geo
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\$8,700	\$870.00	\$45.00	
\$8,750	\$875.00	\$45.25	
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\$9,500	\$950.00	\$49.00	
\$9,550	\$955.00	\$49.25	
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EDW. HILL

my Daddy says, if I insist on advertising, cut down in size, as we may need the kale 'n get back from Europe with—when we go—hence the young add HATTIE being introduced twice daily at Fox's Jamaica and Audubon this week.

"Baroque Review" 8 Minor's Bronx New York 15 Orpheum Paterson.
"Brienne Wonder Show" 8 Gayety Pittsburgh 15-17 Park Youngstown 15-20 Grand Akron.
"Cabaret Girls" 8 Lyceum Columbus 15 Victoria Pittsburgh.
"Carter Jokers" 8 Howard Boston 15 Olympia New York.
Diana's "Big Revue" 8 Broadway Camden 15 Majestic Wilkes-Barre.
"Follies of Day" 8 Orpheum Paterson 15 Majestic Jersey City.
"Follies of Pleasure" 8 Gilmore Springfield 15 Worcester Worcester Mass.
"French Follies" 8 Penn Circuit 15 Gayety Baltimore.
"Girls a la Carte" 8-10 Cohen's Newburgh 11-13 Cohen's Poughkeepsie 15 Casino Boston.
"Girls de Looks" 8-10 Park Youngstown 11-13 Grand Akron 15 Star Cleveland.
"Girls from Follies" 8 Star Toronto 15 Academy Buffalo.
"Girls from Joyland" 8 Worcester Worcester Mass.
"Girls from Follies" 8 Star Toronto 15 Academy Buffalo.
"Girls of U S A" 8 Lyric Dayton 15 Olympic Cincinnati.
"Golden Crook" 8-10 Batastie Syracuse 11-13 Lumberg Utica 15 Gayety Montreal.
"Overa Up Bubbles" 8 Standard St Louis 14-15 Grand Terre Haute 16-20 Park Indianapolis.
Hedding Harry 8 Jacques Waterbury 15 Mine's Bronx New York.

Hayes Edmund 8 Gayety Newark 15-16 Grand Trinidad.
"Hello America" 8 Gayety Detroit 15 Gayety Toronto.
"Hip Hip Hurray" 8 Casino Boston 15 Columbia New York.
Howe Sam 8 Majestic Jersey City 15 Perth Amboy 15 Plainfield 17 Stamford 18-20 Park Bridgeport.
"Jazz Babes" 8 Majestic Wilkes-Barre 15 Majestic Scranton.
Kelly Lew 8 Casino Philadelphia 15 Hurlig & Seamon's New York.
"Kewpie Dolls" 8 Empire Hoboken 15 Star Brooklyn.
"Liberty Girls" 8 Gayety Boston 15 Grand Hartford.
"Lid Litters" 8 Gayety Milwaukee 15 Gayety St Paul.
"London Belles" 8 Gayety Rochester 15-17 Batastie Syracuse 18-20 Lumberg Utica.
"Maid of America" 8 Casino Brooklyn 15 Peoples Philadelphia.

Marion Dave 8 Grand Hartford 15 Jacques Waterbury.
"Midnight Maidens" 8 Empire Cleveland 15 Cadillac Detroit.
"Million Dollar Dolls" 7-8 Berchel Des Moines 15 Gayety Omaha.
"Mischief Makers" 8 Gayety Louisville 10 Lyceum Columbus.
"Monte Carlo Girls" 7-8 Grand Terre Haute 9-13 Park Indianapolis 15 Gayety Louisville.
"Oh Frenchy" 8 Century Kansas City Mo 15 L O.
"On Girls" 8 Empire Brooklyn 15 Empire Newark.
"Face Makers" 8 Lyceum Washington 15 Bijou Philadelphia.
"Parisian Flirt" 8 Olympic New York 15 Gayety Brooklyn.
"Parisian Whirl" 8 Gayety Montreal 15 Empire Albany.
"Peek a Boo" 8 Star & Garter Chicago 15 Gayety Detroit.

"Razzle Rattle" 8 Majestic Scranton 15-17 Armory Binghamton 18-20 Inter Niagara Falls.
"Record Breakers" 8 Gayety Baltimore 15 Lyceum Washington.
Revere Al 8 Gayety St Louis 15 Columbia Chicago.
Reynolds Abe Revue 8 Empire Toledo 15 Lyric Dayton.
"Rowland Girls" 8 Olympic Cincinnati 15 Star & Garter Chicago.
"Round the Town" 8-10 Armory Binghamton 11-13 Inter Niagara Falls N Y 15 Star Toronto.
"Right Beers" 8 Peoples Philadelphia 15 Palace Baltimore.
"Social Follies" 7-8 Grand Trenton 15 Trocadero Philadelphia.
"Social Maids" 8 Star Cleveland 15 Empire Toledo.
"Some Show" 8 Academy Buffalo 15 Empire Cleveland.
"Spirit Girls" 8 Gayety Brooklyn 15 Gayety Newark.
"Sporting Widows" 8 Palace Baltimore 15 Gayety Washington.
"Star & Garter" 8 Gayety Kansas City Mo 15 L O.
"Stop Lively Girls" 8 Empire Newark 15 Casino Philadelphia.
Stout & Willard 7-9 Gayety Sioux City 15 Century Kansas City Mo.
"Sweet Sweetest Girls" 8 Star Brooklyn 15 Gilmore Springfield Mass.

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"THE DANCE STUDIO"

Bushwick, Brooklyn, This Week (Sept. 1)

Royal, New York, Next Week (Sept. 8)

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The Only Logical Song that can take the place of our famous hit, "I'M ALWAYS CHASING RAINBOWS"

Words by JACK MAHONEY

Music by FRED FISHER

"WHILE OTHERS ARE BUILDING CASTLES IN THE AIR (I'll Build A Cottage For Two)"

—CHORUS—

While others are building castles in the air,
I'll build a cottage for two;
While others are seeking fortunes everywhere,
I shall be happy with you.
You'll find that Dreamland is full of idle dreamers,
Always waiting for dreams to come true;
And so while others are building castles in the air,
I'll build a cottage for two.

McCARTHY & FISHER, Inc.

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Detroit, Mich.	New Detroit Opera House Bldg.	Billy Priest
Seattle, Wash.	Imperial Hotel	Larry Yoell

You Got 'Em Up in the Air, Boys," having it sung in every cafe and theatre in town at once.

George Webster is expanding. He booked the Tip Top Taphankers at \$700.

The Empress will not be booked by Carrell, and the National will not be booked by Webster. The Empress remains on Willis Berg's W. V. M. A. line and Jimmie O'Neill of Pantages supplies the vaudeville for the National.

Jack Tredwell joined Joe Sullivan's "At the Girls' Club" act as juvenile here.

SAN FRANCISCO

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The Roy Claire musical show completed an extended stock engagement at the Hippodrome, Fresno, last week. The Claire aggregation will continue to play the Hipp theatres in stock.

Sam Grima's Minstrels, who after rehearsing for two weeks did not open, were paid half salary during the rehearsal period and full salary for two weeks when informed that show would not start.

The Bert Levey Circuit will furnish six acts for the Modesto Wisconsin Home celebration to be held there Sept. 9.

William Bernard joined the Reclart sales force last week.

Hallye Nestor replaced Marie Rich with the Harry Robert Smith show at the Burbank in Los Angeles.

Arriving on the Sonoma from Australia

HARRY W.

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VARIOUS FEATS

WITH THE FEET

SPECIAL SCENERY

WITH DAVE MARION
THIS SEASON
HELPING SID GOLD AND
FRED LA FRANCE
—AND OURSELVES—

THE FAYNES

Fuller Circuit, Australia

Aug. 26 were Mr. and Mrs. Graham, Geo. F. Crooks and W. H. Crooks.

The Columbia Park Boys, who have just returned from a walking trip into the Yosemite Valley and as far East as Nevada, give a pretentious vaudeville show in their club rooms Friday night. While on the road the boys earned their expenses by giving entertainments in the towns they visited.

The Bolanders, including Mrs. John Bolander and her three daughters, who have just returned here from France, where they entertained under the "Y" banner, will be among the artists who will take part in the entertainment that will be presented by the Y. M. C. A. at the Red Triangle Theatre during First Week.

ALBANY, N. Y.

PROCTOR'S GRAND.—Vaudeville. ENTIRE.—With the S. E. O. sign out early for both performances Labor Day George F. Belfrage's "Hip, Hip, Hoory." With the funniest comedian that have been in Albany in a long time, is making a hit. The chorus is full of pep and prettiness in the remarkably pleasing stage settings. The show is as clean

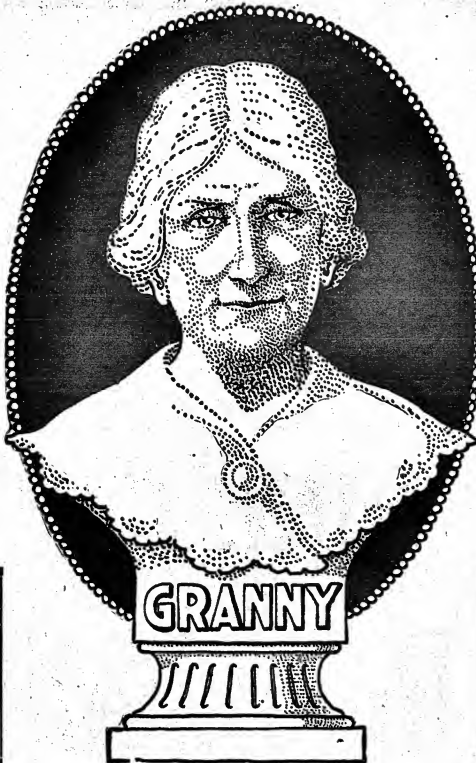
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as a bound's tooth and brushed up so that every line fits. Helen McClain, who has been with this company for some seasons, is attractive personally and vocally, and her numbers are all delightful. Jay Herman and Eddie Kane are the high spots in the comedy. Frank Berry does a blackface role well, and Harry White's dancing is a big feature of the second act. Thelma Seville and Thelma Storkie add much toward the success of the production. PROCTOR'S GRAND.—Pictures. CLINTON SQUARE.—Pictures. REGENT.—Pictures.

F. F. Proctor is using a working force of more than 100 men on the remodeling of Harmanus Blecker Hall for pictures and production.

Ward Crane, recently an officer in the army and widely known in Albany, where he was born and raised, is making his first appearance on the screen as a film star in his home city at Proctor's Grand this week-end. He will be seen as the French secret service agent in "The Dark Star."

Florence Auer, who expected to open the season with "The Wanderer," Sept. 8, is still at her home in Madison Avenue, due to the unsettled strike.

ATLANTIC CITY.

By CHARLES SCHUBERT.

Announcement was made here yesterday that the Elysée Pool has passed to the ownership of Mart Harris, who has managed the place for a number of years.

Predicting that the present actors' strike will do the stage graving damage, James L. Lasky, vice-president of the Famous Players-Lasky Corporation, declared at the Hotel Ambassador here yesterday that picture interests are remaining strictly neutral in the controversy.

Vaudeville now reigns in all Atlantic City theatres. The Apollo, in the throes of striking musicians and stagehands, has secured

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Ambitious, Young, New, Different, Hustling and Capable

After being in the game a scant seven months have accomplished this:

Placed "BUTTERFLY"—A Beautiful Waltz-Song with a Wonderful Lyric, and "CRYING BLUES"—A Different Kind of Blues that You Will Like, with **JEROME H. REMICK & CO.**

"I'M HAPPY GO LUCKY"—A Natural Hit, and No Song Like It on the Market, with **SHAPIRO, BERNSTEIN & CO.**

"I'VE BEEN A GOOD PAL TO YOU"—A Great Story Ballad with a Punch **MCCARTHY & FISHER.**

"THE BELLS ARE RINGING (BUT NOT FOR ME)," WHY BLAME IT ALL ON ME," "WHILE WE DRIFT ALONG." **JOE MORRIS MUSIC CO.**

"OH, HOW I MISS YOU, MAMMY"—A Beautiful High-Class Ballad
A. J. STASNY MUSIC CO.

Our Royalty Statements prove that

"SOME DAY I'LL MAKE YOU GLAD" and "IN THE HEART OF A FOOL"

both published by Joe Morris Music Co., were terrific hits.

New York was a great inspiration to us. The foremost publishers have accepted our wares with open arms. We have progressed. We have improved and we have just completed a batch of marvelous songs with real commercial value.

"ONE LITTLE ROSE"

"WHEN I KISS YOU AGAIN"

"I LOVE YOU WITH ALL MY HEART"

Three powerful high class ballads. Watch them.

"LONELY"—A Ballad Fox-Trot with a Haunting Melody

"AFTER TO-DAY"—Another "After You've Gone"

"DOWN IN EVERY BROKEN HEART"—A Story Ballad

Our friends have responded wonderfully and in a great measure we owe our quick success to our many boosters.

We are grateful to our friends. We thank them for their hearty cooperation. The Profession, The Trade and The Orchestras.

HARRY D. SQUIRES

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"IN YOUR ARMS"

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IS NOT FOR SALE

We have received so many large offers, we take this means of again stating:

"IN YOUR ARMS"

IS NOT FOR SALE

It is a POSITIVE HIT, succeeding our past successes, "Smiles" and "Tell Me."



Professional and Orchestra Dept.

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JACK ROBBINS, General Manager

an armistice by which vaudeville will keep the house open, and the striking employees will return to their jobs. Details of the arrangement are not being given out.

Vice Chancellor John H. Backus has, however, called on Local No. 77, I. A. T. S. B. and M. F. O. to appear Saturday, 24th, and show cause why they should not be punished for contempt of court—due to the strike of stage hands at the Apollo, is ill at his home, due to overstrain incident to the strike situation during the "Listen Lester" engagement.

Frederick B. Moore, one of the best known house managers in the East and for many years located at the Apollo, is ill at his home, due to overstrain incident to the strike situation during the "Listen Lester" engagement.

At a banquet given at the Hotel Shelburne Friday night, Aug. 23, about 50 friends from various cities paid tributes to Jules Aronson, directing manager of the Globe and Keith's here, who recently resigned from this position with the Stanley Co. to become associated with Joseph M. Galton in the Progressive Amusement Co.

During the elaborate banquet entertainers from the Cafe Beaux were provided by Proprietor Joseph H. Moss, while the guests presented Mr. Aronson with a pair of diamond studded platinum cuff links. Judge Rogers presided as toastmaster, with Jules Martbaum, of the Stanley Co., a chief speaker. Other speakers were Joseph Scullerberg, Charles Scheuer, John McGuirk, Edward L. Bader, William H. Fennan, Frank Buchler, Isadore Rumsdell, Wm. H. Dentzel, J. Reilly Gibson, George Young, Abe Blustein, Jules Herold, George Metzler, Joseph Scullerberg, Dr. Whitehead, A. Blumberg and others. President Wm. H. Fennan presented Mr. Aronson with a set of resolutions from the Atlantic City Amusement Managers' Association commending his administration of the local theatres and his activity as chairman of the executive committee of the managers' organization.

Mr. Aronson's connection with the Stanley Co. passes with the conclusion of this week. He is succeeded by J. Reilly Gibson and Russell Austin, who will jointly conduct the house—they having been assistant managers during the past season.

AUSTRALIA.

By ERIC GARRICK.

HER MAJESTY'S—Aug. 6, grand opera.
ROYAL—Closed. Next, "Muriel Stern, Comedian." "The Pink Lady" (revival).
CRITERION—"The Pink Lady" (revival).
TIVOLI—"A Box of Tricks."
FILLIES—Rene Muller, Marie Forster, Mad Mourner, C. Phil Perival, Buffy and Melvie Co.

Wanted Immediately for Vaudeville Productions
comedians with specialties, prima donnas, soubrettes and specialty people in all branches. Good salary and season assured. See Kaufman & Hyde Producing Co., Inc., Broadway Theatre Building, 1441 Broadway.

Back Home - Michigan, NOT Chicago BELLA BELMONT

"MY GAL SAL"

"Belmont Spooney Juney Rag" and "Dear Old Sis"
"Looking for Mr. Somebody Else"

FILMERS KEEP OFF

A Card of Thanks

MR. AND MRS. JAS. E. (BLUTCH) COOPER desire to take this means of thanking their host of friends for all kind inquiries, during the recent illness of BLUTCH COOPER.

They wish to inform all friends through this medium, as it is impossible to reach each one personally, that Mr. Cooper is now on the road to recovery, and hopes in a short time to be with them again.

GRAND OPERA HOUSE—"The Night Side of London."

FALAC—Harry Lauder Co.

HOYT'S—Picture.

WELBOURNE.

HER MAJESTY'S—"Oh, Boy" (revival).

Next, "Maytime."

ROYAL—"A Tailor Made Man." (Aug. 16, "Lighthouse").

TIVOLI—"The Officer's Mess."

BIJOU—"The Faynes, Bryant and Bryant, Edwards and Parker, Davis and Lee, Keely and Aldous, Al Bruce Co."

HOYT'S—Picture.

Innovations have made the Tivoli the daintiest theatre in Sydney.

The acting of Grogan McMahon in "A Message from Mars" is superb.

Stella Power is giving farewell concerts in Melbourne Town Hall prior to her departure for England to join Madame Mella.

Barry Lupino has been routed over the Fuller Circuit.

Emeline Peltai is presenting "Eyes of Youth" in Brisbane with success.

Nellie Flemming is to go into a big musical production for Hugh D. McIntosh after her Sydney season.

Sydney James, theatrical manager, died the East.

Jack Cannot has charge of the entertainment at the Grotto Cabaret Coogee.

Hugh McIntosh will revive "Fair Warner" at the Tivoli.

Harry Sadler, a Sydney vaudeville manager, threw himself over a bridge to his death last week. Trouble over betting transactions is the reason given.

"Daddies" made a big hit in Melbourne last week. The play was spoken very highly by the press.

Walter Wheatly, Ralph Berrill, Ed Forman, Raymond Loder, Alfredo Vaino have arrived under contract to J. O. Williamson, Ltd., for grand opera.

John D. O'Hara has arrived to star "Lightnin'" for J. O. Williamson, Ltd. company includes Jack Beck (seen here).



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EVERYONE USED "APPLE BLOSSOM TIME IN NORMANDY." EVERYONE WILL USE THIS
A REAL LYRIC BY DAVE MORRISON AND EARL BURTNETT. A REAL MELODY

★ YOU AND I ★

HERE IS A SINGLE OR DOUBLE THAT IS GOOD FOR ANY ACT—GREAT TO CLOSE WITH
BY ART HICKMAN AND BEN BLACK, WRITERS OF "TEARS"

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SAN FRANCISCO

Following the termination of the present actors' strike, VARIETY'S Daily Bulletin, started since the strike commenced, will be continued as the

"DAILY VARIETY"

It will be published daily (excepting Sunday) in the same form, four pages, containing current theatrical and picture news only, condensed.

VARIETY'S Bulletins daily during 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 immediately will include VARIETY'S Daily Bulletin during the strike, with the subscription to "Daily Variety" commencing at its expiration.

The weekly issue of VARIETY will continue to be published on Friday, as heretofore.

Miss Artiste

Mme. Clair wishes to announce that for the coming week she will have on display a complete showing of

GOWNS, SUITS

and

WRAPS

for stage and street wear. This will afford members an opportunity to obtain real creations at remarkably low prices.

Come in and look around.

Mlle. Claire

130 West 45th Street

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Tel. Bryant 8881

"Very Good Eddie", Robert Tom, Fred Emelton, Victory Bateman and Diana Wilson.

"A Box o' Tricks" scored Aug. 2 at the Tivoli. Billy Hagg and George Welsh add much comedy to the show.

"Going Up" has played its 100 consecutive performance in Melbourne.

Muriel Window left the Lauder show to undergo an operation. She will reprise the bill this week.

Daisy Harcourt is playing a season for the Andy Kew Circuit.

Wyllie Watson and Cecilia Gold scored a hit in "A Box o' Tricks" at the Tivoli.

Bert Baller, theatrical manager has left here for a tour of England and America. He will test the market with a view of producing the Australian comedy, "On Our Selection."

The Tivoli technical staff will begin work soon for the production of "Chu Chin Chow."

Many companies are held here on account of a big shipping strike.

George Audley is now manager of Fuller's new theatre.

Stiffy and Mo (Nat Phillips and Roy Rose) are making a fortune for Fuller, Ltd.

M. B. Pigman will play a short season in Adelphi with "A Tailor Made Man."

Theatrical managers here are getting up a petition demanding the abolition of the amusement tax.

BALTIMORE.

By F. D. OTOOLE.

ACADEMY.—"Look Who's Here" is rather a good sort of entertainment, due mostly to the smiling Cecil Lean and lovely Cleo Mayfield. It is as yet rather loosely put together and is divided into two acts, the first of which is the better by far. The second suffers from unevenness, so often the case when an act is divided into scenes. A good-sized crowd was on hand the opening night and the play was enthusiastically received, and the dignitaries seem to point to success for the production.

AUDITORIUM.—The house has not yet announced an opening date, due to strikes.

FORDS.—Playing under difficulties, the cast of the production, "Jolson Letter," did very well without their usual backgrounds and perfect musical interpretation by the orchestra which was gathered together for the occasion when the regular union orchestra walked out because the show was under the ban of the A. R. A. There was a large crowd on hand and

the show was very well received considering the quality. Ada Mae Weeks is the real reason for its success.

MARYLAND.—Keith's vaudeville. COLONIAL.—"Ten Nights in a Bar Room," with Robert Downing, the actor-arranger, taking the leading role, unheralded in the new season in this house. The show has several musical numbers that were well received.

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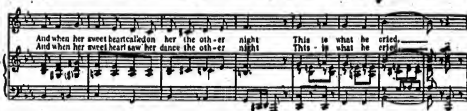
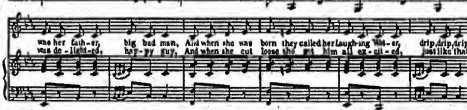
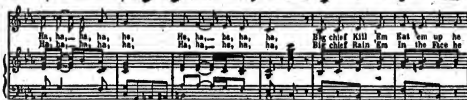
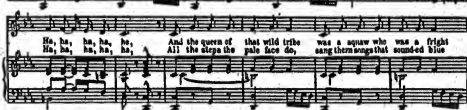
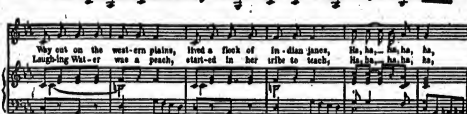
We've Found a Substitute and Here It Is



LAUGHING WATER HA! HA! HA!

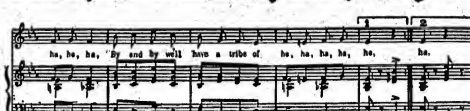
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Music by
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FRANCIS RENAULT

His Voice is Powerful and Amazingly Feminine for one whose natural expression is utterly manly. His Gowns are Flashy, and his Light Comedy at the end is most Welcome and Worth While. **JACK LAIT.**

Last Week—Majestic Theatre, Chicago.
This Week—Orpheum Theatre, St. Louis, Mo.
Next Week—Orpheum Theatre, Memphis, Tenn.
Personal Direction, JENIE JACOBS
Booked Solid for 46 Weeks—B. F. Keith and Orpheum Circuit

The Only Way TO KEEP FACE YOUNG



LOEW'S HIP—Vaudeville.
GARDEN—Vaudeville.
NEW—Tom Moore in "Brown of Harvard," sim. all this week.
VICTORIA—Vaudeville.
PARKWAY—Elsie Ferguson in "A Society Belle."
GAYETY—"The Pace Makers" failed to live up to their name. The real surprise of the show is the development of Paul Yale into a fairly good straight man.
FOLLIES—L. B. Hamp is an addition to the burlesque stock here and made a promising initial appearance in "The High Steppers." The Princess Sullivan, Oriental dancer, is the added attraction.

BUTTE, MONT.

The Empress Stock reopened after having been closed for nearly three months. The opening bill will be "Broadway Jones." Among the former members returning are Mary Newton, Alf. Layne, Daisy D'Avara. New members are Thomas Kresser, Anthony Blain, Whitfield Black, Fanny Keeler, W. H. Belmont, has formed a partnership with Hawkins Webb, who will act as business manager.

Butte theatre managers have been served with a new scale of wages by the members of the Butte stage employees and picture operators' union, to be effective Sept. 15. The new scale calls for increases in wages of stage employees and moving picture operators with changes made in the schedules for overtime. Sunday and holiday work that will considerably increase the expense of operating the theatres of Butte, according to the managers. Class A theatres are called upon to pay moving picture operators 50 cents per half hour or fraction for running a machine, with \$1 for Sunday or holiday work. Maintenance and repair of equipment will cost 75 cents per half hour, with trial runs to be made at the same rate. All time between 2 a. m. and 9 a. m. will be \$2 per hour or fraction. Theatres running eight hours or less will pay \$8.

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Rialto, have taken over the People's and will operate it as a picture house. The People's has been operated by Ackerman & Harris, playing Hippodrome vaudeville and closed at the beginning of the summer. The People's will be under the active supervision of Manager Myrick, of the Rialto, and Dan Kalen, assistant at the Rialto, will act as house manager. The show house will be entirely renovated and redecorated. The new management promises good music and a high grade of pictures.

Four athletic carnivals noted the Silver Bow Chapter of the American Legion the sum of \$5,000, according to a report of Manager Ed Sullivan, who has been in active charge of the entertainments. An Judge Ed M. Lamb has decided that there is now no law in the state to prohibit boxing bouts the events will be staged at regular intervals in the future, the management announces.

DETROIT.

By JACOB SMITH.
With the exception of the Shubert-Garrick.

which is playing pictures for a few more weeks, Detroit's theatrical season is now in full operation. And we predict the biggest and best season on record. With wages high in Detroit and plenty of work for everybody, amusements will get more than their share of patronage.

Vaughan Glaser and Co., in "A Pair of Sizes," at New Detroit. Next, "Pearod."

"Seventeen" at the Garrick.

Colonial opened Labor Day with Loew vaudeville, picture, and personal appearance of Taylor Holmes as an added attraction. Good opening bill at the Colonial. Big orchestra. Six acts. "Full of Pop," pretentious tabloid, was headliner. Looks like new policy will be permanently successful.

The United Booking Association, of Detroit, has signed the Orfium circuit in Canada for vaudeville bookings.

Ben Walsh at the Gayety. Next "Hello America."

"Blue Birds" at the Cadillac.

At the photoplay houses: "Wagon Tracks," at the Broadway-Grand; "In the Valley of the Giants," at the Adams; "His Majesty the American," at the Majestic; "Her Third Kiss," at the Madison.

All of the Butterfield circuit of theatres in Michigan are now in full operation, having opened Aug. 31. W. B. Butterfield has leased the Academy of Music in Kalamazoo, spent \$20,000 on remodeling and renamed it the Regent. It will play vaudeville and pictures. He also spent \$20,000 on remodeling the Bijou, Saginaw, and renamed it the Regent. His Regent Theatre at Lima opens Sept. 11. Seating capacity, 1,000. Policy will be pictures.

INDIANAPOLIS.

By VOLNEY B. FOWLER.

MURAT—"Sunshine." Next, Ivan D. Martin's "Fashion Show."

PARK—Musical extravaganza.

KEITH'S—Summer vaudeville.

LYRIC—Vaudeville (reopening).

RIALTO—Vaudeville and pictures.

GAYETY—Vaudeville and pictures.

CIRCLE—Pictures.

The Lyric, rebuilt from cellar up at a cost of \$250,000, opened Labor Day. Vaudeville is the program. Weekly bills running continuously from 1 to 11 p. m. is the policy. The new building is fireproof and seats 2,000. The basement dance hall is an innovation in Indianapolis. Joseph M. Garvin, one of the owners of the Central Amusement Co., which has the Lyric, Alhambra and Iola theatres,

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will personally manage the Lyric. Charles M. Olson and E. G. Sourbier are associated with him.

This is State Fair week in Indianapolis and all theatres booked special attractions to pull their share of the crowds.

The Majestic reopened this week as a picture house. "Fit to Win," the Government film used to combat disease among the

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- ¶ THREE MELODY MAIDS, Melody Trio, Harmony Quartette, Seymour Sextette—feature "Tents of Arabs".
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- ¶ JULIA KELETY (successfully playing vaudeville now) has honored us by giving it conspicuous place in her repertoire. We are grateful.
- ¶ TED LEWIS has made his own inimitable fox-trot arrangement of it.
- ¶ And, of course,—There are the orchestras. They know.
- ¶ What else is there to be said?

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soldiers, being the initial bill. Special matinees were given for women from 1 to 5 o'clock each afternoon. W. E. Karna, of New York City, is managing. The Majestic has been a burlesque house for many years, but with the entry of the Park into this field the policy was switched to films.

The Stuart Walker Co. closed its third summer season at the Murat Aug. 30. The company presented 17 different plays during the summer, two of which were staged for the first time in any theatre, and a number of which were shown here for the first time.

Redecoration and reweaving of English's Opera House is under way.

E. M. Booth has resigned as assistant manager of the Lenwood Amusement Co. and is now traveling in Indiana for the Fox Film Corporation. C. H. Hughes, formerly with the Opera House at Bedford, Ind., takes Mr. Booth's place with the Lenwood Co.

MEMPHIS.

By E. L. KOPALD.

ORPHEUM—Vaudeville.
LOEW'S—Vaudeville.

Work on the new Pantages Theatre on Main street is progressing. Actual work on the new Loew's Theatre started Aug. 27.

When the new Pantages and Loew theatres will have been completed, the Orpheum and these two vaudeville houses will all be on Main street within three squares.

Tri-State Fair opens Sept. 19.

PHILADELPHIA.

With all the legitimate theatres kept closed as a result of the actors' strike, vaudeville, motion pictures and the burlesque houses profited greatly this week. It was a case of standing room only at all the houses Monday, and several of the "top" vaudeville theatres played an extra show. Even then there was not enough amusement for the city.

CHERRY STREET OPERA HOUSE.—Crowded houses continue to be the rule here here the feature film, *Guinevere* Parry in *The World and Its Woman*, is the attraction. It is expected that the picture policy will be continued at this house until such time as the strike troubles are adjusted. The Rex Beach picture, *"The Golden Horde,"* will be shown next week.

STANLEY.—Business has been very big here. This week's feature is *Bliss Ferguson* in *"The Witness for the Defense,"* and capacity houses were played to all day Monday.

PALACE.—Nasimova in *"The Red Lanterns"* is drawing tremendous business here and the picture will probably be held over for an extra week or two.

ARCADIA.—This week's feature is Wallace Reid in *"In the Valley of the Giants,"* and it has been a strong draw.

VICTORIA.—Charles Ray in *"The Egg Crate Wallp"* is featured this week with *"The Unpardonable Sin"* underlined for next week. COLONIAL.—"Mickey" continues to pull big business here, and so far there has been no announcement regarding a return to the former "top" vaudeville policy.

ALEXANDER.—James C. Morton and Family, U. S. S. Carol Trio, Jack Wyatt and Co., Peterson Bros., "Shower," the Thinking Bull-dog, and the feature film, *Viola Dana* in *"The Mystery."*

NIXON'S GRAND.—The Melody of Youth, Fallon and Brown, Powers and Wallace, Worth-Wayton Four, Correll's Circus, Keloma.

PITTSBURGH.

All but one of Pittsburgh's houses of the drama opened their seasons auspiciously on Labor Day. Though the scheduled attractions had to be supplanted by other bills on account of the strike, attendance at the Nixon and Alvin hardly suffered. *Civilian Clothes* at Thurston Hall, former popular stock actor here, playing one of the leading roles, drew a capacity crowd at Alvin, the Shubert show-house, while Booth Tarlington's *"Peep"* played to large crowds in both performances.

"Peep" came back to the Nixon after an initial showing there late last season.

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The Davis' bill of vaudeville drew the usual large holiday crowds, as did Loew's Lyceum and the Harris. The Sheridan Square, Gayety, Victoria and Astorbury all report successful openings. The old Empire, which will assume the name of Pershing, and the Daquenne and Shubert-Pitt are billed for early openings.

PROVIDENCE.

By KARL K. KLAUER.

SHUBERT MAJESTIC.—Film, Mary Pickford in *"Daddy Long Legs"* this week. Actors strike prevented *"Oh, Look!"* with the Dolly Sisters, opening.

E. F. ALBER.—E. F. Alber Stock, last week in *"The Blue Envelope,"* Vaudeville next.

OPERA HOUSE.—Dark. "Up in Mabel's Room" prevented by actors' strike. MAYFLOWER.—Dark. Scheduled opening with Mabel in *"Iced Over River"* did not take place because of a local plumbers' strike making it impossible to complete toilet facilities.

VICTORY.—This B. F. Keith house, for many years the home of Keith vaudeville and Alber stock until the opening last week of the new E. F. Alber Theatre, opened with films and The Padstons, a Boston orchestra made up entirely of women players, with Caroline K. Nichols as director.

FAVOR.—Nellie George and girls head first of the season bill. Mabel Spencer and Co. Morton and Hughes, Jack and Nellie Foster, Ada Austin, Jack Pinkerton, feature film. EMERY.—Six acts of vaudeville instead of the customary five. Increased prices because effective.

ROCHESTER, N. Y.

By L. B. SHEPPINGTON.

LYCEUM.—Eddie Vogt in *"The Bride Shop,"* all week.

TEMPLE.—Opening week of big time vaudeville.

FAYE.—Vaudeville and Pictures.

VICTORIA, FAMILY.—Pictures.

GAYETY.—*"The Golden Crock."*

REGENT, PICCADILLY.—Pictures.

The regular fall season is under way this week and in addition the Rochester Exposition is showing. All the theatres are now open.

Arthur Hawk and his *"Sunshine Girls"* will move into the Family next Monday to present split week musical comedy.

Marguerite Keeler, headlining at the Temple this week with Homer B. Mason in a travesty on the eternal triangle, is a former society girl in Rochester, of which city her grandfather, Rufus Keeler, was twice mayor.

Jack Farren, of the Victoria, has returned from the big city where he booked a number of musical tab shows for the fall and winter.

Chester Fennymore has sold out his theatrical interests in Troy to Harry Hall and assumed the management of the Blaine, succeeding A. N. Wolf. He was the first manager of the house when it was opened as the Colonial.

SEATTLE.

By WILBUR.

METROPOLITAN.—World War Veterans' Benefit. Underlined, *"Shepherd of the Hills"* (film), and *"Ten for Three."*

MOORE.—Orpheum vaudeville headed by Beulah Clayton Co. in dance offering.

WILKINS.—Dark. Season opens 31 with Alvin Luce and Jane Morgan in leads.

GAY.—Dark. Season opens 30 with *"The Sunshine Girl."* Doris Duncan is the new leading woman.

FLORIAN.—Charles Borchers, formerly Florence Elsen, character; Orville Spurlock, character; Dick Cole, soloist, are new members gathered in California and the Sad, Beside Hill, Lou Davis, Blanche Gilmore and Robert Lorraine, members of the old cast, remain for the new season.

ORPHEUM.—Midsummer Folly Co. with Lew White and Bert Hunt in the comedy roles. In *"The Intimate Comedy."*

LYRIC.—Walter Owen's Burlesque Co.

PANTAGES.—Vaudeville.

FALACE HIP.—Vaudeville.

HIPPODROME.—Vaudeville.

RIKARD.—Bliss Ferguson in *"A Society Exile."* Tom Price, soloist.

LIBERTY.—Bill Henry, with Charles Ray, of local thespians is the cast.

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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 woe go dry And
Last night in a dream how real it did seem

ev-ry one thought there'd be nothing to buy But you got yours and I got mine And
rasp-ber-ry sod a all smothered with cream Said peek-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 bear with

won't we feel blue No more we'll hear that "have an - other" sound Can you pic-ture me
two per-cent beer But soon you'll be an ice cream sod-a hound 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-n't get a drink But when we want-ed

bar-man we could get the reg-ular 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-n't 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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MISSION—Harry Carey in "Riders of Vengeance."
COLLISBURY—"Whom the Gods Would Destroy," with Jack Muhlall.
LITTLE—Charles Chaplin in "Sunshine."
REX—"Daddy Long Legs," with Mary Pickford in studio.
CLEMMER—Pauline Frederick in "The Power of Healing Rays."
COLONIAL—"The Unwelcome Husband," Gini Rerux.
CLASS A—VICTORY, RIALTO, ATLAS, FLAO, ISIS, DREAM—Pictures only.

The coroner's jury hearing the evidence of the case in which John H. Weber, Seattle and Tacoma musician, met death in an ele-

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motor accident here last week, found that many elevators are death traps. They urged a city ordinance to safeguard the public by requiring doors placed on the carriages of all elevators.

Bernard B. Brin, Seattle "rastime king," has returned from a two months' vacation spent in California and Eastern cities.

Tom Price, a sailor, is staging at the Strand Theatre each week as a part of the regular program.

Greater Features Corporation was formed here with a capitalization of \$10,000. Jack Lannon, J. Sheffield and Anna Lannon are named in the incorporation papers filed at Olympia. This exchange is located in "Palm Row" and has been in business for some time, but was not incorporated before.

Fanchion Everhart, Norman Fausler and John Nickerson, of the Wilkes Players, returned the week from a month's vacation spent in and around Hood's Canal. The party went out in a launch and camped near the canal.

Goldwyn, which is filming "The Silver Horde," returned back from ten days' "shoot-out" in and near the salmon canneries of Bellingham. Tuesday, and work of making Seattle street and dock scenes are under way. While in the city the film people will ship a ship in the Seattle harbor as part of the film. This single scene will cost over \$25,000, it is said.

Cornelia Glass, of the Wilkes Players, spent her two month vacation here in the silent rooms of a daily paper. Miss Glass is a journalist in addition to being a mighty actress. She was on the reporter staff before she left before joining the stock organization.

Frank Teck, Northwest newspaper man, has been named Western publicity man for Goldwyn. Teck was writing copy here at the time of his fire. He knows nearly every scribe in this state.

The Thrift Film Co.'s picture, "A Romance of Seattle," was given its initial showing at the Liberty last week. Walter Steiner directed the production. Beverly B. Debbie was

the cameraman. The Liberty did a record breaking business Saturday and Sunday. The picture was also shown for the week in conjunction with Charles Ray in "Bill Henry." The photography is the best and the action of the play is good. Have for a couple of instances, the Seattle actors show screen merit beyond the fondest hopes of the most sanguine. Helene Formis is the leading woman. Jack Sullivan plays opposite her. Banker Jones, Chief of Police Warren, City Treasurer Carroll are local business men of note in the cast. The scenes include Woodland Park, Steiner & Soder shipyards, Second and Pike, Liberty Theatre, Plymouth Church, local newspaper office, post office, Henry building, an auto factory and a number of interiors and exteriors of Seattle homes. The title will be changed and a local exchange sent the picture over the country through the usual channels.

Ivan Fehova, only recently out of the navy, is rehearsing a new single act and will leave for Chicago Sept. 1.

SYRACUSE, N. Y.

By CHESTER B. BAHN.

WIETING—"The Unknown Purple." Opened road tour Monday for week. In the cast are several of those who have been in the New York production. The local presentation is all that can be asked, both as regards cast and production.

EMPIRE—"Nothing but Lies." Offered by a company organized by Howard Runney, who formerly had the Knickerbocker Players in this house. The cast includes practically all the talents, with the exception of Minna Gombel and Frank Wilcox, the leads. The production is entirely well adapted. The box office returns Monday were good. Next week, revival of "The Old Homestead."
"PASTORAL WHIRL." This successor to Billy Watson's "Best Trust" is marked by two things—absence of comedy and the excellent work of Frank Rapini, a really talented violinist who some day may be "discovered" by music lovers outside of burlesque. Watson has dropped the rough stuff and the rustic that marked his old show, and the 200-piece chorus is also absent. The latter is replaced by an excellent chorus of the former by poor attempt to get laughs with stale stuff, of which Watson's anguish upon discovering a supposed dime on

BACK SEPT. 16

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the walk is a bunk of spit is a fitting example. Next week, first half: "The Golden Crook."

TEMPLE—Vaudeville.

GRAND—Vaudeville.

STAND—All the week, Douglas Fairbanks' "His Majesty, the American." This latest Fairbanks picture is a combination of the elements of story found in many earlier D. F. releases. The plot is similar to that of "Reaching for the Moon," but is now given serious treatment. It resembles in some respects the Harold Lockwood picture, "A Man of Honor," with the addition of the lemons stuff found in several Fairbanks films and the disorderly resort story also woven in an earlier Doug. production. But the Fairbanks personality and athletic stunts make you forget whatever is hatched in the plot.

SORKEL—All the week, Mary Pickford in "Daddy Long Legs." By far the best picture that Little Mary has ever done, although it could easily stand cutting. There is too much that is superfluous.

JACK L. LIPSHUTZ

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There shall be four weeks of free rehearsals for dramatic productions, and full salaries are to be paid for all over that time.

There shall be five weeks of free rehearsals for musical productions, with full pay thereafter. This applies to chorus as well as principals.

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If a play is rehearsed ten days, and then abandoned, one week's salary is to be paid.

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SAVOY—First part: Alice Brady in "The World to Live In," which may be summed up as a fitting example of the three P's, I. e., perfectly punk picture.

Walter McDowell, assistant manager of the Strand, is going up in the air next Monday. "Mac" has been delegated by his chief, Edgar Wells, to take an airplane flight over the city and drop a few thousand circulars and free tickets for "The Unfortunate Sin," which plays the Strand next week.

Van Buren Chase, father of Franklin H. Chase, dramatic editor of the Syracuse Journal, and himself an employee of that paper for 34 years, died on Monday, aged 84. Mr. Chase was one of the oldest newspapermen in the United States, and for years headed the Journal's composing room. He had been forced to remain at home since July, but up to that time was to be found daily at his desk in the Journal.

Marjorie Tooka, long "The Film Girl" of the Syracuse Herald, has severed her relations with that paper and is now with the Post Standard here.

Franklin H. Chase, dramatic editor of the Syracuse Journal, and formerly its managing editor, was named city historian late last week by Mayor Walter R. Stone.

The Lyceum, Elmira, which recently was added to the Hathaway string, opened on Labor Day with "Watch Your Step." While the house was renovated while dark, the new owner announces that later it will be repainted.

The Mozart, Elmira, also opened for the new season Monday, offering films.

When "Boys Will Be Boys" hit Syracuse last week, it was just like an "old home" celebration. In the cast were the famous Frimyear, once leading woman for Ralph Kellard in stock here, and Charles H. Riegel, a native Syracusean. Riegel was destined to be a lawyer until an amateur performance of "The Taming of the Shrew" back in 1878 turned him into a thespian. Riegel street here is named after Riegel's family.

The Armory, Binghamton, had "Girls from the Polaris" the first half, with "Our Pleasant Sins" following.

The Tingle Opera Co. closed at the Roric's Glen Theatre, Elmira, Saturday with "Fra Diavolo." The Tingle opera engagement was a financial loss, according to its promoter, Charles C. Tingle, who organized a company after a musical stock company engagement had "blown up." But despite this, Mr. Tingle announced Saturday that he would offer a ten week run next summer. Musical Director Kroll will be back with Tingle next season.

George B. Rosell, a circus employee, and two associates, Henry Coughton and Charles Amella, both of Long Island City, were arrested here Friday with a stolen milk can, which they were traveling became stalled on the top of the Genesee street hill. The trio were carrying gasoline in two stolen milk cans. Rosell gave his home as Glens Falls. He jumped the circus at Saratoga.

Jack Norworth, who will play the leading role in "The Crooked Dagger," being made at Ithaca for Pathe by Ted Wharton, scored the high record in the trapshoot of the Lakeside Gun Club at Ithaca last week. Norworth got 24 out of 25 birds. Janet Adair, who will also appear in the picture, entered and landed 15 out of 25 birds.

Hope Eden, who is appearing at the Temple the first half of the week, landed her picture and remiss of free publicity in the local papers on the strength of being the first actress to fulfill an engagement by airplane. Incidentally, it was averred Syracuse was the first city to "receive an actress in this manner."

Miss Edna, with her partner, Frequent, New

here from somewhere. The pair, who do a mind reading turn, were accompanied by Lieut. Charles Delaney, R. F. C., and James Sarsfield, who was one of the chief riggers on the NC-4. The plane landed and was housed at the State Fair Grounds through arrangements made by Manager A. A. Van Alken, of the Temple, with the State Fair Commission.

The Cutter Stock opened an engagement at the City Opera House, Watertown, this week.

"Among those present" at Ithaca last week were Arthur B. Revo and Tommy Gray, collaborating authors of "A Million Dollars Reward," to be produced there by Grossman for Pathe.

Work on the foundations of the new theatre to be erected in Gouverneur by Chas. Carpenter started this week. The house will be known as "The Grays."

Harry P. Sutton, director of the Crescent orchestra at Ithaca, has returned to his post after a month's absence occasioned by a serious illness.

From this city, at the alleged instigation of the striking actors, came the latest blow to the managerial powers in the form of a sudden revival of the Onondaga County Supreme Court action brought by the George V. Fowler Realty Co., of this city, against Samuel S. and "Lee Shubert, Inc., the Onondaga County Savings Bank and Lazarus Lotter, of Syracuse. It is the outgrowth of two old actions which have been before the courts here for four years.

Attorney Edgar N. Wilson, long local "first nightier," appears for the plaintiff, with William Rubin representing the Shuberts. The action was brought to recover \$4,000 for rent due the Fowler Co., former owner of the Grand Opera House, from the Grand Opera House Co., a "dummy" corporation of the Shuberts organized to control the local vaudeville playhouse.

It was maintained that Lee Shubert, as president of the parent organization in New York, had guaranteed the lease of the Grand

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Opera House Co., calling for \$12,000 yearly rental. Joseph M. Jacobs, secretary of the Syracuse corporation, who was the Shuberts financial man, late since died, as has Charles Ryan, attorney of record for the plaintiff in the original action.

Wilson, Cobb & Ryan, of this city, appeared against the Shuberts originally, but the election of Cobb to the county judgeship necessitated a change, and Wilson & Ryan were substituted. The death of Attorney Ryan further delayed the presentation of the case and Wilson & Hennessey were finally named for the plaintiff.

The action was started in December, 1915, and the cause was placed on the trial calendar for the Onondaga County Supreme Court term in February following. An order to show cause for an examination of the Shuberts was granted by Justice Leonard Crouch in September, 1917, and later modified. Attempt was made to have Justice Ross vacate the order of the examination and from his denial, an appeal was taken to the Appellate Division. Here the order of the justice was upheld and the examination ordered.

The Shubert corporation claimed as a defense that Lee Shubert had no authority as president to guarantee the rental monies under the lease, and it was for the purpose of getting at the by-laws and rules of the New York corporation that the examination was demanded.

George N. Crouse has been renominated on the Republican ticket for president of the Common Council. He was assisted materially in the campaign by his actress-wife, Rita Knight.

Irene Castle-Treman has entered her saddle here in the Horse Show at the State Fair next week.

Theda Bara has some idea of locating a site for a permanent home at Geneva, N. Y. Geneva never even saw a small-time tramp, let alone Theda. It's a way station between Rochester and Syracuse.

The Colonial, Utica, opened this week with vaudeville and pictures.

VANCOUVER, CAN.

By H. F. NEWBERRY.
EMPRESS—J. return of Edythe Elliott, leading woman in "The Man Who Came Back."
AVENUE—Dark. Next road attraction, Norman Friedland's "My Honolulu Girl."



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ON THIS SAME SPOT SINCE 1950

ORPHEUM—Vaudeville.
PANTAGES—Vaudeville.
COLUMBIA—Vaudeville.

Thomas Ashley and Joe Lawless opened with the Empress Stock Aug. 25. Edythe Elliott, the leading woman, opened her third season Sept. 1.

Julius Tannen during the first two weeks of his Orpheum tour was the headliner on the bills, but for the Vancouver engagement the advertising had Lydia Barry sharing the headline position with him. One of the members of the George Kelly Co. in "The Flattering Word" was Polly Redfern, a local girl. Her father is a member of the Orpheum orchestra.

The Carl Hagenbeck-Wallace Circus played here Aug. 15-18 to four big audiences. Just before the arrival of the outfit a rumor was in circulation to the effect that the circus was

Gorman owned, but the management was successful in stopping the report and proved that it had no foundation. Ed. Ballard was advertised as presenting the organization.

The Barron Cafe opened this month under the management of Maurice Perrin. The entertainers are Lucille Dubois, prima donna; Estelator Maly, danseuse, and G. W. Rock, from San Francisco.

Commencing Sept. 1 the Empress Stock increased prices. Matinees formerly 15-25-30c. now 15-45-60c., with box seats going from 75c. to \$20. These prices include the war tax.

WASHINGTON, D. C.

By HARDIE MEAKIN.

KETTER'S—Vaudeville.
SHUBERT-BELASCO—Closed since last week's strike when "Up from Nowhere" was playing. "Fifty-Fifty, Ltd." booked for this week, canceled.

SHUBERT-GARRICK—The Garrick Players in "Here Comes the Bride" with Gladys Knerr in the leading role. John Klein is appearing in the cast this week and will finish out the stock season with the company. Miss Knerr is a Washington girl and was recently married to a graduate from West Point.

NATIONAL—"Follyanna" opened Sunday night to good houses. Viola Harper is appearing as "the glad girl."

POLY—Films. Mary Pickford in "Daddy Long Legs."

COSMOS—"Corn Cob Cut-ups" Four Janas, Broadway Trio, Wolf and Stewart, Jean Doydel, Dave Harris. Feature film.

GAYETY—"Burlesque Wonder Show."

LYONER—"Aviator Girls."

LOEWS PALACE—Wallace Read in "The Valley of Glauca" for the entire week.

LOEWS COLUMBIA—Marie Williams in "The Hornet's Nest."

MOORE'S RIALTO—Dorothy Phillips in "The Right to Happiness."

GRANDALL'S METROPOLITAN.—Olivia Thomas in "The Spite Bride."

Renovated Moore's Strand opened Sunday with the first local showing of Billie Burke in "The Misting Widow." Mr. Moore announces that he has signed contracts with the Paramount-Artcraft Quality Productions for the exclusive showing of the pictures at this theatre.

The Penn Gardens, owned by the Fox (Washington) Amusement Co., have entirely remodelled and redecorated this combination dancing pavilion and picture theatre and has been carrying full page display since the entire week.

The Howard, Washington's colored theatre, reopened Labor Day with Bluff King and Co. in "Over the Top."

The Misses Hopey and Georgia Campbell, Keith headliners, who are also Washington society girls, are spending the summer here and have done considerable entertaining for the wounded soldiers in and near the city. They presented their new act recently at Quantico, the Marine camp in Virginia, and it is claimed by a number of professionals who journeyed out from the city that it is the best yet presented by these two clever artists.

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MOVING PICTURES

COAST PICTURE NEWS

By S. M. SCHLAGER.

Los Angeles, Aug. 30.
William Parsons, National's big chief, is ill.

Jack Perrin, Carl Laemmle's young "Bud," is Kathleen O'Connor's leading man.

Rex Ingram is now directing Monroe Salisbury in "The Beach-comber."

Grace Gordon, a new screen luminary, is being starred in Romayne productions.

Theo. (Doc) Joss is helping Florence Turner make her comedy specialty at the U.

Tim Neill and Edythe Chapman (Mrs. Neill) have signed with Goldwyn.

Bernay Sherry has signed a half-year's contract with the U.

Ethel Clayton is making her first picture since she returned from the Orient.

Vesta Pegg is playing in Franklyn Parham's two-reel Western at Selig.

Truman Van Dyke has finished with Ora Carewe in "Betty Reformers."

Sam Polo, brother of Eddie, is playing with Antonio Moreno in a Vitaphone secret service serial.

Colleen Moore celebrated her 18th birthday. The beloved little star was feted by scores of friends.

Elmer Ellsworth, former scenario writer for Carl Laemmle, is now studio manager or advisor or something for Charlie Chaplin.

Al Santell is directing Christian Rub, the Deutsches Theatre star, in a "test film" for Carl Laemmle.

Jean Wall, Universal's Mexico City representative, is visiting the studios trying to date up all the pretty actresses.

Hondini likes Southern California. He is due in Los Angeles Sept. 1 to make his home here.

Oiga Lhek Schell, who wrote "The Heart of Humanity" with Allan Holubar, is writing the forthcoming Holubar story.

Little Mary McAllister is to quit picture work to play "The Little Princess" at the Majestic, Los Angeles.

Miss Overholt, editor of IT, the satiric motion picture publication, is writing, for Alkire, Comedies.

Mitch Lewis is "personally appearing" at Portland theatres while filming "The Last of His People" in the North.

Obster Bennett has been promoted to a directorship at Vitaphone and is directing Earle Williams.

Louis Stevens is writing continuity for the U, having graduated from the editorial department.

"Hawthorne of the U. S. A." is Wallie Reid's new vehicle, work on which has already begun under James Cruze's direction.

James W. Horne, the Astra director, has a new machine, as has Lew Cody—the latter a gift from Louis J. Gansler, the producer.

Metville W. Brown is finishing the first Al St. Johns comedy at the Astra studio in Glendale.

Jack Clymer has left the authorial colony to sell a couple of plays and a number of vaudeville sketches in New York.

Edith Roberts, one time Universal star, is being co-starred with Frank Mayo in "Lascas," a forthcoming Universal special.

Eddie Kull, one of the cinematographic aces, is directing two-reel Westerns for the Universal. His first was "The Desert Trail."

Fredella Dean is to start a new picture under Ted Browne's direction within the week. Universal will produce it.

Francis Ford has completed "The Mystery of 12" for Louis Burton and is already preparing a second serial with Rosemary Theby.

Kathleen O'Connor wears masculine garb in the second episode of her serial vehicle, "The Strange Case of Cavendish," directed by Jack Wells of the U.

Walter Monroe, son of Oliver, will be Lew Cody's "love rival" in the second Cody production, "Mr. Don Juan," which Elmer Harris wrote.

Robert McKim is finishing his work in "The Silver Horde" with Rex Beach at Bellingham, Wash. Mrs. McKim (Dorcas Matthews) is visiting her mother at Vancouver.

Monroe Salisbury will quit the U in October or November. He will launch his own company, Monroe Salisbury Productions, on or before Jan. 1.

Mary Pickford has a new home, a palatial mansion, of course, on Westmoreland place in Los Angeles' most exclusive residential section.

Browning, by the way, has been taken away from Mary MacLaren, who will be directed by Ed Morrissey, who once produced for Tri-ange.

"Hoot" Gibson, the rough rider, is being co-featured in Westerns with Josephine Hill, the comedienne. Reeves (Breezy) Mason is directing.

Christy Cabanne has been engaged by Louis J. Gansler to make the second Lew Cody feature. He has just finished editing "The Beloved Cheater," Cody's first.

Marguerita Syva, the operatic singer, who will play the Orpheum under Arthur Wenzel's management in a fortnight, will enter pictures directly after.

Lew Cody is taking publicity stunts in which

he is seen kissing the most famous stars in sidom. Beasts Barriecale was the only one who declined to yield to coquetry, but posed for a "clinch" with the "be-vamp."

Thomas Ince supervises rehearsals of the Doris May-Douglas McLean comedies which consume two weeks. Following this period actual shooting commences. The experiment is declared to be eminently successful.

Harlan Tucker, Morocco Juvenile, will be Marie Walcamp's leading man in the Oriental serial to be produced by Henry McEhee. Work has already started in Los Angeles. The company will leave Universal City within a fortnight.

A
Paramount-Drew Comedy
FEATURING
Mrs. SIDNEY DREW
WITH
JOHN CUMBERLAND
IN
"A SISTERLY SCHEME"
Produced by V. D. K. Film Corporation
Under Personal Supervision of
Mrs. Sidney Drew
Never Trust a Pretty Girl!
When a charming young flapper tells you she wants to help you win her sister—
Watch out! She may want to marry you herself! That's what happened to the trusting hero of "A Sisterly Scheme." It's a comedy that sparkles with wit. "Polly" is at her best and charmingest.

PARAMOUNT PLAYERS-LARRY CORPORATION

(THIS IS NOT A FACE POWDER)

ANNOUNCEMENT

Hampton Del Ruth, who for a period of over five years has been intimately identified with the productions of all Keystone and Sennett-Paramount Comedies, in capacity of managing editor, director and production manager, has severed his connections with the latter studio, and is at present engaged in editing and personally supervising the direction of all William Fox Sunshine Comedy Productions.

Mr. Del Ruth personally assures the exhibitor of the same high standard of comedy production with which his name has been so closely identified in the past.

Associated Players

<i>Chester Conklin</i>	<i>Jack Cooper</i>
<i>Polly Moran</i>	<i>Slim Somerville</i>
<i>Glen Cavender</i>	<i>Eitel Teare</i>
<i>Tom Kennedy</i>	<i>Ed Kennedy</i>
<i>Harry Booker</i>	<i>Harry McCoy</i>
<i>Bill Franey</i>	<i>Billy Armstrong</i>
<i>Alice Davenport</i>	<i>Laura LaVarnie</i>

Bobbie Dunn

With a chorus of thirty bathing beauties including Marvel Rea, Dorothy Lee, Vera Steadman

New Sunshine Releases

produced under the personal supervision of Hampton Del Ruth

The Yellow Dog Catcher
Chicken a la Cabaret
Wild Waves and Women
Footlight Maids
Back to Nature Girls
Her First Kiss
Sheriff Nell's Comeback
His Naughty Wife
The Roaming Bathtub
A Schoolhouse Scandal
Hungry Lions and Tender Hearts

MOVING PICTURES

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LONDON FILM NOTES

London, Aug. 22. Financially, things are humming over this side, all eyes are on the cinema whether it be as exhibitors, renters, or producers. Following on the Atlanta Company with its million pound capital, and studios already in course of erection at Hampton Court, and with no less a personage than Sir Walter de Frece as Chairman to give it weight, comes news of a £10,000,000 producing company with Corri Jones of the Regal Film Renting Company as Chairman. The "ten million pound" proposition is right enough but until their registration is a limited liability company is published officially it is like getting blood out of a stone to get any news for publication out of them. Since Pansy-Lasky arrived everybody is suspicious of everybody else. Still another producing company with a strong racing and South African flavor about it, is one with a capital of £500,000, and yet another which is strongly associated with the House of Lords is going out for 5,000,000 pounds. All sorts of wild rumors are about, but the Atlanta and the ten million firm are the business and within a very short time their registration will be published.

The next big Stoll feature film will be an adaptation of the Baroness Orczy's novel "The Elusive Pimpernel". Much of this picture will be "shot" in France and already carpenters and scenic artists are busy trying to get the interior sets and those scenes dealing with Paris generally in the days of the Revolution as true to life as art and money can make them. Talking of Stoll, the astute Sir Oswald has succeeded in borrowing Malvina Long-

fellow from the "Famous Pictures" people for at least one production.

Doris Keane has nearly completed her arrangements to visit America for the purpose of appearing on a super-film. It's a hundred to one that the subject of her screen debut will be "Romance," the play that helped her to the front rank of British actresses.

Arson Dyer is a man to be sincerely congratulated as are the Hepworth people who have the luck to hold his signature to a lengthy contract. The Arson Dyer cartoons begin where most film cartoons leave off and even the up to now incomparable Bud Fisher "Mutt and Jeff" features become almost mediocre besides the new man's genius. Dyer's cartoon characters are life-life, there is no jerkiness about their movements and not only the characters but the scenes and "locations" are correctly drawn in and shaded, there is no line work about them, and even his burlesque film subtitles are things of abiding joy. The first of the series "The Merchant of Venice" written in conjunction with W. Shakespeare, is inimitable. We have Antonio as an ice-cream merchant who is doing badly on account of the snow, Bassanio is a brick layer and Shylock—well he is just what we all generally think him, while the Portia is a buxom maid-servant. The feature is really a great one. The next Arson Dyer cartoon, again in collaboration with W. Shakespeare of Stratford will be "Romeo and Juliet," and is nearing completion.

The Fox company may remember that production of "East Lynne" by the Barker Motion Picture Company

("Bulldog Brand") that did not a little to help the big firm to bring the "bacon home" in the long-ago days when pictures were a side-show and the only permanent kinemas were generally found in empty shops. Remembering this, they may also remember the actor who played "Sir Francis Levison." Fred Morgan, most execrable of Lyceum-Melville villains, has been persuaded to once more do the part for the screen and is appearing in the Bertran Phillips comedy drama "Trousers" and as soon as he's through with that he returns to the Barker M. P. C. to play the villain in Phillips Oppenheim's "A Millionaire of Yesterday." And he has just completed a "starring" engagement with the same, first creating the part of the Beetle in the filmization of Richard Marsh's novel "The Beetle."

Was the "Grip of Iron" ever played your side? Well, after having run for nearly half-a-century in the British Isles and Ireland (to say nothing of being lifted by "booths" and tripped all over the Colonies) "Famous Pictures" are making a film of it. George Foley, is appearing as "Jargon", Malvina Longfellow as "Cora" while a long and well-known cast is hard at work insuring immortality for the famous old "blood." Among the players is Jack Power, of Power and Reed, who will make his screen debut as "Coco, the new school detective." Power was playing in "Hulk America" when they persuaded him to face the camera. He doesn't seem too pleased with his studio experiences up to now—the weather is hot and he finds film play-acting too much like work.

"Pussyfoot" has got into our British studios. Whatever the Hepworth people may say, and they'll deny it for all they're worth, the new Hepworth feature "Sunken Rocks" (of which a

review appears elsewhere) is as much "dry" propaganda as anything we shall ever get. Even the child's death is blamed onto liquor. In speaking to the child's mother the doctor (who by the way shows his disregard for professional etiquette by making love to the mother when she becomes his patient later on) says that either her family or her husband's were hardly T. T. otherwise the child could not have contracted the disease from which it died. Later the father dies stickily when drunk and it's a decanter that helps him across the Great Divide.

INCORPORATIONS.

Film Delivery Corp., Manhattan, trucking and storing, \$100,000.
Speer-Janssen, Manhattan, motion pictures and theatricals, \$5,000; G. Speer, J. F. Langan, M. A. Sacks, & Beekman street.
Gallo English Opera Co., Manhattan, \$25,000; F. Gallo, E. Mills, S. De Cesare, 344 9th Street, Brooklyn.
Foundation Film Corp., Manhattan, 1,000 shares preferred stock \$100 each, 1,000 shares common stock no par value, active capital, \$100,000; J. McElwaine, B. Schlopper, M. Garrison, 116 St. Nicholas avenue.

CHANGE OF NAME.
Adler Costumes, Inc., Manhattan, to Seller Theatrical Costumes, Inc.
CAPITAL INCREASE.
Finnas, Inc., Manhattan, \$100,000 to \$500,000.

DELAWARE CHARTERS.
Goldwyn Pictures Corp., \$20,000,000; T. L. Croshaw, H. B. Knox, & E. Hill, of Wilmington.

SHOWS IN LOS ANGELES.

Los Angeles, Sept. 3. Despite no cars running after eight at night, two of the legit theatres are doing capacity business.

"Civilian Clothes" in its 10th week at the Morocco is one.

Lewis S. Stone in "The Heart of Wootton" at the Majestic is the other.

Richard Bennett is preparing for the premiere of David Gally's "The Victims" for next Monday.

SELZNICK PICTURES

"PICCADILLY JIM"

has been selected from hundreds of other successful books and plays for the first of a series of productions starring

OWEN MOORE

Made by Selznick

Distributed by Select

MOVING PICTURES

CHAIN OF \$300,000 THEATRES TO BE BUILT IN CANADA SOON

Famous Players-Lasky Plan Picture Houses for Calgary, Vancouver, Winnipeg and Other Cities. Regal Film Co. Affiliated With Americans in Venture. Outside Capital Also Providing Backing. More Definite Announcement Shortly.

Vancouver, Can., Sept. 3. Announcement has been made the Canadian Famous Players-Lasky Corporation will erect a chain of theatres in Western Canada to cost \$300,000 each. Among the cities in which these new theatres will be built are Calgary, Vancouver and Winnipeg.

The site of the new local house will be on Granville street, although the site will not be decided on until M. L. Nathanson, of the Regal Film Co., returns to the city inside of the next two or three weeks. The Regal company is now in affiliation with Famous Players.

Definite announcement of the Regal plan indicates that a new deal in film bookings has been completed. The Allen enterprises have not renewed their contract for the Paramount Famous Players films and the Regal Company has united forces with those people for Canadian bookings. Backing Mr. Nathanson in his company's big undertaking are a number of big eastern financial men, including Alan Tudhope, M. P., of Orillia.

LOS ANGELES GETS FILM.

Los Angeles, Sept. 3. With the relieved transportation tie-

up the studios reopened through this point commencing to again receive raw film. Several studios had to suspend during the trouble.

Millions of feet of films are coming in now. Los Angeles uses 250,000 feet daily. Over \$2,000,000 in manufactured film was held up en route East.

Exhibitors in Arizona and New Mexico are reported having used old stock from years back and did a financial clean up.

Emily Stevens in Schomer Pictures.

Emily Stevens has been signed to star in productions of the Schomer-Ross Producing Corporation. Her first appearance will be in "The Sacred Flame" by Abraham S. Schomer, who is directing the production. Miss Stevens once starred in pictures for Metro.

Picture and Play Together.

Earl Derr Biggers' "Love Insurance," a Paramount-Bryant Washburn feature, and Henry Savage's musicalized version of the same story, under the title of "See Saw" are playing Boston this week simultaneously. Biggers himself is a native of the bean city.

"BLOSSOMS" TO UNITED ARTISTS.

D. W. Griffith has placed "Broken Blossoms" with United Artists, Inc., for general distribution throughout the U. S. and Canada.

"Broken Blossoms" will follow the Fairbanks picture, "His Majesty the American" in the United Artists re-leasing schedule.

HOBERT ENGAGED FOR BRIGGS.

Doty Hobart, the scenario writer, has been engaged by the Briggs Pictures, Inc., as film editor of all the Paramount-Briggs releases. Mr. Hobart is to write the continuities under the supervision of Clare A. Briggs, the cartoonist. Mr. Hobart is a recruit from the Famous Players-Lasky scenario staff.

MILDRED MANNING, PUBLISHER.

Mildred Manning, whose performance in "The Westerners" helped that Hodkinson release, has become a publisher of songs, though she will still continue in pictures. Miss Manning, who has long been known as a composer, has just published "The Girl of the Golden West," and dedicated it to Stewart Edward White.

9th Jensen and Von Herberg House.

Jensen & Von Herberg, owners of the Liberty, Coliseum, Strand and Mission theatres here, have bought the Victory, Tacoma, from Edwin James. The house seats 1,000.

This firm yesterday bought a site on Astoria, Oregon, for a new theatre for that city. The Astoria house makes the ninth in their chain.

The Columbia and Liberty, Portland, Ore., and Rialto, Butte, are also owned by them.

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

MAKING PICTURES IN R. I.

Providence, Sept. 3. Announcement was made today that the Truett Motion Picture Corporation, New York, has taken over the plant of the old Eastern Film Co. here and will commence next week to make its pictures.

The staging of scenarios will be under the direction of Charles H. France. Alvin Mechtel will be cameraman and operations will be under the management of Boryosso.

Mrs. Roscoe Arbuckle is leading lady of the company. Others are Miss Anderson, Miss Neilson, Billy Quirk and Horace Newman.

FIRST CHINESE FILM ACTOR.

Charles Fang, formerly Admiral of the Navy George Dewey's steward, was the first Chinaman to appear in motion pictures. He is now to be seen at the Central Theatre in "Checkers." For a long time he was an object of enmity to his fellow nationals who were against pictures on the ground that the Chinese were misrepresented in them, but, recently, due to Fang's work on the screen, he has been restored to favor and the other day was tendered a dinner by the Mayor of Chinatown.

UNIQUE "AD" STUNT.

The Famous Players-Lasky has hit upon a novel stunt to popularize George Loane Tucker's production "The Miracle Man," wherein they employ the United Cigar Stores chain, numbering 1250, as the medium.

In the window of each store is exhibited a close-up of Thomas Meighan, an actor in the film, smoking a favorite brand of cigarette, under which is captioned the information that this certain brand of smokes was employed in this particular scene of the film production.

THE DEBUTANTE STAR CONSTANCE

At last—a new star who has youth, beauty and charm, and who, best of all, has proved her merit—who has won the whole-hearted endorsement of critical, biased Broadway! Her triumph in the New York success, "39 East," is now to be duplicated on the screen.

OF SCREEN AND STAGE BINNEY

CONSTANCE BINNEY has for her first stardom adventure in pictures—a play based on the far-famed novel, "BARNABETTA," by HELEN R. MARTIN—a play of such merit that it won for MRS. FISKE, who starred in it on the stage, a long-awaited return to Broadway.

"FIRST WHOLE SUSAN"

Directed by JOHN S. ROBERTSON

Scenario by MATHRYNE STUART

is a story of a Pennsylvania Dutch settler—of a modern Cinderella, a scullery maid, the unwilling slave of a rich widower and his two loutish sons. It tells of powerful contrasts of false love and true love—of the unfolding of the bright flower of innocent girlhood triumphant even in a somber environment of selfishness, sordidness and Satanic cruelty.

Exhibitors of the whole country are responding to the news of CONSTANCE BINNEY'S coming. Her first Realart picture is a picture of the sort that draws crowds like news of a run on a bank. If your contract is signed today, tomorrow's regrets will be some one else's concern.



REALART PICTURE CORPORATION

ARTHUR S. KANE, President

112 WEST 42nd STREET, NEW YORK CITY



JAPS BUYING PICTURE HOUSES STARTLE WHOLE PACIFIC COAST

**Sessue Hayakawa, Well Known As Film Star, Connected With
Oriental Syndicate Seeking Control. Ten Houses
Bought Through Dealer Shibito in Seattle.
Others Approached Elsewhere.
State Laws Cleverly
Evaded.**

Seattle, Sept. 3. Headed by Sessue Hayakawa, the Japanese film star, a syndicate of Japanese are endeavoring to secure a chain of picture houses on the Pacific Coast, according to Otojiro Shibito, Seattle realty and business chance man.

The Japs control ten of the forty picture houses in this city, securing them through the Seattle Realty Co., of which Shibito is the head. Among the downtown houses controlled by the Japs are the Flag, Class A, Victory, Palace, Atlas and Bush.

State laws are gotten around by incorporating each house and having friendly whites act as incorporators. Two houses have been secured in Tacoma by the Japs, but sentiment has prohibited further inroads in that direction. Dealings there have been through a Mrs. Leak, a real estate dealer. In addition to theatres the Japs have bought hotels, farms, and all kinds of business concerns. When Mrs. Leak asked Shibito where all the money came from, he is recalled to have said: "You should worry; you are getting your commission."

The Jap population in Seattle amounts to over 25,000.

Spokane and Portland theatre owners have been approached by agents of Shibito, but so far no transfers of houses have been made.

OPERATORS' STRIKE AVERTED.

Providence, R. I., Sept. 3.

The proposed strike of picture operators which threatened to tie up all the film houses Labor Day was averted when the managers' compromise offer of \$38 a week for operators and \$20 for reel boys was accepted by the union. Demands had been made for a maximum of \$40 for operators and \$20 for reel boys. Settlement of the difficulties was reached as the result of a conference in which Deputy Commissioner of Labor Dunn played an important part.

The \$38 a week is to be paid for a six-hour day, time and a half for overtime; double time for Sunday work and the agreement reached also calls for \$55 a week of 36 hours for production films which are shown in houses where special admission prices are charged.

The increases called for are for operators of motor driven machines while those working on hand-driven machines will receive 10 per cent. above those on the motor-driven machines.

The advance given under the new agreement is a substantial one in that the old agreement which expired Aug. 31 called for a wage of \$21 a week for operators, but this had been advanced since its acceptance to \$27 in some instances. The old rate for production films was \$50.

A compromise was reached over the time to be consumed in running off films. The original contract of the operators called for the projecting of film at the rate of 75 feet a minute, but the managers wanted it increased to 90 feet. An agreement was reached whereby the film will be run off at

the rate of 85 feet a minute.

The right of reviewing cases where operators have been discharged has also been granted to the union.

Woonsocket, R. I., Sept. 3.

A threatened strike of movie operators in the theatres of this city was averted Saturday when managers granted increased wages demanded by the operators.

The men were granted an increase from \$24 a week to \$32, and while they asked \$10 a day for Sunday work, a compromise offer of \$8 for the Sunday work was accepted.

The agreement was reached late Saturday afternoon after a conference between managers and union officials.

STRIKE FOR \$1 AN HOUR.

Indianapolis, Sept. 3.

Picture machine operators of Indianapolis are on strike for one dollar an hour. The present scale is fifty-two cents. Several houses have acceded to the demands, but in a number managers have refused to give in and are operating their machines themselves. The strike opened Aug. 29, when the men walked out shortly before 3 o'clock in the afternoon. Seven operators who were picketing downtown houses, asking citizens not to patronize them, were arrested charged with vagrancy. Their cases were continued a week in city court.

Stage hands and musicians threaten to walk out if the demands of the operators' union are not met by all theatres. Two men entered the operating room of the Bijou, threw the operator out and knocked over the machine, it is charged.

Members of the union denied any connection with the incident. Union officials counseled against disorder of any kind.

SELECTS PUBLICITY STAFF.

Randolph Bartlett has been appointed head of the Select publicity and advertising divisions, to succeed Vivian M. Moses, who resigned last week to assume general management of the Guy Empey Pictures Corporation.

Associated with Mr. Bartlett will be Hunt Stromberg, as head of the exhibitors' service department, and Tamar Lane, who will look after the newspaper and trade journal publicity.

Mr. Stromberg will be located on the tenth floor, occupying C. C. Ryan's offices, the latter having removed his purchasing department to the Select's newly acquired quarters on the sixth floor of the Godfrey building.

FILM MAN ARRESTED.

Chicago, Sept. 3.

A warrant was sworn out last week for the arrest of James Calnay, president of the Calnay Cinema Corporation, by one of the stockholders in the company, who charged Calnay with operating a confidence game.

The corporation is said to have lacked a blue-sky license.

STATE RIGHTS CONTESTED.

Providence, R. I., Sept. 3.

One of the most bitter legal fights between two groups of theatrical interests in this city resulted Saturday in a restraining order being issued in the Superior Court in which the Nathanson Amusement Co. was granted action preventing the Providence Theatre Co., Emery Amusement Co., Rialto Amusement Co. and Edward F. Albee from showing certain films which the Nathanson Company claims to have the exclusive right to in this city.

The Nathanson Company through Max Nathanson operating the Modern, contends he contracted with the Select and Selznick for the exclusive rights in the first run production of 35 films in this state. This was disputed by the respondents who control the Emery, Victory, E. F. Albee Theatre, Empire and Rialto.

It has been admitted in court that certain negotiations were entered into between the picture corporations and Mr. Nathanson, but it is denied that any contract was consummated.

At the hearing Saturday, Lewis J. Selznick told about negotiations with Mr. Nathanson who sent a check for \$3,300 as a first payment under his alleged contract. According to the theory of the defense, the contract was never approved in New York. Mr. Nathanson's check was sent back to him and then returned to the picture company only to be returned again before the litigation started, it is claimed.

Mr. Nathanson avers that he made the contracts with the picture companies June 3 and that by the terms he was to have exclusive rights to the first runs of eight films of a photoplay featuring Eugene O'Brien as a star for \$800 each; seven films of a photoplay in which Olive Thomas is starred for \$800 each; eight films of an Elaine Hammerstein play at \$250 each; six films at \$400 each, with Constance Talmadge as the star; two films at \$600 each featuring Norma Talmadge and four films featuring Alice Brady.

W. Nathanson declared that he paid the \$3,300 in advance and booked at the Modern the first of the films in which Alice Brady was the star, "Marie Limited," and exhibited the pictures during the week of Aug. 11.

Mr. Nathanson then claims that at about this time the New England agent for the two picture corporations told him that no more of the films mentioned in the contract would be furnished, but that the Providence Theatre Co., Edward F. Albee, president, and Charles Lovenberg, general manager, had secured the rights for first run exhibits. Mr. Lovenberg also told him of this Aug. 9, Mr. Nathanson said.

Believing that there was an agreement between the Providence Theatre Co. and the Emery Amusement Co. to share the benefits of the first showing in this state, Mr. Nathanson asked the temporary injunction.

It was alleged in the complaint the Providence Theatre Co. had advertised a production "A Perpet Lover" starring Eugene O'Brien, at the Victory Labor Day and during the present week.

The case will be up for another hearing later when it is expected a final disposition will be made.

PICTURE SCALE TILTED.

Providence, R. I., Sept. 3.

With the opening of the season here Labor Day, three houses, as had been anticipated following increased wages given to film operators, etc., put into effect a new schedule of prices. The Strand, which has just signed a contract which will show nothing but Paramount-Artcraft films, has raised its top price to 25 cents in the afternoon and 50 cents in the evening, war tax included. Previously the top price had been 30 cents without war tax.

The Victory, the old Keith house, opening with pictures and a ladies' orchestra, will get 50 cents top and inaugurates a system of reserved seats, the first house in the city to put into effect such a system for pictures only.

The third house to raise is the Emery. It has been showing five acts of vaudeville, a feature film and several other films, and increased the number of vaudeville acts to six, raising its top price to 40 cents including war tax. Previously 30 cents without tax had been the top price.

Other film and vaudeville theatres are expected to follow with raises in the near future.

The action of the Emery in adding another vaudeville act has caused much comment. It is felt by most managers here the coming season will have three legitimate houses, several new picture theatres, etc., will bring on theatrical battles.

LASKY PROMOTIONS.

With the departure of Milton E. Hoffman, present general manager of the Lasky studio at Hollywood, Cal., for London, to assume the management of the Famous Players-Lasky British Producers, Ltd., a general promotion in the ranks of the executives will take place. Charles Eytton, now manager of the Morocco studio, will assume Mr. Hoffman's post in Hollywood, where he will manage both his former studio as well as the Lasky, in addition to being general western representative of the corporation. Fred Kley will be studio manager of the Lasky plant, while Frank W. E. Garbner will assume similar duties at the Morocco plant.

Al Kaufman, in charge of all arrangements in connection with the building of the London studio, is due to return to the States about the same time, although it is not unlikely Mr. Kaufman will make periodical trips between the two continents.

Jack Cunningham

Associated with

George Loane Tucker

Productions

HOLLYWOOD, CAL.

INSURANCE SPECIALISTS

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THEATRICAL AND MOTION PICTURE INDUSTRY

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VARIETY

CATHOLIC REVIEW OF FILMS SERVES 17,000,000 READERS

**Known Officially As Catholic Pre-Review Service It Will Sit
in Judgment on Native and Foreign Offerings. To
Recommend Only Good Films. Picture
People Fear It May Condemn
Privately. Former K. of C.
Man in Charge.**

A review service, in no way a censorship, but which will have an incalculable effect on picture values, was started this week by people inspired by the Roman Catholic Church. This service is called the Catholic Photo-play Pre-Review Service. Its headquarters are in the Bryant Park Building and it will serve more than 17,000,000 people.

It will co-operate with all the special Catholic publications in the country and advise them thoroughly about the nature of all pictures offered the public. It will not condemn pictures, but will boost good ones, according to the announcement of its promoters.

Picture people fear it may issue secret and private bulletins advising against certain pictures, and that these pictures will be banned by the clergy and so have their market value greatly mitigated against.

Charles J. Meegan, formerly with George Klein, is in charge of this review service. He has just left the Knights of Columbus Overseas Service, and is a thoroughly trained picture man as well as a newspaper writer with a wide acquaintance and marked ability.

It is his intention to "cover" not only American films but those made and offered in foreign countries. The service will go also to foreign as well as American Catholic organizations.

GRIFFITH LEAVING LOS ANGELES.

Los Angeles, Sept. 3. David Wark Griffith has definitely decided to leave Los Angeles despite frequent denials of the report.

Dorothy and Lillian Gish, Richard Barthelmess, George Fawcett, Bobbie Harron and the entire technical force at the D. W. G. plant has been advised to ready themselves for departure to Long Island about Sept. 1.

Three studios will be built for the master producer. Besides the Long Island project there are proposed sites near Jacksonville, and in France.

It is taken for granted that Dorothy Gish's director, Elmer Clifton and others of Griffith's directorial staff will accompany the hegira eastward.

Miles Overholt, editor of "IT," takes the Griffith move as a warning to Los Angeles, which has sorely used picture folk, and as a result of which there is a great deal of ill feeling.

Seattle, Spokane, Portland and other northern cities are bidding for new studios and are making inviting offers to producers to locate there. San Francisco, too, is negotiating for several companies, Frank Keenan being one of the most ardent boosters for the Bay City.

300 DAYS IN NORTHWEST.

Seattle, Sept. 3. The Northwest Exhibitors' Circuit now has a membership of 125. It can handle a big feature picture for 300 days. The circuit bargains collectively for all the theatres in the string. An examining board gives all pictures the once over and recommends their bookings or advises rejection of the films offered, as they deem fit. Circuit headquarters are located in Seattle, with James Clemmer, of the Clemmer Theatre, president.

Exhibitors of Washington, Oregon, Idaho and Montana comprise the membership of the circuit.

OLDKNOW NOT CONNECTED.

Atlanta, Sept. 3. William Oldknow has no connection with the reported southern booking combine said to be under way in Atlanta. He is general manager of the Consolidated Film Co. here and his name was associated in print with those of Charles Kesnick, Arthur Lucas, Jake and Percy Wells. Mr. Oldknow declares that he is not connected with this move, nor associated in business with these men. Arthur Lucas, the Goldwyn Atlanta manager, whose name was also mentioned, denies the report as far as he is concerned.

GIRL REVUE WITH FEATURE.

Seattle, Sept. 3. The Colonial has added a big girl revue to its usual picture program. The theatre has a small stage.

REALART CAMPAIGNING.

As predicted in VARIETY, Adolph Zukor is pouring money into a national advertising campaign designed to put Mary Miles Minter as a screen star in the position to long-occupied with distinction by Mary Pickford. The campaign is being conducted through Realart Pictures, of which Arthur S. Kane is the managing head. Not only have trade sheets been used extensively, not only will general magazines come in for their share, but also there will be a billboard and lithographing spread of the glad tidings.

The big electric sign above the Hotel Hermitage over Times Square has been rented at a cost of \$108,000. By means of an insert, in their Sunday edition, and offers to give away extra copies, over a million pictures of Miss Minter will be distributed through the New York World.

Realart's publicity and advertising bureau is also being rapidly enlarged. Bert Adler and C. Arthur Karpen have just joined the staff. George Landy and Edna Michaels have come over from Select, and Hugh Harvey and J. A. Gove have been there for some time, all working under the general direction of John Pond Fritts.

Though Miss Minter is the chief recipient of all this advertising value, Alice Brady and Constance Binney are also under Realart's banner, and this company is handling as well Allan Dwan's production, "Soldiers of Fortune," and "The Mystery of the Yellow Room," which Emile Chautard directed.

A MILLION DOLLARS FREE.

Grace Darling, according to advertising experts in a local agency, has had a million dollars' worth of free advertising. She is the girl who crossed the continent for the Hearst-Selig News Service and since then she has been in pictures quite a little. She is now with B. A. Rolfe and is appearing in "The Amazing Lovers," a feature picture based on a novel by Robert W. Chambers.

FILMING IBSEN'S PLAYS.

Eva Balfour, heading a troupe of 50 British film actors, have arrived in Norway to make screen dramatizations of Hendrik Ibsen's plays. Sigurd Ibsen, the eminent playwright's son, recently revoked his pledge never to allow his father's works to be pictured.

Bringing Over British Exhibitors.

London, Sept. 3. Chester Clegg, manager of the Famous Players-Lasky rental service here, sailed Aug. 29 on the Baltic, accompanied by British exhibitors whom he will conduct personally on a tour through studios in the east and on the coast, in the States.

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

BILL TO REPEAL TAXES.

Washington, D. C., Sept. 3. Congressman Julius Kahn has introduced in the House a bill to abolish the three taxes on picture theatres. It is now known as House Bill No. 8401. The measure was introduced at the request of Louis F. Blumenthal, of New York. He is chairman of the committee of exhibitors who have charge of the campaign to repeal the tax.

Appeals that this be done have been pouring in on Congress for months.

Congressman Joseph W. Fordney, of the House Committee on Ways and Means, will shortly grant protesting delegations a hearing, and it is thought probable that the tax on the "poor man's theatre" will be removed.

RIALTO-RIVOLI PRICES BOOSTED.

Beginning this coming week prices are going up at the Rialto and Rivoli theatres, New York, according to the announcement of Dr. Hugo Riesenfeld.

Sept. 7 prices at the Rivoli will be for the matinee, balcony 25 cents, orchestra 40 cents, loges \$1.00, and in the evening balcony 40 cents, orchestra 75 cents, and loges \$1.00. At the Rialto the prices are the same save that loges are 75 cents at both performances, instead of \$1. Prices include war tax.

STRAND PRICES UP.

The prices at the Strand have been raised by Manager Jack Eaton. The afternoon scale has been boosted to 25 cents for the balcony and 40 cents for the orchestra. In the evening charges are 40 cents and 65 cents respectively. In the afternoon loge seats are 65 cents and in the evening 75 cents.

STOLL'S MATERIAL READY.

J. J. Livingstone, representative here for Captain F. F. Stoll, announces that the material for the feature, "Determination," has all been gathered. Tod Sloane and Kid Broad will appear in the picture and some notable sporting events and foreign slum scenes will be shown.

Imperial, Frisco, for Long Runs.

San Francisco, Sept. 3. The California, Portola and Imperial, three of the leading picture theatres, have associated and will be operated under a new managerial agreement. An agreement has been reached between Manager Roth, of the California and Portola theatres, and Manager Purington of the Imperial, whereby the Imperial will be devoted to long run features.

Much attention will be given to more extravagant presentations in elaborate stage sets.

Taylor Directing Elsie Ferguson.

London, Sept. 3. William Taylor is coming here in October to direct Elsie Ferguson.

VARIETY

Hotel JOYCE

31 WEST 71st STREET
(Central Park West)

DAVE HARRIS

The new Single is working

A fellow and his wife engaged to be married. He called in his shop he wanted a terrible fight. He was married. "I guess, let me have a few of 'em." His wife's name was Alice. Now his wife is black and blue.

IN ROOM 202

Now for the new one. Was Sing Joy. Some laugh.

Direction:

Irving COOPER Joe

JOHNNY FRANCIS

and

REVIE WILSON

JUST FINISHED
PANTAGES CIRCUIT

NOW REPEATING TOUR ON
LOEW CIRCUIT

MANAGEMENT:
SAMUEL BAERWITZ



HARRY STONE
— presents —

NIOBE

The Water Sprite

What they say:

Managers—The greatest novelty I have ever played.
Audience—Niobe is wonderful.

FRED DUPREZ



Starting in "Mr. Manhattan" in England.

New York Repert.:
SAM. BAERWITZ

1493 Broadway

London Repert.:
MURRAY & DAW

5, Little St., W.C. 2



MARIE CLARKE and EARL LA VERE'S

FRIEND MAGGIE BEZ:

Just played Camden, N. J. Critic said: "Clarke and LaVere, she of the His Majesty's variety and he of the His Majesty's variety, did up the parade and when they got down to mass, there was nothing to it. Their piano accompaniment, finish hit everybody just about right."

"You know how it is with me, Tammie."

Sept. 1-2-3, Hippodrome, Reading, Pa.; Sept. 4-5-6, Orpheum, Allentown, Pa.; Sept. 8-9-10, Majestic, Harrisburg, Pa.; Sept. 11-12-13, Orpheum, Altoona, Pa.

Direction:

FRANK EVANS

"LION" ACT

Performers telling

their

SALARIES

in

Wolpin's Coffee-Tearia

LANGTON and SMITH

Loew Circuit Direction, MARK LEVY

AT LIBERTY

BOBBY STRAUSS

FORMERLY 1ST LIEUT. INF., A. E. F.

A light comedian who is genuinely funny, desires an engagement with a recognized vaudeville sketch. Formerly featured by Valerie Bergere and by James Young when supporting Clara Kimball Young and Catherine Calvert. Phone Columbus 7965. 364 West 57th St., New York City.

We've been fooling people for a few weeks with that ad of ours about a real vaudeville at home with the kids, etc.

We started in week of Aug. 15 at Wildwood and Ocean City. Last week we played the Garden Play, Atlantic City, and this week, Sept. 1, at the Fifth Ave. and the Vesper.

Week of Sept. 2, Wm. Penn and Broadway, Philadelphia; Sept. 13, Alhambra, Philadelphia; week Sept. 22, Grand, Philadelphia, then Detroit, Rochester, Buffalo, Toronto, etc. With there was more room here, would tell you all.

JIM and MARIAN

HARKINS

Direction, NORMAN JEFFERIES

P. S.—Hear the latest? They've walked out at WOLPIN'S. Apologies to Ben Bernie.

WANTED—

Man to take out

Troupe of Trained

COOTIES!

For Parks and Fairs

P. S.—Must possess a Beard.

TED HEALY

Loew Circuit Direction, MARK LEVY

Our Idea of a

SOFT JOB

Is to be Working For McBride or Tyson (Theatre Tickets) during the Strike (You can take the Whole Day for Lunch—and never be Missed)

OR

A Fleek after the Strike is Over.

COOK and OATMAN

Loew Circuit Direction, MARK LEVY

OSWALD



Care of

Rawson and Clare

Auburndale,

L. I.

STEVE JUHASZ PRESENTS

Boila and Co.

IN A

DAINTY SONG AND

DANCE DIVERTISEMENT

Featuring TWNETTE the American Dancing Girl

DIRECTION:

BEERLER & JACOBS

(Q.) What is a VAUDEVILLE PIRATE?

(A.) A VAUDEVILLE PIRATE is an act that steals a gag from you that you stole from

DAVE MANLEY

— IN —

(LEAVE THE HALL)

(And where did Manley get it?)

LET'S HELP THE IRISH NOW

DAVE BEERLER BILL JACOBS

IRVING TISHMAN

It takes some crew to handle me.



Pauline Saxon

SI PERKINS'

KID

"CHUD"

Blough and Lockard

(IN BLACKFACE)

FEATURED COMEDIANS

With KELLY FIELD PLAYERS

Headlining Pantages Circuit

ED ALLEN and TAXIE

— INTRODUCING —

"TAXIE"

THE ARISTOCRAT OF ALL EDUCATED DOGS

(INEZ)

(GEORGIA)

(ALICE)

PATTON, YANTIS and ROONEY

"THREE GIRLS FROM HARMONYLAND"

SUCCESSFULLY TOURING PANTAGES CIRCUIT

ERNIE

EVELYN

GORDON and DELMAR

SNAPPY SINGERS OF SNAPPY SONGS

IN "BLUIN THE BLUES"

ALWAYS WORKING

I. KAUFMAN, Representative

Blanche Latell

NOW WITH

"OVERSEAS REVUE"

ORPHEUM TIME

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

BURTON

NINA

JACK

BROWN, GARDINER and BARNETT

IN A PASSING REVIEW OF SONGS AND DANCES

Headlining Loew Time

Direction, MARK LEVY

LILLIAN SIEGER SINGING CORNETIST

BOOKED. SOLID

With 5 American Girls
Representative HORWITZ-KRAUS, Inc.

VARIETY

Booking Exclusively with W. V. M. A., B. F. Keith (Western and Affiliated Circuits
When Playing the Palace, Majestic or State-Lake Theatres and Have Any Open Time

Get in Touch With

ERNIE YOUNG

(OF CHICAGO)

If You Want a Route in the West, Write, Wire or Phone

MAX HALPERIN, Booking Manager

SUITE 1211-1212-1213 MASONIC TEMPLE, CHICAGO, ILL

MY EXCLUSIVE EASTERN REPRESENTATIVE IS

RAY HODGDON

Palace Theatre Building, New York City

BOOKING EXCLUSIVELY WITH
B. F. Keith Vaudeville Exchange
Orpheum Circuit, Western
Vaudeville Managers' Assn.
and Affiliations

Follis and LeRoy Booked Solid W. V. M. A., B. F. Keith Circuit (Western)

HAVE YOU SEEN GLADYS JAMES DANCE THE SHIMMEY?

D
Se 13 '19

15 CENTS

VARIETY

VOL. LVI, No. 3

NEW YORK CITY, FRIDAY, SEPTEMBER 12, 1919

PRICE 15 CENTS

A vintage movie poster for Charles Ray. The central focus is a circular portrait of a smiling man in a suit. Above the portrait is a small crest with the word "Pictures" and a crown. The portrait is flanked by two vertical banners: "Drama" on the left and "Variety" on the right. The background features stylized trees and a checkered floor. At the bottom, a white box contains the actor's name and film information.

Pictures

Drama

Variety

CHARLES RAY
Thomas H. Ince Star, Soon To Be Seen in "The Egg Crate Wallop," a Paramount-Artcraft Picture.

THE SONG YOU'VE BEEN WAITING FOR AND IT'S WORTH WHILE WAITING FOR

ARTIST COPY

Words by
SAM M. LEWIS
and JOE YOUNG

That's Worth While Waiting For

Music by
HARRY RUBY

A
Hit
Made
To
Order
For
You

A
Hit
Made
To
Order
For
You

Moderato

Full Ready *Voice*

I know a boy who is cra-zy a-bout,
Each night he begs for that one lit-tle kiss,
A cer-tain pet; It's two years since they've met, And he
Has wild a-bout; He'll get that kiss no doubt, If his
has-n't got her yet. This lit-tle girl that he's cra-zy a-bout,
pa-tience don't wear out. Day af-ter day he keeps tell-ing the boys,
Kind o' turned his head, Cause when I asked him to de-scribe her, Here's what he said:
What a gal he has, And when he's fin-ished they all hol-ler, "Cut out that Jazz!"

Chorus

She's just the kind of a miss, that's worth while wait-ing for, She's got the
kind of a kiss, that's worth while wait-ing for, She's al-ways
bash-ful and shy, But when you whis-per "good-bye," She puts that "prom-is-ing look" in her
eye, that's worth while wait-ing for; She's got that won-der-ful smile, the smile that
you a-dore, She lets you squeeze her a-whit, then makes you beg for more;
She's got the kind of pet-ting, the kind that's worth while get-ting, And what's worth
get-ting is worth while wait-ing for. She's just the for.

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Laughs were at a premium until we struck this one. The Single is a howl. The Double is a riot—and that's worth while waiting for, isn't it? Extra Choruses.

WATERSON, BERLIN & SNYDER COMPANY

MAURICE ABRAHAMSON,
Professional Manager

MORT HARRIS, Mgr.
602 Pantages Theatre Building
San Francisco, Cal.

MURRAY WHITEMAN, Mgr.
331 Main Street
Buffalo, N.Y.

LEONARD VAN DERG,
502 Majestic Theatre Bldg.
Los Angeles, Cal.

STRAND THEATRE BLDG.

FRANK WATERSON, Mgr.
Globe Theatre Building
Philadelphia, Pa.

HARRY PEARSON
188 Randolph Street
Detroit, Mich.

DICK SWARRIS
308 Hunter St.
Atlanta, Ga.

DICK REEVES, Mgr.
235 Loeb Arcade
Minneapolis, Minn.

FRED KRAMER
311 Holland Building
St. Louis, Mo.

FRANK CLARK, Mgr.
81 W. Randolph St., Chicago, Ill.

JOE HILLER, Mgr.
105 Cameraphone Building
Pittsburgh, Pa.

DON RAMSAY, Mgr.
240 Tremont Street
Boston, Mass.

SAM WORLEY
308 Gordon Knapp Bldg.
Kansas City, Mo.

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NEW YORK CITY, SEPTEMBER 12, 1919

Entered as second class matter December
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READY MONEY FLOWING FAST INTO BROADWAY BOX OFFICES

Within a Week 28 Attractions Will Be Open. This Makes a Record. There Will Be 32 Shows Altogether. Managers Uncertain Whether Successes Before Strike Will Get Going Quick. Things More Normal After Pershing Goes.

With the strike lid unclamped Saturday Broadway has been galvanized into the busiest of marts and business this week is tremendous, ready money flowing into all box offices. Theatricals upon resumption in Chicago also are flourishing, although Boston is reported off, even prior to the police strike there which threatens to injure all business.

Times square will have in full operation 32 attractions by Saturday night (one more than estimated in Monday's Daily Varsity). Of that number 28 will have opened within seven days, a record that will long stand in theatricals. No fewer than eight premieres are included in the flock of openings.

Managers in spite of the excellent takings of this week are not certain as to the ability of the former plays to regain the impetus attendant up to the time of the strike. This week in particular is no true criterion because of the crowds drawn to the city for the General Pershing celebration. The true test is looked for next week, when some measure of the normal will have been attained. Among producers it is felt that the new shows will logically draw major public attention with the reopened shows largely taking a chance.

Usually when a play's run is stopped and later resumed little success has been gained. The present situation is unique. New York has been "starved" for legitimate shows, and though 70 per cent. of the current attractions are not new, many of the plays have been mentioned in the newspapers often and public attention had thus been called to them.

First plans called for a majority of the shows to open Monday. That was later corrected so that a more even number of openings were scattered throughout the week, one ("Adam and Eve") as late as Saturday night.

Actually but five closed by the strike failed to resume. One, "Oh What a Girl," was a new piece. It had one

week at the Shubert and is not yet announced to again open. The other four were at the end of their runs. They are "Listen-Lester," "She's a Good Fellow," "39 East" and "Midnight Century Whirl."

Other attractions now resuming would have been sent out, but for the tangle in routes, and quite a number are figured to start on tour as soon as they can be re-routed and new plays can be readied. New attractions which stopped rehearsals are compelled to start anew and try-outs are necessarily several weeks off.

The premieres this week are "Up From Nowhere" (Comedy), Grace George in "She Would and She Did" (Vanderbilt), "Nightie Night" (Princess), Gallo Opera Co. (Shubert), "Scandal" (Liberty), "Civilian Clothes" (Morosco), "Adam and Eva" (Longacre), "Lusmore" (Henry Miller) and "A Regular Feller" (Cort).

The shows reopened which include "Friendly Enemies" at the Manhattan and "Chu Chin Chow" at the Century (the first named not mixed in the strike) will be found on another page under the department of "Shows in New York and Comment."

The reopening brought about a resumption of all of the old "buys" in existence before the strike started. The brokers arranged for two new ones, which brought the total to seven.

The Walter Hart "Scandal" show sold practically the entire lower floor of the 39th Street to the brokers for the first eight weeks and the moving up to the Nora Bayes of "The Greenwich Village Follies" also brought a buy for the entire lower floor of that house for the first eight weeks. With the \$3 top scale, the first night of the show at the Nora Bayes broke the house record by showing a gross of \$23,328.

The other shows with buys are "The Royal Vagabond" (Cohan and Harris); "Gaieties of 1919" (44th Street); "Scan-

(Continued on page 9)

"EXAMINER'S" STRIKE SCOOP.

Chicago, Sept. 10. The actors' strike was distinguished for one of the most remarkable newspaper scoops on record. Wednesday (Sept. 3) the Herald and Examiner printed for its eight column head the following: "Actors' Strike Settled."

There followed a column and a half story of the proceedings at the meeting of the actors and managers, with an outline of the "peace agreement" and the story concluded with the statement that while the strike was virtually ended, it would not end actually until formal agreement was made.

The story predicted that theatres would reopen by Monday. This story appeared in the Herald and Examiner three days before any other newspaper in the country carried the story of the termination of the strike. The Chicago "Tribune" as well as several other Chicago papers scoffed at the "Examiner's" story in succeeding editions, but when the final "flash" came over the wire from New York verifying the "Examiner" scoop, they were forced to admit they had been beaten to it.

ALL TIME CONGESTED.

The booking offices report that all time within 100 miles of New York is so congested with attractions trying to get out to the road that nothing like a consecutive route can be given anybody until about the end of next month.

In one office there is a waiting list of 20 shows that want to get on tour without taking too long a leap to the opening point.

200 IN COAST ASSOCIATION.

Los Angeles, Sept. 10. The Actors' Association here announces a membership of 200 in total. This organization is the result of the strike of legitimate players in New York and was formed for the protection of players on the coast.

SOUTHERN BUSINESS GOOD.

Reports from the southern territory which has been open for about two weeks with attractions that gushed out of New York during the strike, show that shows are getting good money. Even the one nighters are showing at almost \$51,000.

WEARS FOUR SERVICE STRIPES.

Slack (Slim) White has returned from overseas, coming back with the 1st Division. Mr. White wears four service stripes. He was twice wounded while in action. After a rest at home Mr. White will return to vaudeville.

PRODUCERS IN SCRAMBLE.

This week found producers in a wild scramble to unscramble tangled bookings and get shows speeded into rehearsal. It will be weeks before dates are whipped into shape. Most of the road routes were prepared early last spring. There is considerable confusion in clearing the road situation. There is almost as much difficulty in getting casts complete, some actors having "walked out on the strike" and traveled as far as California, there to await a settlement.

The rush on scenic studios to complete productions and costumers to speed work is the order of the day.

DINNER FOR RESERVES.

Sam Scribner, president of the Vaudeville Managers' Protective Association is fathering a move for a testimonial dinner to be given the members of the Reserve Police Force of New York for their work in attending to the regular police details around the streets during the war.

While the war was on the city police were withdrawn from the theatres and the reserves were detailed to handle the houses. This week the reserve force was withdrawn and the regular force replaced it.

THE EDGAR SELWYNS DIVORCED?

A report on Broadway partially confirmed, says Margaret Mayo and Edgar Selwyn, have been divorced.

Mr. Selwyn a former star and now a producer in association with his brother, Archie, was reported on the coast last week. He has since returned.

Miss Mayo gained fame as a playwright. She was overseas as an entertainer during the war.

"SCIENTIFIC AMERICAN" FALLS.

"The Scientific American," in a recent issue, devoted one page to the art of Gilda Grey's shimmy dancing. The paper dissected the dance, traced it back and forth, dwelt upon Gilda's art of delivering her style of song and a shimmy dance, and in general, turned out the best comedy page that staid and intellectual magazine, or any other, has ever had.

The story of the settlement of the strike is of such vital interest to the entire theatrical profession that VARIETY's Daily Bulletin containing a full detailed account of the ending of hostilities, has been republished in this issue, starting on page 24.

PARIS THEATRICAL STRIKE LEAVES LONDON UNAFFECTED

**Losses in Salaries and Receipts and Government Tax Due to
Trouble in French Capital Reckoned Across Channel
Where Recently Demobilized Actors Are
Too Poor to Start Anything. Pay
For Rehearsals and Chorus
Raise Already Granted.**

London, Sept. 10. Paris managers' lockout has closed cinemas, music halls, concert halls, circuses and dance halls, resulting in loss of five thousand dollars daily to authors and composers, while the government is losing seventy-five hundred dollars daily on reduction of its ten per cent. poor tax. Theatres remain open but they may also declare a lock-out until half their employees sign agreement on managers' terms.

No indications of any movement on part of actors' association here and none likely as profession is overstocked at present by demobilized artists who are in no financial condition to make demands. At the same time managers agreed to increase chorus salaries and pay for rehearsals. Higher priced legitimate artists are not generally affiliated with actors' organization, hence small likelihood of imminent strike menace.

EROL'S MYSTERY TRIP.

London, Sept. 10. Famous Players offered Leon Erol \$750 weekly to make two reel comedies here, which he declined. Erol is taking vacation immediately after producing new Gaiety show, "The Telephone Call," and sails for New York on a mysterious mission, remaining there but one day if boat connections are favorable.

Erol refuses to disclose the object of his trip, saying announcement will duly come from others.

HELD UP FOR PASSPORT.

London, Sept. 10. The Alexander Kids and family, booked to sail last week, are still held. They have been unable to secure an American passport visa, though they came over on one. The Embassy here claims it has cabled Washington about the matter, but has secured no answer.

"TOO MANY COOKS" CLOSING.

London, Sept. 10. Frank Craven in "Too Many Cooks" closes at the Savoy Sept. 13 after two weeks. Robert Lorraine in "Cyrano de Bergerac" will be transferred there from the Duke of York's.

"DADDIES" OPENS WELL.

London, Sept. 10. "Daddies" opened at the Haymarket Sept. 3 and now looks as if it would be as successful over here as it was in America.

DRINKWATER ON HIS WAY.

London, Sept. 10. John Drinkwater sailed on the Caronia today to produce his play, "Abraham Lincoln," in New York, and also to lecture.

"CHAMPIONSHIP SNOOKER MATCH

London, Sept. 10. Harry Masters, chief of staff and general booking representative for Gulliver Circuit, and Sam Mayo, comedian, deadly rivals for the snooker championship of the music hall profession, have made another match for

a 1,000 point game, to take place in November.

Mayo has twice beaten Masters, but the latter insists it is "hard luck" and still believes he is "the best man." They have made a side bet of £100 and almost the entire profession will have wagers on the result.

"WILL WIDOW" TYPICAL MELLER.

London, Sept. 10. At the Lyceum, Sept. 6, "The Will Widow," a typical Lyceum melodrama, was received with the usual enthusiasm.

BUY FOR "HOME AND BEAUTY."

London, Sept. 10. On the day following the opening of "Home and Beauty" at the Playhouse the libraries bought \$30,000 worth of tickets.

SAILS TO MARRY WM. ROCK.

Gladys Tibbury sailed on the Aquania Sept. 6 and expects William Rock and his sister to meet her at the pier and an immediate marriage.

SUTRO'S "THE CHOICE" SUCCESS.

London, Sept. 10. "The Choice," by Alfred Sutro, met with success here Sept. 8 at Wyndham's. It is a serious play, brilliantly acted by Gerald du Maurier and cast.

Kouns Sisters Coming Back.

London, Sept. 10. The Kouns Sisters are booked to sail on the Carmania Oct. 11.

VAN HOVEN

I was walking through a little graveyard the other day and noticed a little new tombstone and kneeling at it a young man with flowers in his arms and crying and crying. I went over near after he had left and I saw "In Loving Memory of My Mother," etc., and I took off my hat and knelt and prayed, and I went back to my hotel and opened the letter I had written that morning and I added tears and pages. Every time I write from now on they will be long ones—oh, awfully long. VAN HOVEN.

LOCK-OUT IN PARIS HALLS.

Paris, Aug. 30. Following the claims made by the musicians, stage hands and other categories of theatrical workers through their head union, known as the Federation du Spectacle, affiliated with the General Confederation of Labor, the managers have held a meeting in Paris and decided to refuse any substantial increase of salary. It was rumored the directors of the music halls would rather close up than grant the demands.

M. Combes, the present chairman of the 'vaudeville managers' association and director of the Empire (ex-Etoile Palace), stated it was not correct that a lockout had been decided, but that the facts are, in view of the voluminous pretensions of the theatrical federation, particularly on behalf of the orchestra and staff, a proposition was voted at the last meeting of the managers, reading: "Declining to receive en bloc the claims presented on bloc by the Federation du Spectacle, it is decided not to discuss any particular claim, but to accept any reasonable proposition which may be separately presented." M. Combes considers it inadmissible that performers should decide the salary to be paid the staff and vice versa; that stage hands should refuse the work even at the salary they demanded because a minimum of \$100 a day is not granted a chief d'orchestra. "We have decided to remain open as usual," declared the managers' spokesman, "and it is only if a strike is declared in any establishment that we shall, by solidarity, close up."

The lockout at Marseilles has terminated and all theatres, music halls and movies are working on the former conditions, an arbitration committee having been appointed by the authorities to study the situation, the result of which both sides have agreed to accept.

"JACK O' JINGLES" EXCELLENT.

London, Sept. 10. At the New Theatre, Sept. 4, "Jack O' Jingles," a romantic comedy well acted and artistically mounted, won excellent criticisms.

BECKETT'S PRICE TOO HIGH.

London, Sept. 10. After whipping Goddard, Beckett played in vaudeville at \$750 a week. Since beating McGoorty he has been asking \$1,500 with the managers not interested.

AMERICANS RETURNING.

London, Sept. 10. Dick Bernard, Hartley Manners, Laurette Taylor, Walter Jordan, and Maxine Elliott sailed for New York on the Aquania Sept. 6.

National Theatre Movement Closed.

London, Sept. 10. After six years of continuous effort to establish a "National Theatre" here, which was started by a contribution of \$350,000 from Carl Mayer, the promoters of the venture are pretty well discouraged through inability to secure less than a paltry \$5,000 additional.

With the original subscription a site was purchased in Bloomsbury, which has since materially enhanced in value. The location will probably be sold and the venture wound up.

Second Ambassadors' Revue Over.

London, Sept. 10. At the Ambassadors the second and new revue, entitled "Back Again," is apparently as successful as the first. The libraries are buying ahead heavily.

Two Score at Palladium.

London, Sept. 10. At the Palladium, last week, Nella Allen, vocalist, and Bud Snyder and Co., cyclists, scored.

IN PARIS.

Paris, Aug. 30. The French Secretary of Fine Arts has placed at the disposal of the United States authorities the Louis XV wing of the palace at Fontainebleau, to be used for a summer school of French music for American students. The idea originated with Francis Casadesu, who was several months at Chaumont teaching instrumentation at the A. E. F. bandmasters' classes, created by Dr. Walter Damrosch at the desire of General Pershing. Students of both sexes will be admitted, and Americans attending conservatories at home who wish to perfect their studies under the direction of professors of the Paris National Conservatoire de Musique during the summer in France, can do so at Fontainebleau. These courses will be held from July 1 to Sept. 30, and comprise composition, harmony, counterpoint and fugue, and orchestra or sonata-wise lessons for violin, violoncello, harp, piano, and organ. In September a proficiency examination will be held, under the regulations of the Paris national conservatory, only pupils who have attended the entire term being eligible. This trial will consist of writing a fugue for a quartet, and successful candidates can enter for a competition in October, the winner being in seclusion for one month, during which time the competitor will compose, at choice, an allegro for symphony, a symphonic poem, a cantata for trio and orchestra, or sonata for violin and piano or violoncello and piano. During the seclusion, similar to the competitors for the Prix de Rome, the students will be isolated and even correspondents cut off. An audition of the competitors' best works will be given in the concert hall of the Paris conservatoire in December, when a jury will award prizes. The fees for the music studies will be \$67 per month, a room and board being furnished at from \$70 to \$75 per month. Accommodation for 200 students will be available, while 100 extra pupils assuring their own board and lodging can be received. A course in musical history besides the special branch chosen by the student will be obligatory, but any other course can also be followed.

The present program at the Alhambra comprises Arturo Bernardi, Jerry Trio (the Builders), Three Marrils, Carlotta Mosetti, Will Blaud, Three Dorinos, Nathano Bros., Rembrandt, Joanid.

The Harmony Four is announced by the Olympic as opening next week.

"ROTTERS" AGAIN IN LONDON.

London, Sept. 10. "The Rotters," the typically British "comedy of a respectable family" which Harry Corson Clarke presented with dismal failure in Chicago last season, opened here to success—here where they know what it is about and recognize the people in it and the conditions backgrounding it.

The comedy has run through the provinces continuously to big returns since its negative appearance here at the Garrick and Strand, and now at the Kingsway Theatre is getting hearty laughter and looks like a success possibility.

In the cast are Arthur Gibbons, Minnie Rayner, Colston Mansell, Elizabeth Grayson, Ivy Carlton, Cecil Humphreys, Jessica Black, George Percy, Gladys Gaunt.

Sacks Takes Savoy.

London, Sept. 10. Sacks takes possession of the Savoy Oct. 6 on rental. Lorraine in "Cyrano de Bergerac" may continue there two weeks, until "Tiger Rose" is ready, or Sacks may put in "Lilac Domino." "Tiger Rose" opens in the provinces Oct. 6.

VAUDEVILLE SHOW ON SCREEN STIRS ARTISTS AND MANAGERS

Commonwealth Picture Co. Films Regular Variety Show For Screen. First Release Offered. Artists Afraid Their Stuff Will Be Stolen. Managers Will Not Book If They Go Into Pictures. Small Time Hurt.

Chicago, Sept. 10. With mingled curiosity and indignation the vaudeville interests of Chicago received the announcement of a departure launched by the Commonwealth Picture Co., H. A. Spanuth, president. The idea of the new films is a vaudeville show on the screen, and in the first release the following acts appear: Three Anchors, marine comedy act; Happy Harrison, trained monkey; Peppe and Stoddard, hoop rolling and club twirling; Lasere and Lasere, contortionists; Cass and Fowler, eccentric dancers; "Why They Laugh in Vaudeville," paragraphs and gags.

Several angles about the departure met with the pronounced disapproval of artists and booking heads: The "Why They Laugh in Vaudeville" angle appears to be a screen repetition of what some newspapers have been running as Sunday features, showing on the screen the dialog from vaudeville acts. As there is no assurance that these will be confined to material not in present use, and as there is no way of protecting such material against publication on a screen, the comedians are in fear that their stuff will be taken down and shown on the screens, thus taking the edge off it.

The bookers are not especially delighted at their acts showing on the screens in picture houses, which are even smaller time than the vaudeville stands where such acts play, and may issue an order announcing that turns giving their routines to movies will lose their value.

The press matter of the Commonwealth proved particularly offensive to the powers, especially the following verbatim excerpts:

"This monolog will contain all the latest and best jokes which have sent vaudeville audiences into peals of laughter, and they will undoubtedly bring just as big a laugh from the screen."

"By the use of Spanuth's Original Vod-a-Vil Movies the exhibitor can not only give his audiences vaudeville and pictures, but the one reel contains all the attributes of an entire program. The thrills are all there in the daring trapeze acts; the art is there in the dancing and posing numbers, and the comedy is there in the joke section."

"Each of these novelty films contains five vaudeville acts besides this new joke section."

PREPARING FOR DEFENSE.

Maurice Goodman, general counsel of the Keith Vaudeville Exchange and its connecting corporations, left town this week for a three-week vacation, during which time he will appear in Washington at the final vaudeville investigation hearing of the Federal Trade Commission. The managers intend to enter a defense.

John Kelly, one of the counsels for the managers, is now in Chicago, but will be in Washington when the hearing is called Sept. 22.

This week it was said John Walsh, senior counsel for the Federal Trade Commission was in New York looking over the theatrical strike and gather-

ing some data which may be used in a subsequent investigation. Other members of the Federal Trade Commission were also said to be here looking over the situation.

Following the closing of the vaudeville hearing Mr. Walsh will retire from public practice to take up private law work.

DEMPSEY BUSINESS LIGHT.

Philadelphia, Sept. 10. Jack Dempsey and his vaudeville troupe opened very light at the Metropolitan opera house Monday night. The house was almost filled, which led the newspapers to report a successful opening, but it was freely panned all over town in an effort to boost business for the remainder of the week. Dempsey has fought twice in this city and there is no rush to see him give only a boxing exhibition with one of his sparring partners. The vaudeville portion of the bill includes: La Dora and Beckman, Angel Sisters, Will Stanton and Co., Gorman Brothers, Cecil Bernard, Bertha James Gilbert and Senator Francis Murphy.

ROONEY AND BENT'S NEW ACT.
Pat Rooney and Marion Bent are to have a new act next season. It will include Loretta McDermott and 14 choristers, with lyrics by Edgar Allan Wolf and music by Eddie Conrad. Henderson's Orchestra with leader Bernie Smith will also be in the cast.

STAGE HANDS DEMAND BACK PAY.

Chicago, Sept. 10. Stage hands are demanding full pay for the time they were out on strike and it looks as if they would get it.

NEW CONTRACTS DISTRIBUTED.

The new vaudeville contracts drawn up by committees representing the Vaudeville Managers' Protective Association and the National Vaudeville Artists, arrived from the printers yesterday and were promptly shipped around the country to the different theatres and agencies.

The contract form was published in VARIETY several weeks ago.

TINK HUMPHREY ILL.

Chicago, Sept. 8. C. S. ("Tink") Humphrey, general manager of the Keith interests in and around Chicago, is absent from duties owing to a severe attack of stomach trouble. Mr. Humphrey was absent from his headquarters all last week and this week retired to a country site for a short rest. He is expected back to duty late this week.

Sylvia Hill Remarries.

Sylvia Hill (formerly Hill and Sylvania), bicycle act, who recently divorced her husband, Arthur C. Hill, was married, Aug. 21, to Joseph G. way Fischlin (non-professional) in New York.

Alexander Breaks Wrist.

Chicago, Sept. 10. La Alexander, the Ringling Circus clown, fell during the Bert Melrose act at the Rialto, Racine, Wis., Sunday and broke his wrist in ten places.

ANSWERING BRIEF FILED.

Closely following the brief of J. J. Myers for the White Rats' Union re the matter of the Goldie Pemberton investigation, Alvin T. Sapinsky, counsel for the petitioner, filed a brief in reply in the Supreme Court Tuesday. In his statement Mr. Sapinsky asked for the petitioner that the report of the referee be confirmed. He states that \$146,000 belonging to the respondent union was diverted in the clubhouse transaction; that the sum of \$104,78 was diverted by Mountford and Fitzpatrick by being placed in their individual account and not accounted for; that the corporation has no assets and that the corporation engaged in a business other than that specified in the certificate of incorporation of the Rats.

Mr. Sapinsky attacked the Myers brief in opposition to the confirming of the referee's report saying: "It was a most extraordinary attack on the referee, upon the petitioner, upon the counsel for the petitioner and introduced in a manner not authorized or permitted by any rules or laws, matter wholly outside of the proceeding. Counsel is frank to say that never before during his entire career at the bar has he been asked to answer a brief so unfairly and improperly prepared."

Mr. Sapinsky points out that "the respondent (White Rats) is not accused by the referee of having diverted any funds, on the contrary the referee has found that the respondent has been sinned against by various officials." Regarding Mountford's conduct as a witness the brief states: "He was flippant, arrogant and wholly indifferent to the court's directions; Mr. Fitzpatrick was positively contemptuous in his conduct."

Mr. Sapinsky suggests in conclusion that other facts not found by the referee might be included in the final order, these referring to various stock promoting schemes which were businesses specified in the certificate of incorporation for the Rats. They are: White Rats Publishing Co.; Associated Actors Co.; Chemung Amusement Co.; Elmira Keystone Co.; Penn Amusement Co.; Lancaster Amusement Co.; and Independent Booking Agency. He states that the Rats diverted funds into business not authorized as follows: Associated Actors Co., \$11,000; repurchasing of stock, \$6,575; Player Publishing Co., \$15,000.

The final order from the Supreme Court on the matter of affirming the referee's findings is expected next week.

Not the Same Frances White.

The Frances White who is playing leads in pictures opposite Jack Norworth is not William Rock's former partner.

The screen Frances White has long been a Pathe leading woman under the direction of the Whartons.

Stanley Murphy Recovered.

Stanley Murphy recovered from the nervous breakdown which he suffered several months ago, is back on Broadway, headquarters at the Lambs Club and will probably sign a new contract with the J. H. Remick Music Co. this week.

Sheddy's Losses and Gains.

The Shedy agency this week gained the Park, Manchester, N. H., which will play five acts on a split week. At the same time it lost the bookings of the Empire, Lawrence, Mass. This is the final week of the Shedy bookings in the Gordon New England houses.

Keith Booking St. James, Boston.

Boston, Sept. 10. It is reported the Keith office will shortly be booking the St. James, which may take on a policy of tabloids.

RATS' ATTORNEY FILES BRIEF.

With a brief containing 92 pages, J. J. Myers, attorney for the White Rats during the Goldie Pemberton investigation, submitted an answer to referee Lewis Schuldenfrei's decision of last spring.

In the main the brief evades the Pemberton proceedings, but quotes with considerable liberality the proceedings in the Federal Trade Commission, a matter entirely apart from the White Rats' investigation. Mr. Myers also goes to some length in white-washing Harry Mountford, one of the officials who was charged with diversion of funds during the White Rats strike by the referee. In the effort the brief quotes letters from Frank Walsh lauding Mountford.

Mr. Myers also attacked the referee accusing Mr. Schuldenfrei of being biased, of reaching a decision prior to the end of the investigation and of giving opinions before being requested.

Alvin T. Sapinsky, attorney for Miss Pemberton, will file his brief during next week and a decision from the Supreme Court is expected to soon follow. If the court confirms the referee's findings civil suits will probably be started by Mr. Sapinsky against Mountford and James W. Fitzpatrick for the moneys (\$10,000) alleged to have been diverted and such an action would tend to bring out how they were disbursed.

Suits against members of the White Rats board of directors may also be started. The fact that the Rats is supposed to have dissolved or changed its name will make no difference as far as the suits are concerned.

SAMMY WATSON PLAYING.

Sammy Watson, the octogenarian of show business, has returned to the stage and is now playing the old fisherman in Tate's "Fishing." Sammy is English. When the war with Germany was declared he endeavored to enlist in some active capacity. Failing in this he appeared before the English Consul and procured a position wherein he became head trainer of the English Government from the list of all horses and mules purchased by United States. Watson is a veteran animal trainer.

When the armistice was signed, Watson, still patriotic, worked at a Masonic home for disabled soldiers and formed men. When this was closed Watson decided to re-debut on the stage, and Harry Tate, hearing of his patriotism, cabled his American representative to add him to the cast of "Fishing."

LOEW'S MANAGERS SHIFT.

Sam Kuhn, after eight years as manager of Loew's Avenue B and 116th Street houses, resigned this week and will take over the Crescent, Perth Amboy, N. J., conducting it as a straight picture house.

Several shifts of house managers on the Loew Circuit were made this week. Joe Vogel, Loew's youngest manager, was transferred from the Palace, Brooklyn, to the Victoria, considered a promotion. Sig Straus, formerly at the Warwick, Brooklyn, will replace Straus at the Palace, with Manager Patrick of Loew's Atlanta, manager, the latter house.

MUCKENFUSS WITH KLEIN.

Lee Muckenfuss, vaudeville agent, is now associated with Arthur Klein. Muckenfuss will still continue to book his acts as heretofore, but when both agents will consolidate acts is problematical.

ACT SHORTAGE IN CHICAGO.

New York representatives of Chicago bookers and agents point to the number of telegrams received as evidence a real shortage of acts exists in the western metropolis.

VAUDEVILLE

THE STRIKE'S BIG FIGURES

CHARLES C. SHAY—HUGH FRAYNE—FRANK GILMORE
(Reprinted from Daily Variety)

Three men loomed up and out in the strike of the Actors' Equity Association against the Producing Managers' Association. They were Charles C. Shay, president of the I. A. T. S. E. (stage hands), Hugh Frayne, organizer for the American Federation of Labor, and Frank Gilmore, secretary of the A. E. A.

The strike was carried on for exactly 30 days. During that time the A. E. A., which started, never faltered, made a slip or swerved in its purpose.

When the International Association of Theatrical Stage Employees and the Musicians' Union declared a sympathy strike with the A. E. A., the security of the A. E. A. in its assumed position of demanding certain rights for its membership became almost assured.

During the early days of the strike the managers were at a loss to understand the direction of it, on the side of the actors. The managers blamed it upon a professional agitator, Harry Mountford. They tried to capitalize that connection to gain the leaning of the public towards the managers. Later the managers attempted propaganda in press work through the statements that the stage hands had taken the charge of the strike away from the actors' union. In both instances the managers were in error. Their attempts made no appreciable mark in the general understanding of the strike. The managers' henchmen, however, seized upon the intimations and managerial circles throughout the show business, tried to get all the result possible, even going so far as to fool some newspapers men into believing them.

The fact was that at all times that the A. E. A. Council presided over by Francis Wilson, the president had the direction of the strike under his hand, with Mr. Gilmore, the executive official in representation and through that capacity virtually assuming all direction for the A. E. A., owing to the need of instant action often and initiative moves.

Mr. Gilmore was little known to the managers before the strike. Likewise he was an unknown quantity, not only to the managers, but to the actors, when it came to a strike proceeding. His manipulation of the strike situation pressed notice upon him. He had the incalculable and invaluable advice of two of the best and most experienced labor men in this country, Charles C. Shay and Hugh Frayne.

Mr. Shay shot into the strike like a bolt and remained there. A brainy, forceful leader, he knew what he wanted to do, what should be done and how it would be attended to every minute. For the stage hands Mr. Shay acted with conservatism and decisiveness. For the A. E. A. he volunteered suggestions and advice when called upon. The A. E. A. was not slow in recognizing the quality of Messrs. Shay and Frayne's experience. They welcomed with the result the actors' head and stage hands' heads worked in perfect harmony throughout, this taking in as well the musicians, who stood with the stage hands on any question of policy. While the managers wanted to indicate a split of harmony among the theatrical unions through one or two closings that looked in conflict, the outcome proved the actions, however taken, were the best ones, since the actors won the strike.

Charles C. Shay is now a big figure in theatrical labor circles. He has been a big man for years among the working staffs of the theatre. This strike ought him out into the centre and

he lighted it up, rode rings around the managers and attested for all time that in the theatre the stage hand is a controlling factor that cannot be overlooked nor underestimated. Mr. Shay plugged that objective so far in, in this strike, that he discounted the assertions of the managers for time beyond measure that the stage hands are not skilled workmen nor are they indispensable to the stage, the reasoning that any one could be taken off the street to fill their places and trained within three days.

The strike gave the managers their chance to make good on that assertion. That they did not leaves the vote in favor of Shay and his union men.

Hugh Frayne is a loyal, ardent, skillful Federation leader. Attached to the main executive force of the A. F. of L., Mr. Frayne always seems to be on the ground when there are labor troubles in New York. He is looked up to by labor men everywhere. In sympathy with the playing forces of the show business, Mr. Frayne was far from being an uninitiated student of stage labor problems. He plunged into the A. E. A. strike, made speeches, pledged the support of the Federation (which Mr. Gompers also did), and in an open public way helped to maintain the morale of the striking actors.

If the real object of Mr. Frayne's intense interest in the strike was to re-establish an A. F. of L. theatrical charter, that has been wholly attained. It had been rumored that the A. F. of L. convention at Atlantic City this summer did not forget its theatrical charter, hused to the White Rats, had been kicked around by the Rats' leader until nothing remained but a memory. The Executive Committee of the Federation was reported at the time to have advised the A. E. A. to come in under that charter, even if they had to take Mountford with it, to form branches, with each branch preserving autonomy, and have all the branches gathered under a parent charter holding body. That could be accomplished through the surrender of the Rats' international charter and the issuance of another one. This was done, with the A. E. A., vaudeville and picture branches organized, each by itself as an organization, but all acting under the authority of the A. F. of L. charter granted to the Associated Actors and Actresses of America (Four A's). That the Federation was desirous of seeing the theatrical profession represented in the A. F. of L. under a staple leadership, was the opinion of many outside of labor circles. That the A. E. A. started its strike so shortly after securing the new charter lent weight to the report the Federation encouraged such a move.

BEN FULLER IN TOWN.

Ben J. Fuller, chief of the Fuller Circuit of Australia, is in New York. Mr. Fuller is touring the world and will be away from home about one year.

While in New York, Mr. Fuller will look around for old time melodramas, modern tabloid and film scripts, and also engage acts for the Fuller Australian houses.

The Fuller Circuit operates 10 straight vaudeville houses and can give turns that get over in the Antipodes about a year's time. The first contract usually calls for 20 weeks out of 24. The Circuit is also largely interested in the majority of Australian picture theatres.

While in New York, Mr. Fuller is making his headquarters at the Australian Film office in the Godfrey building, where he may be reached by appointment.

PETITION FOR PRISONER.

Efforts are being made by friends of Charles Johnson, an ex-circus performer, now in the Michigan State Prison, at Jackson, Mich., to procure his release through a petition to be sent to Governor Sleeper.

Johnson was sentenced to serve from five to ten years in the state penitentiary for a felony, which, his friends believe, he was innocent of. The prison officials, learning he was a gymnast, permitted him to install his rigging in the prison gymnasium and practice between 6 and 7.30 p. m., while the other prisoners were locked up.

A number of circus performers are circulating petitions to be forwarded to Governor Sleeper to have the sentence reduced to two years. Johnson has already served 19 months.

SEITZ FEATURE FRIDAYS.

Chicago, Sept. 10. Vance Seitz has reopened the Windsor, booked by Willie Berger of the V. M. A., on a new policy. This is the house which was drawn from being turned into a garage by Seitz and is now in its second season of financial success.

The new scheme is a four-split with new shows. Monday, Wednesday, Friday and Sunday, at 10, 20, 30 and 50. The Friday show is augmented to 10 acts and is feature night. Promising try-outs are used to bolster the bills and keep down the overhead.

CANADIAN TWO-DAY SPLIT.

The Grand, London, Ontario, Canada, one of A. J. Small's chain of houses throughout Canada, will start playing vaudeville, on a split week basis of two shows daily, commencing Sept. 15.

The houses have been added on the books of William Delaney (Keith office). J. R. Munhuch will take charge as manager.

CLEARERS SECURE INCREASE.

The clearers' union adjusted its wage scale Tuesday. Charles C. Shay arranged it with Lignon Johnson, attorney for the United Managers' Protective Association.

The clearers' new scale is \$2.50 per performance with an additional 25 cents each show as a bonus. Formerly they received \$1.50. They asked for \$3.50.

CLEANED UP ON SHOW.

Galesburg, Ill., Sept. 10. Emil Schoenberger, a musician in Gay Jasperson's band and accredited mail agent for the World at Home Shows, left the outfit somewhat suddenly last week.

He went away well provided with carfare and incidental expense money, as he carefully fine tooth combed the entire outfit before leaving, collecting, in various sums, something like \$100. Playing no favorites, Emil stung 'em all, the principal donors to his flight funds being Oggi Gomez, a Mexican lariat spinner, whom he took for \$25, and Mrs. Tom Kelly, wife of the side show manager, who was relieved of \$20.

Schoenberger, who had been in the habit of receiving mail and parcels at the local post offices for the show folks, told of many C. O. D. packages, with charges ranging from \$2 to \$25. Most everybody fell and now the folks are wondering where Emil will light next.

The police have been notified and are on the trail of the musical-crook.

Poli's Twins in Bridgeport.

Bridgeport, Conn., Sept. 9. S. Z. Poli will erect two theatres here on Main street instead of one structure first planned. Each house will seat 3,500, it is claimed. Work will be started this fall. One of the houses is planned for vaudeville and the other for pictures.

SPORTS.

The final theatrical baseball game of the 1919 season was played last Saturday between the Variety-Loew and Universal Film (Fort Lee, N. J.) nine, in which the latter won by a score of 9-5.

It gave the Universal the theatrical championship. Simpson, the Variety-Loew's star twirler, did not appear in his regular form, and was taken out of the box after the winning club secured 9 tallies and as many hits in the first three innings. Sammy Smith succeeded him and only allowed the film nine but one scratch hit.

The final standing of the clubs is headed by the Universal club with a percentage of 800, with the Variety-Loew and Lights tied for second honors, even, when figuring in the fractions.

Standing:

W. L. Per.	
Universal Film (Ft. Lee) ..	4 1 800
•Variety-Loew ..	4 2 666
•Lights ..	12 6 666
N. V. A.	7 5 593

Benny Leonard, kinglypin among the lightweight, will meet Johnny Dundee, Sept. 17, at the Newark Sportsmen's Club in the First Regiment Armory, Newark. Leonard is ruling fairly although his Italian opponent has many followers.

Two horses drawing an ashcart dashed madly into the entrance of the Palais Royal last Monday, causing damage to the amount of \$2,500. If it weren't for the revolving doors the horses might have acquired a drink at less cost than the damage amounted to.

N. V. A. COMPLAINTS.

Ely Budd (formerly Buss and Moyer Sisters) complains the sister act is still continuing the use of his name in their billing.

PERSHING RECEPTION STOPPED.

The arrest of David Harvey, on an old charge, which had all the appearance of being outlawed, led to the loss of about \$1,000 for the promoters of the reception to General John J. Pershing, which was to be held at Carnegie Hall Tuesday night. The promoters had sunk about \$3,000 in the proposition up to Monday night.

Associated with Harvey, according to report, were Arthur James, general press representative for Fox, who was said to be a partner in the Pershing project, and Walter Wanger, with whom Harvey made his office for a time in the Regan building. During that time Maxfield Parrish was interested sufficiently to paint the models for a series of scenes to be part of a huge spectacle, to have been produced under Wanger's management.

MURDOCK IN COLUMBUS.

John J. Murdock, executive manager of the Keith Vaudeville Exchange, left New York Monday afternoon for Columbus, O., to attend a prearranged meeting between himself and delegate of the local stage hands' union in reference to some detail as to the existing agreement now in force between the management of the Keith theatre there and the union.

The Columbus Theatre, controlled by the Keith interests, is employing union stage help, but some difficulty has arisen which prompted the conference. Upon the completion of the contest, Mr. Murdock will return immediately to New York.

Walter Hawley and Jonsa Rose returned to New York this week after touring seven countries abroad, entertaining American soldiers. They have the distinction of being the only American team who went abroad to have given a continuous performance of one and a half hours.

VAUDEVILLE

CABARET

Maxim's opened its new fall revue Monday night. The restaurant achieves distinction through that, in a way. With many restaurants closing their floor shows during the summer (War Prohibition the best excuse), Maxim's stuck, held its show, kept open all the time, and probably has done more business to a much greater gross than in any previous summer. On top of that and with National Prohibition a dead certainty in January, Maxim's puts on a new show, the first of the Prohibition revues. Others may be preparing as they are, but the 35th street branch of the mint got it first.

Percy Elkeles is the producer of this show, as he has been of all Maxim's productions. Mr. Elkeles again gives the restaurant a real show, in the way of clothes and with one novelty number idea. The clothes of the Maxim revue are well worth looking at. In the wedding number, closing the first part, the costume makes a picturesque sight with the four principals and six choristers. Elkeles somehow does more with six girls on the floor than other restaurants do with a dozen.

There is another costume scheme down there that is a darb for those who get it, and those who don't will like it anyway. Anyone could easily guess that that darb thing is Percy's.

The novelty is the finale of the show. It is a moonshining bit, with the company gathered around a "still," making booze of their own, now that Prohibition has the license by the throat. It may become an educational number. Perhaps in time the girls will learn how to make some good Scotch. Maxim's needs it, and if they could only make good gin and send some of it up to Chateau Laurier, what a riot that would cause at City Island.

Three at least of the principals are new to burlesque. That alone lends some class to the show. The principal newcomer is Jean Tyné, a young miss from musical shows, who has had a road experience. She's a class girl, of good looks and a carriage, besides owning a voice. When Miss Tyné gets set in the restaurant, she will do a lot for the performance, and she started off very well. Opposite her is Billy Cook, also from musical comedy, a lively personable juvenile with plenty of self possession and a rather good idea of cabaret work, though this is his first try at it. The two handled a double number at the opening, putting it over. It was "Nobody Knows; Nobody Cares."

Mr. Cook and Ronita Suan did "Poor Butterfly" very well, opening the show. They are the only two published songs in it. The other numbers were written by Mr. Elkeles. His "Wedding" song gives a reason for an impressive piece of staging that runs from the sedate to a jazzing finish, with Miss Tyné the bride.

Miss Suan is a little girl, but looks like a corking performer. She's of the soubrettish type, can sing and has a cuteness about her that can't be missed. Sylvia Janice is the specialty dancer, taking part in some of the numbers.

The chorus girls seem all new for Maxim's, excepting Violet Bristow. Violet, with her red hair, is still on the floor, vivacious and smiling. Florence Weston watched the performance from a side table. All the tables down there bow to Florence when she walks in. Violet has them trained even better.

Plenty of flowers were passed over to the young women of the chorus at the close of the show. The more flowers, the more Johns. Some well-minded guy intimidated the largest

bunch was bought by the girl who received it. That was rough and tough, but not as bad as what Bill Werner did. Bill saw a bunch of flowers that looked good to him, and maybe the girl looked the same way, so he removed the John's card on it, substituting his own.

But all of these little asides that the insiders down there keep track of won't change the opinion that Maxim's has another good show, good enough to draw them in when the lowest priced drink is one dollar, and a cover charge of 50 cents.

Julius Keller may not have all the money in the world—but what a start he has got.

Atlantic City's largest cafe closed suddenly Saturday, Sept. 6, removing from shore attractions one of the largest and best cabaret shows headed by McCartone and Marone and Leeming and Gray. It is presumed that the action of proprietor Robert G. Simon may influence other establishments to cease business—as it is unhesitatingly stated that there are serious doubts as to the ability of the cafes to maintain cabaret shows without the large profits that have been accrued from the high prices charged for such drinks as have been tolerated. A raid by Federal officers Saturday night in which one cafe proprietor and one restaurant man were captured for the second time and several other license holders taken in—is thought to have influenced the closing of the Martiniique a few weeks before the date planned. Proprietor Simon is rated as one of the most cautious and conservative of the large cafe proprietors.

Within the next two weeks most of the cafes which suspended tempo-

arily will make a fresh start, most adhering to the revue brand of entertainment. As a result local cabaret booking agents are expressing grave concern about the shortage of acts, principals and choristers. One booker attributed it to the nervousness of cabaret performers about the prohibition issue and their eagerness to accept contracts from vaudeville and burlesque producers.

Two revues, each consisting of 30 people are now being formed by Joe Mann, and according to present plans will depart for Panama next week, under the direction of Bob Martini, for the purpose of entertaining the soldiers. It is the first group to be sent. About eight more are under way for the Mexican border.

Ted Lewis' jazz band is going to the Bal Tabarin. Mr. Lewis notified the band two weeks ago and secured another. He is at the Palace this week, also appearing in the "Greenwich Village Follies."

In the new Palais Royal show which opened this week are Herbert Clifton, Kitty McLaughlin, Arturo Lagare, Evelyn Cavanaugh and Lewis Slodin. The Gaudschmidts, D'Armour and Douglas.

Coleman Goetz has written the new revue for B. D. Berg's Wintergarden, Chicago, cabaret. It is titled "Cabaretian Nights." Goetz is one of the featured principals in it.

Bob Symonds, proprietor of the Hotel Martinique, Atlantic City, N. J., has purchased a hotel in Havana. He will inaugurate a cabaret entertainment there.

The latest Broadway cabaret establishments scheduled to reopen, despite prohibition are the Boulevard, Sept. 15; Ritz, Brooklyn, Sept. 21.

Walter Windsor's revue, "The Merry Wives of Windsor," after a run of 15 weeks at Perry's, Coney Island, closed last week.

Piccadilly restaurant, formerly the Plaza, Brooklyn, will celebrate its first anniversary Sept. 14.

The Piccadilly, Newark, formerly the Follies Berger, opens Sept. 15 with a revue placed by Arthur Hunter.

Pabst, Harlem, on 125th street, will reopen Sept. 18 as a five-cent dance hall.

NEW ACTS.

Harry Lee (formerly Hocy and Lee), (Morris & Feil).

Grace Emerson with a male partner in a dancing act with special scenery. "A Trip Around the World," 15 people. (Walter Windsor.)

Victor Stone and Moyer Sisters, singing, dancing and piano. (Jack Henry.)

Eddie Buzzel and Peggy Parker, late of "Not Yet Marie" (Lawrence Schwab).

Jimmy Burke (Burke and Harris) in a two-act with one of the Durkin Sisters.

"The Devil A Monk Should Be," allegorical playlet in five scenes, by George N. Rosener.

Marvel, the deaf mute dancer, will be seen in a pantomime act. (Arthur Klein.)

Lanigan and Wood, blackface, singing, talking and dancing. Lanigan was formerly with Dawson, Lanigan and Covert.

Dan Kussel has produced the following new acts: Rolling Along, 7 people, featuring Charles Wood and Evelyn Phillips. "The Brazilian Heiress," 9 people, with Frankie Kelcey, and the "Widow O'Flaherty" sketch with Lizzie B. Raymond.

IN AND OUT.

Helene Coline failed to appear at the Royal, Reno being substituted.

Dare Austin and Co. replaced Faber and McGowan at the Hippodrome, Baltimore, Monday, due to illness.

Buddy Doyle out of Lyceum, Pittsburgh, first half due to illness. Billy De Vere filled in.

Mayo and Irwin dropped out of the Columbia Sunday bill after the matinee, owing to the illness of one of the team. Lew Brown, the song writer, with Arthur Franklin, at the piano, replaced them.

Wiki Bird missed train connections from Cleveland and was unable to open at the DeKalb, Brooklyn, Monday. Plunkett and Gates replaced.

OUT OF SERVICE.

Harry Redell, eight months overseas as a U. M. C. A. entertainer, has returned to the States.

MARRIAGES.

Hazel Smith to Thayer Charles, Sept. 5, at Canton, O.

Max Franklin to Esther Markson (non-professional), Sept. 8, at Syracuse, N. Y.

BIRTHS.

Mr. and Mrs. Bob Wolf (Zeno Manadel), at the American Hotel Chicago, son.

To Mr. and Mrs. Austin, latter Sept. 8, a girl. Mrs. Farrow years Cubitt.

Mr. and Mrs. Arpent the new their home in Ct.

Mrs. Clippinger died by the A. F. Rayne. old estate.



AGNES DUNNE

Agnes Dunne is the handsome danseuse of the Bal Tabarin and, other than that, possesses the fame of the most popular society dancer who has appeared in the restaurants. Miss Dunne, having declined several offers to dance in London and Paris, is thinking of placing herself and her popularity in a vaudeville production.

VAUDEVILLE

CLOTHES IN SHOWS

The show at the Colonial this week is an ideal hot weather entertainment. The Barr Twins lead when it comes to wardrobe. These girls have spent time and money on their clothes which the feminine public will thank them for. Maybe they run a little too much to the cloth of gold and silver effects, but that is only a detail. They opened in brown georgette crepe dresses, which were very beautiful. Plain bodice of brown satin skirts appliqued with lace and lace medallion inserts. Petticoats of accordion pleated chiffon in old gold. A girdle of narrow pale blue ribbon gave the necessary relief to a costume that might have been too much one color.

Large hats of burnt orange chiffon were very effective.

Hermine Shore opens in a blue tailored suit, changes to a dress with a silver lace skirt, and an old blue bodice that continues to a drape on the skirt. This is touched up here and there with pink bows and streamers and has a wide pink sash. She closes in a wedding dress sadly the worse for wear and in great need of a trip to the cleaners. This clever young woman might think more of her wardrobe. It was awful. A little girl in the act whose name was not programmed was effectively dressed in a Chinese costume of old gold satin.

El Lewis wore two very good looking dresses. The first one was lovely. Very plain and very narrow as to skirt, with a very long and flowing waist of old rose georgette, wide kimono sleeves, color of turquoise blue satin. This waist was trimmed with those things we women used to put on our knitting bags, and what the men called tomatoes. These "tomatoes" were every shade imaginable.

The other dress was apple green, tucked to look as if it might be made of ribbon. This had a lace peplum, square neck and little pink rosebuds sprinkled all over it. It looked like the dress your little sister wore when she was 16, that is, it did until you saw the back of it or what should have been the back. But it is a good looking dance frock even if short of a back.

The woman in the "Arthur Havel" act is not named. She wore an old gold satin dress embroidered with gilt and trimmed with medallions. Whether the dress was intended for comedy or not did not become known.

Geraldine Farrar, at the Strand this week, wears four different types of the Russian peasant costume, and later in the picture ("World and Its Women") rather effects the Russian style.

In the opera scene Miss Farrar wears the most bewildering jeweled gown in white. This is made very plain, with a very long train. The headpiece is a jeweled affair made like a Dutch cap and it gives a tiara effect. It is one of the most beautiful gowns seen on the screen in a long time.

Another evening gown is composed of sequins, white, made very simply with a plain bodice with two overdresses on the skirt.

An afternoon gown is black velvet, with a draped skirt, very long waist, and the collar is fur to the waist line. A beautiful gown is in flowered georgette made on very straight lines, it has a fissure effect that starts at the shoulders and reaches almost to the hem of the dress. The dress is black and the skirt is finished with a facing of satin. A very handsome hair hat trimmed with feathers of Paradise feathers.

The dress has a lace foundation. The skirt is made of the

lace. The skirt is very plain and straight. The last dress is a dull satin with a very plain waist and a straight skirt which is embroidered and trimmed with deep fringe. This fringe gives the effect of a tunic.

Naomi Childers looks very well in a conventional riding habit. But her evening gowns are bad. One is plain black satin with an overdrape of white lace. The other one is just a little bit worse.

Miss Otto, of Otto and Sheridan, at the Fifth Avenue Tuesday, wore a beautiful evening gown of white chinchilla satin, bodice of crystal beading, and a panel of crystal falling from the shoulders to bottom of skirt. The skirt was draped in net and finished with a crushed girdle.

Miss Sheridan had a baronet satin gown in Belgium blue. The skirt was draped and quite short, but an impression of length is given by an overskirt of lace. This lace is draped on side and back and falls below the skirt on one side. The draping and the big spread of lavender flowers on the skirt are ingenious. The waist is a baby high-waisted thing, trimmed in front with a large bow knot of lavender with deep lace gathered in sleeves. No girdle with this dress, just a peplum of lace. The girls are dressing their act remarkably well.

Bessie Hemple makes her entrance in an evening cloak and gown. The cloak, of black and white tinsel brocade, was made on conventional lines and the evening dress was made with a very long gold tinsel tunic, and a plain slightly gathered skirt. She changed to a negligee of white georgette crepe. Nothing out of the ordinary. Anna Francis' second dress is very dignified and most becoming. It is tinsel brocade in French blue and gold. Made with a very severe waist, long full sleeves of georgette same shade as rest of dress, and has a slightly draped skirt with a semi-peplum effect. This peplum is trimmed with some Frenchy ostrich feathers.

The Sanger Amusement Co. has Miss Lane, long managed by Henry Mayer, taken over the house in Vicksburg. The bookings have been placed with the K. & E. office.



J. GORDON BOSTOCK
—Director-Producer—
1463 Broadway, New York City.
I want to buy Plays, Musical Comedies, Sketches, Songs and Vaudeville Acts of all kinds.
I have and clever people looking for a vaudeville vehicle, see me. I will finance and provide everything.
I personally look my acts on the big time through the office of my brother, CLAUDE W. BOSTOCK.

OPPOSITION BATHING GIRLS.

There are to be a flock of Bathing Girl Shows sent on tour within the next two weeks. They are being sent out by a company which calls itself the Keystone company, and they have been collected from the various comedy film producing companies. They have also managed to gather several of the Bathing Beauties that were with the Broadway show.

The first company is scheduled for the New England territory and it will carry about 12 girls and a film entertainment. The second company is to be headed by Alice Maitson and Irene Wiley, and will tour the South. A third company for the Middle West is to take to the road on Sept. 21.

In all of these territories the rights to the "Yankee Doodle in Berlin" film have been sold and for the greater part the "Original" Bathing Girls with the picture are "ladies" that have been recruited in New York. The real Bathing Girls that came to Broadway shot their salaries to the sky and the promoters who had the picture in hand have refused to meet the boost and the girls are quitting. Dorothy Haver has been signed for the principal bathing girl of the New England show.

ILL AND INJURED.

George Perry (Vardner Perry) has been discharged from the hospital, having had his tonsils removed. The wife of Pete Mack, the agent, is confined to her home with water on the knee. She has been under the care of a doctor and nurse for the past ten days.

The following are reported ill or injured at the American Theatrical Hospital, Chicago: Gene Fluhrer, Mabel Ramos, James Burns, Mrs. Gene Herman and Lewis Brennan.

Muriel Ostreich slipped while rehearsing a dance number in "The Dream Girl," dislocating her wrist, which necessitated the taking of three X-ray pictures to determine whether the member was broken or not.

Paul La Croix, the juggler, was discharged from the Rockaway Beach, (L. I.) Hospital this week following an operation that confined him to the institution for seven weeks. La Croix carries an incision 16 inches long in his abdomen. The operation was performed he was informed his chances of recovery were so slight it would be advisable to settle up any business affairs. Although some 40 pounds lighter in weight La Croix's physical condition is all right and he expects to resume his vaudeville work in about a month.

Saranac Lake, N. Y., AUG. 27.

EDITOR VARIETY:

In your issue of Aug. 22, I notice where Moran and Wiser have entered complaint to N. Y. A. against Johnson, Baker and Johnson for infringement on their (Moran and Wiser) material.

I am the originator of the Boomerang Hat Novelty and at the present time am receiving royalty from Moran and Wiser for allowing them to use the said original material of mine; therefore, in order to set Moran and Wiser right in this matter, am writing you to the above effect.

Harry Barrett.

COOPER BETTER.

James "Blutch" Cooper, the burlesque producer, who has been suffering from pneumonia for the past several weeks, was removed from his home in Yonkers, N. Y., Monday to a private residence in Patchogue, L. I., on advice of his physicians.

Cooper has been under oxygen treatment for several days. His condition has improved to such an extent the attending physicians decided he would be fully recovered in one month at Patchogue.

DEATHS.

Tom Cook.

Tom Cook, owner and manager of the Hippodrome, Grand and Lyric theatres, Pottstown, Pa., was killed in an automobile accident July 28. The deceased, very popular with professionals visiting Pottstown, had been invited by friends to go for a ride. The machine turned over, killing Cook instantly. No one else of the party was injured.

In Memory of My Pal and Partner
ARTHUR ELWELL
Who Passed Into Eternity
August 25th, 1919
Gone But Never To Be Forgotten
BOBBY JONES
(Willard and Jones)

Sarah Sutherland.

Sarah Sutherland died Sept. 4 at her home near Newfane, N. Y., in her seventy-fifth year. The deceased was the fourth of the Seven Sutherland Sisters, featured in a circus time in America for their hair. She is survived by three sisters, Grace, Dora and Mary.

Edward C. Dobson.

Edward Clarendon Dobson ("Dobby") died Sept. 3 at his home, 106 West 35th street, New York, of bronchial asthma. The deceased was a veteran minstrel and banjo player. He made his debut on the stage Monday, 1870 with Wambold & Backus minstrels.

In Fond Remembrance

of My
FRIEND AND MENTOR
PAUL ARMSTRONG
Who Passed Aug. 26, 1919
BEN PIAZZA

Louis Earle Lloyd.

Louis Earle Lloyd died Aug. 31 at his home, 555 West 144th street, New York, after an illness of several months following an attack of influenza. The deceased was a vaudeville artist.

Charles Moore.

Charles Moore, a colored singer, a member of the quartette in Ziegfeld's "Midnight Frolic," died of appendicitis, in New York City. He was with the Williams and Walker show until it disbanded.

Arthur Elwell.

Arthur Elwell, age 38, died at Dunning State Hospital, Chicago, Aug. 25, of paresis. The deceased was the team of Jones and Elwell.

Georges Mitchell, French playwright, recently died in Paris.

JEFFERSON'S PICTURE POLICY.

B. S. Moss' Jefferson opened last week with a policy patterned on the Rivoli and Rialto plan, excepting that the soloists, three or four in number, are more of a popular turn. They include a vocal specialty by a trio or quartet, a dance turn and a musical act. A double feature is offered with the usual educational and short reels, the Sunday performances being curtailed by the elimination of the minor feature film.

Herman Phillips is in managerial charge, succeeding Mr. Hill, who is now located in the Moss offices in an executive capacity. William H. Applegate is the assistant-manager as heretofore. Mr. Phillips was formerly connected with the Keith offices, under Mahoney.

The house features a 30-piece symphony orchestra under the direction of Joseph Del Pozo. The theatre has been renovated during the summer shutdown, including the installation of a new pipe organ, enlarging of the stage and the building in a men's lounge room in the alley adjoining the theatre.

STATEMENTS OF PRINCIPALS

(Wynn)

the once over, juggled his cane in one hand and his gloves in the other and as he blew out the door he squawked back at them, "You eggs ought to be ashamed of yourselves. Why don't you wake up and make men of yourselves?" Then he climbed into his limousine and tore back to his club.

The mob felt a little funny. As they eased back to the greasy tables one runt recovered his breath; sobbing, "And he used to be one of us."

(Note: Guess the egg's right name and win a box of Red Circle pills.)

Rochester, N. Y., Sept. 10.

Rumors that the third wheel of burlesque would invade this city crystallized into fact this week when the Corinthian was formally taken over by the National Burlesque Association, renamed the Columbia, and Edmond W. Edmondson, a new New York showman, installed as manager. Assurance is given that the house will be opened not later than Sept. 15 and in the meantime a large force of carpenters, painters and decorators are touching up the interior.

An effort has been made all summer by the National people to get a house in Rochester. Albert A. Fennyvesy, general manager of the Theatres Operating Co., was invited to show the burlesque in his family, but after some careful consideration he declined. The Corinthian is the only local house permanently dark and was the home of Columbia burlesque before that company moved its attractions to the Gayety a year ago.

Hallie Mayne replacing Della Bennett, prima, in "Beauty Revue."
Jessie Lawrence for "Liberty Girls."

The Eddie Kanes Reconciled.
Through the efforts of Harry Saks Hechheimer, attorney for Maud Kane in her divorce action against Eddie Kane, the actor, the suit was discontinued and the principals reconciled. Kane is at present with a burlesque troupe.

It is reported the production of "Mme. Sapho" in which Oliver Morosco was to star, Grace Valentine, has been declared off for the present. The piece was to have had its initial presentation in Chicago. According to report the play will have to be rewritten.

(Continued from page 3)
dale of 1919" (Liberty); Ziegfeld "Follies" (New Amsterdam); "A Voice in the Dark" (Republic).

The cut-rate business did not seem to swing back into line with the rush that was expected, although Tuesday night and Wednesday afternoon there was a strong demand. This, however, was believed to be principally because of the holiday. The cut-rate business is all New York "regulars" and the out-of-town visitors do not generally know of the plan. The latter half of the week is looked to as the barometer for actual business conditions.

On the cut rate list Wednesday afternoon was included the following attractions, with orchestra and balcony seats available for "Those Who Walk in Darkness" (48th Street); "John Ferguson" (Fulton); "The Challenge" (Selwyn); while balcony seats alone could be had for "A Lonely Romeo" (Casino); "Chu Chin Chow" (Century); "The Five Million" (Maxine Elliott); "At 9.45" (Playhouse) and the Gallo Opera Co. (Shubert).

AUGUSTUS THOMAS' STATEMENT.
The following statement was given to the press by Augustus Thomas last Saturday: "The strike has over pending final negotiations to be concluded today (Sept. 6). The lawyers of both sides have very definite instructions and are now drawing up an agreement."
"The theatres all over the country will open again today on the basis of an agreement reached by the managers, actors and stage unions."

"It was a fine meeting for everybody came out of it with the very best spirit and the evident intention of sincerely doing what was best for the theatrical business. Neither side assumed an attitude that they had got the better of each other in the negotiations. "Equity contracts will be recognized. There will be no closed shop. Equity will be recognized as the only organization."

"There was a general armistice and agreement to take back actors and actresses, with no demands by either side to dismiss any actor."

"A complete arrangement was made for the purpose of disposing of all future questions affecting either side by means of arbitration. There will be no future strikes or need for them."

"No one took the attitude of having gained a victory."
"It was a serious attempt to arrive at a working arrangement for the good of the theatres."

Charles C. Bhay, president of the stagehands union, said Saturday:

"The strike is over. Everything has been amicably settled and everybody is happy. The strike was not on everyone's going to play fair. It has been a temporary evil to have passed through the conditions of the strike, but it will be of great permanent good."

"This part of the stage hands in this business is to help and support the fellow members of the theatrical profession. We have received no benefits from the strike. We haven't asked for any. All we wanted to do was to help our fellow members of the theatrical profession."

"Friday night's meeting was absolutely the first time that representatives committed from both sides had gotten together. As I thought

At the headquarters of the I. A. T. S. E. in New York Wednesday it was stated that nothing was known there of the order issued, according to a report in Daily VARIETY of that day, that the stage hands of Chicago, had served notice for all theatre people, excepting managers, to join unions.

No such order had been issued from the New York office, it was said, and the Chicago order must have been a local one.

The story from Chicago follows: Chicago, Sept. 9. Union stage hands at the Blackstone held the curtain Monday 10 minutes, demanding that the colored front doorman and white stage tender be discharged because they had helped non-union men haul in scenery for "The Hiring Line." The management pleaded 24 hours' grace, which was allowed. Both men were discharged today.

The stage hands have served notice on the actors that all treasurers and assistants must join the treasurers' union. All ushers must join the ushers' union. All porters, janitors and, in fact, every employe except managers must join a union within 10 days, or unless they will refuse to work.

A treasurers' union is now being organized by A. F. of L. officials.

The Blackstone showmen (Tyler) announce no Sunday shows all this season. George Tyler says the Sunday shows do not pay. He says the Blackstone showmen are not as bitter enough to close Sundays, at a loss if necessary, rather than pay extra.

Chicago, Sept. 10.
Jeanette Dupree, former wife of Billy Watson (Watson's "Beef Trust"), has filed a voluntary petition in bank-

Liabilities were listed at \$8,306 and assets at \$100. Show people are the chief creditors. Among them are Grace Dale, \$26; Frank Irwin, \$32.46; Babe Gilmore, \$14.97; Frank Fox, \$36. The principal creditor is Edward K. Toomey of Providence, with a claim for \$1,500.

The first and open meeting resulted in a full settlement. On behalf of the strikers Frank Glimore represented the Equity, Maurice Brown represented the Brotherhood of Musicians, Joseph M. Weber the Musicians' Union and Ed. L. Lillian represented the stage hands. Miss Lillian was elected secretary and the meeting was held out at the conference on behalf of the Equity. Augustus Thomas acted as the mediator. The local of my union to go back to work. The managers say my union is not going to go back to work. As far as we are concerned we have organized as open theatre companies. We are not going to go back to work. We are going to and to virtually signed. It recognizes also the Chorus Equity Association and makes no distinction between the Equity and the chorus.

"As far as moving picture operators were concerned they have had no part in this strike. They are not affiliated with the Equity and to the Fidelity League. Organized labor does not ever make a policy of recognizing a union. It is a matter of fact. As far as the union to one affiliated with labor, we are concerned the Fidelity League is not concerned with the Equity and the chorus."

"Announcement that the theatres of New York and the country over are to reopen today was received with gratification by the Actors' Fidelity League, primarily because its members realize the sacrifice and suffering the prolonged theatrical deadlock has brought to hundreds of men and women who were not financially fortified against a period of enforced idleness.

"The Actors' Fidelity League has ever stood out as a Flood Shop." One of the firmest planks in the agreement so amicably reached is that the "Open Shop" policy is to prevail.

"The Actors' Fidelity League is particularly gratified in the knowledge that the contract negotiated with the Protective Actors' and Stage Managers' Association will be recognized by the Producing Managers' Association, and the boon this contract carries will be enjoyed by all members of the profession.

"The Actors' Fidelity League is a permanent organization and its activities ever shall be directed toward the safeguarding contracts and protecting the rights of its members, and upholding the highest ideals of the Theatre, the Actor and his Art."

When the Mayors' Reception Committee met General John J. Pershing down the bay on his return from France on the "Leviathan," the only theatrical man in the party was Fred McCloy, manager of the Columbia.

McClroy was selected because of his activities in municipal affairs. A General Pershing stepped over the side of the official New York boat, "The Patrol," McClroy was the first to greet him. When the general saw the sergeant's "A" button, was asked by General Pershing what lodge he belonged to. McClroy, after advising General Pershing he belonged to the New York City Lodge, was told by General Pershing, "I lodge here." Tuesday night. A reception was given by General Pershing that evening.

Marty Owens, who was sent abroad as the official representative of the New York police force, was appointed to the position of sergeant at arms for the regiment during his stay in New York.

The resignations requested of Harry C. Jacob, as president, Al. Singer, as treasurer, and Dan Dody, as secretary of the Burlesque Club, as a result of a special meeting held last week, have not as yet materialized.

According to the by-laws of the club 14 days' notice had to be served before a legal special meeting could be held.

The Gayety (burlesque), on the Columbia Circuit has been leased by the Columbia Amusement Co. from the Canadian United Circuit. The latter circuit leased the house a few years ago for 15 years.

Rudd Hynicka will represent the new lessees.

The house is owned by the A. F. Dymont and J. C. Duffield estate.

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Helen Goff arrived this week after a two-months' tour for the A. E. F.

Noodles Fagan and Elsie celebrated their 20th wedding anniversary Sept. 7.

Waldo and Delroy sail for home Sept. 21, after nine months abroad with the A. E. F.

Ed Davison has secured the road rights to "I Love You" and will open the piece in Stroudsburg, Pa., Sept. 12.

Gladys Swore has returned from abroad after six months' service as an entertainer for the Y. M. C. A.

Nat Kamen, musical director at the Royal, returned this week from a four weeks' vacation.

Clark Ross has signed with John Cort to manage the Eddie Leonard show, "Roly Poly Eyes."

Bibe Stern, former treasurer at the Lexington, will take "Good Morning Judge" on the road for Bob Campbell.

Mr. and Mrs. Will Newman sailed from San Francisco Tuesday on the Sonoma for Australia.

Keith's, Cincinnati and Indianapolis, will open Sept. 14. Both houses will open Sunday matinee during the entire season.

The Amphion, Brooklyn, has reopened with a pop vaudeville and picture policy booked by Alex Hanlon from the Sheedy office.

The Catholic Actors' Guild resumed regular monthly meetings yesterday (Thursday) in the organization's offices, Selwyn Theatre Bldg.

The Loew Circuit has fallen in line with the other local amusement purveyors and raised its admission scale all over New York City and vicinity.

The Halasy, Brooklyn, playing pop vaudeville, has increased its prices to 30 cents top at night. A quarter was formerly the high figure.

The deal by which Kenneth Marvin was to have acquired houses in Allentown and Easton, Pa., for vaudeville has been complicated off.

Whitcomb, connected with the Leo effect, an ticket agency, has opened a some of his own adjoining the Astor Theatre.

Sam Mann, absent from the vaudeville stage for the past two years, has arranged for a return. He will present his former vehicle entitled "The Question."

Alice Brady will open in Paterson, N. J., Sept. 22, in "Forever After." The Owen Davis play seen here last season. Miss Brady will tour the principal cities of the East.

Alfred Head, formerly connected with the New York Herald's dramatic department, has been appointed general press representative for David Belasco, to succeed Wendell Phillips Dodge, who resigned to go into the

producing business with Willy Pogany, the artist.

Harry W. Reihars, former agent in the Putnam building, has resigned his position with the Long Island Railroad and will re-enter the theatrical business.

The Flatbush, Brooklyn, is the only B. S. Moss theatre in Greater New York now playing vaudeville, the other Moss houses playing straight pictures. The Flatbush plays two shows a day.

J. R. Banta, representative of the Army Entertainment Bureau, will arrive in New York from Washington shortly to arrange for vaudeville and cabaret shows at Panama and on the Mexican Border.

The Strand, Bayonne, N. J., has been added to the Amalgamated Agency (B. S. Moss), playing six acts of vaudeville three days each half with no Sunday show. Fred Curtis is doing the booking.

Frank Fantile, for the past several years musical director of Hurtig & Seamon's Theatre, has been appointed director to succeed the vacancy made by the late Joseph Ali's death.

Charles Howard and Hazel Moran returned from abroad Monday on the

Difficulties in getting baggage from the Grand Central station lead to a statement yesterday that transfer men were not guaranteeing delivery under a week's time. It is reported that the baggage jam at the station is so great that 5,000 trunks are at present in the mix-up. Lack of system is the alleged cause.

A newly formed theatrical company being promoted by the sale of stock sent out notice to possible purchasers some time ago that its stock would be increased fifteen dollars a share on the fifteenth, but failed to state in the prospectus what month was meant. Two months have passed and purchasers are welcome at the original scale.

Addressing the members of the American Bar Association at its annual convention in Boston, Justice Charles W. Hoffman proposed a cure for the divorce evil by means of a family court, to be worked on a basis resembling the Juvenile Court, wherein constructive methods of conciliating family troubles should be practiced. The judge pointed out that there were 400,000 divorce cases on the calendar this year.

W. B. Bankhead, Congressman from Alabama, is at the bedside of his daughter, Tallulah Bankhead, the actress, at the St. Elizabeth Hospital,

A "DAILY VARIETY" IN THIS PAPER

The "Daily Variety" of September 9th is published in this issue of Variety on pages 22 to 31.

The reproduction is given to allow the readers of Variety outside New York City to obtain an idea of the daily edition.

"Daily Variety" does not circulate for newstand sale outside New York and Chicago. It will be delivered by mail at a yearly subscription of \$5, domestic; \$8, foreign.

"Daily Variety" will follow the style of the reproduction herewith. It succeeded "Variety Bulletin," issued for 24 years and given away while the strike continued. Last Saturday's "Daily Bulletin" had the strike settlement story. A few of the regular New York dailies carried a story of the settlement in their late Saturday morning edition. Tuesday's "Daily Variety" was the only paper in New York to have the peace contract verbatim.

In its news department "Daily Variety" will cover all forms of indoor amusements. Variety's correspondents have been instructed to wire all important theatrical news matters immediately. It will likewise receive daily cables from London and Paris when anything of importance theatrically occurs in either of those cities.

Princess Matoska, after seven months with the Overseas Entertainment Unit. They were the only women on the ship which contained 3,000 casuals.

Josephine Claire (formerly Winchester and Claire) arrived from France Aug. 23. Miss Claire has been in France nine months as a member of one of the units of the "Over There Theatre League."

A complaint to the N. Y. A. by Al Shayne alleging that Sabini and Goodwin are doing Shayne's "opening" has been decided in favor of Shayne and the team notified to remove the material from their act.

Henderson's Coney Island, will close for vaudeville Sept. 13. Johnny Collins and Carleton Hoagland have leased the house for the week following only. Mardi Gras week at the Island, and will play "Yankee Doodle in Berlin" and the Mack Sennett's Bathing Girls.

Backed by a New York Chinese restaurant proprietor and Boston interests, a new Chinese magician who, it is claimed, will outshine Ching Ling Foo, will be brought to this country. It is intended to have the Chinaman furnish an entire show.

Dr. Louis Stern, of the Princeton hospital, who treated Equity members gratis during the strike, has been appointed the official A. E. A. physician. During the strike he took care of over 100 cases, including two operations.

New York, where she is recuperating after an operation for appendicitis. Her condition, while not critical, is not entirely out of danger. Miss Bankhead had been playing the lead in "39 East," succeeding Constance Binney, whom she understudied when the theatre was closed through the strike.

Abner Symmons brought suit against Edward S. Keller and Elwood F. Bostwick, last week, for an accounting of the profits accruing from "The 13th Chair," the road show which they jointly owned, Symmons being the possessor of a one-tenth interest which he purchased for \$300. Through Attorneys Henry J. & Frederick E. Goldstein, he alleges the profits statements rendered him are shy a matter of \$12,000, according to his estimate. No answer has been filed as yet.

"Poodle" Jones, of Jones and Sylvester, pulled a nifty at the American this week (first half) when his partner was carried to the roof of the theatre by a new visitor who, after asking the boy to take him to the roof, meaning the roof to the top, the kid carried Sylvester to the extreme top of the building and left him there. Meanwhile Jones was giving him the cue which is staged by Jones leaning out the window yelling "Strawberries." Jones yelled the cue for two full minutes and finally, after the stage hands had searched the entire building, Sylvester was finally located and rushed back to the stage. On his way back he entered with the announcement to

Jones that if he kept yelling "strawberries" much longer they would be out of season. The audience caught the error, and it developed into such a laugh the pair propose to continue it.

Grace Cameron, the actress, through Harry Saks Hechheimer, her attorney, has brought suit for annulment of her marriage to Lon C. Conner. The couple were married in Minnesota in December, 1914. The plaintiff alleges she had been granted an interlocutory decree of divorce from her first husband, Horace Kenworthy, in May, 1914, but the final decree was not granted her until the summer of 1915, over six months after her second marriage. Miss Cameron charges the defendant had falsely assured her the marriage would be legal. Mr. Conner, who is connected with L. C. Connor & Co., stock brokers, has entered no defense as yet.

The father of Johnnie Collins (Keith office) who is a detective sergeant on the Chicago police force, slipped a nifty over on the New York department last week when he procured extradition rights for one Quigley, wanted in Chicago for murder.

Collins was given permission to extradite Quigley, but the latter's attorneys, Fallon & McGee, procured a writ from another judge and decided to catch Collins and his prisoner at the Grand Central Station. Collins had advised them he intended returning over the N. Y. Central. When the detective learned of the new writ he took his prisoner to the Pennsylvania and had him in New Jersey once the train passed through the tunnel and out of the jurisdiction of the writ.

GEN. PERSHING VISITS GAIETY.

General Pershing and staff, with an escort including Mayor Hylan and Rodman Wanamaker, attended the performance of "Lightnin'" at the Gaiety Tuesday night as the guest of John Golden and Winchell Smith.

The coming of General Pershing to Times square attracted a crowd which blocked the sidewalk in front of the Gaiety, making traffic impossible between 8 o'clock and 8:45 and after the performance. A detail of 20 policemen and a corps of bicycle cops finally cleared a passageway after much effort.

The General was warmly cheered when he stepped from his auto, the crowd in front of the theatre calling for a speech. The curtain was held until 8:50, awaiting the Pershing party's arrival. Once inside the theatre, the crowd immediately recognized the distinguished guest, who was seated in a balcony box, and the orchestra playing the national anthem, General Pershing standing at attention. More calls for a speech were made, but General Pershing responded by bowing.

After each act the General was accorded an applause ovation. The crowd waited outside of the Gaiety until the show was over, having increased by this time to 15,000, filling Times square from 47th street to 42d street. A great cheering demonstration followed General Pershing's exit from the theatre.

John Golden invited General Pershing to see "Lightnin'" three months before the General left France.

For 10 minutes following General Pershing's exit from the Gaiety the square resembled a presidential election night and New Year's Eve combined. Men and boys anxious to get a glimpse of the General climbed on top of trolley cars, and several clambered on top of the canopy outside the Astor Hotel.

Police Commissioner Enright was in charge of the police arrangements, riding in the Pershing auto.

One continuous cheer followed the party until it turned off Broadway at 42d street, General Pershing acknowledging the reception by raising his hat and bowing.

LEGITIMATE

SHOW BUSINESS RESUMING
OLD TREND AFTER SETTLEMENT

Only Friction After Battle Is Feeling Over Position of Actors' Fidelity League. All Closed Theatres and Shows Reopen. Actors' Equity Association Credited With Decided Victory.

The show business is in full swing again. It started in immediately with the strike settlement last Friday night. Peace was arranged at the Hotel St. Regis that evening, the session between managers and actors ending at three Saturday morning. Some of the closed shows and theatres reopened Saturday night. Others reopened in New York and outside commencing Monday.

The conclusion of the strike was looked upon as a decided victory for the Actors' Equity Association, which started it Aug. 27. The strike lasted for 30 days, during which 44 or more theatres and attractions were stopped. Last Friday night Charles C. Shay issued a general order against all Shubert theatres and companies throughout the jurisdiction of his union, the stage hands. This order was revoked by the stage hands' president after peace was reached.

The only feeling that seemed to exist after the strike was the expressed sentiment of some of the A. E. A. members over the retention of the Actors' Fidelity League as a body. This was claimed to have been retained by the managers. The Fidelity did not enter into the peace contract by name. Mass meetings for members only were held by the A. E. A. at the Lexington theatre New York daily during the early part of the week. The peace contract was explained and discussed. It was at those meetings the Fidelity's position was questioned.

The Fidelity held a meeting Tuesday at the Hotel Astor. George M. Cohan presided and announced he will give all of his attention to the Fidelity after next Monday. The indications have been since the strike ended that Mr. Cohan, as stated by him when assuming the presidency of the Fidelity society, intends to retire as a producer or manager.

The A. E. A. complainers were under the impression disturbance would be used against them by the producing managers in favor of the Fidelity members. Managers however, stated that would not occur, although making no official announcement to that effect. In the news reports the A. H. Woods office is mentioned as having rebuked a Fidelity actor who mentioned the name of the society in order to secure more ready recognition among a group of 50 applicants in the office. It was A. H. Woods who presented each member of "A Voice in the Dark" with a box of cigars or candy Saturday night when the play reopened. The gifts were in the dressing rooms. A card attached read "Welcome Home." Woods' name was cheered Sunday at the Lexington mass meeting.

The A. E. A. gained everything it went after in the strike, much more in fact than the association first asked of the managers. "The chorus girls were in the strike settlement. Their minimum salary hereafter is \$30 in New York and \$35 on the road.

The stage hands and musicians were ordered back to work with the actors. It was reported the Chicago theatre stage hands there did not want the Blackstone to reopen with "On the Hiring Line" after the peace pact, but were ordered to return. The stage hands union headquarters in New York

refused to approve of the intended move. The Blackstone held the George Tyler show and had opened during the strike with non-union actors and crew. It had but one set.

The losses of the strike are estimated into big figures. Most of the money losses were on paper, but the strike cost each side a substantial sum.

The Broadway theatres reopened with the General Pershing arrival augmenting the crowds.

"FOLLIES" PRESENT RUN.

Ziegfeld's "Follies," which started Wednesday night in conjunction with the Amsterdam Roof show, will remain in New York until the middle of October, according to the present schedule. Seats are on sale for four weeks in advance.

The show will probably pass the Boston date until the end of the season, jumping to Philadelphia first and reaching Chicago in time for the annual engagement, dated to begin at Christmas.

THREE CONTRACT FORMS.

It was insisted yesterday that the Actors' Fidelity League was left out in the cold through the agreement between the Producing Managers' Association and the Actors' Equity Association. The Fidelity League will have the same form of contract given to Equity members, the only difference being in the matter of arbitration, which point is worked out the same in both contracts. A third contract form is also to be used. It is to be the same as the Equity and Fidelity contracts, but to be known as independent.

ILLNESS CAUSES POSTPONEMENT.

Los Angeles, Sept. 10.
The audience attending the Majestic Sunday night was dismissed and money refunded when Byron Beasley was forced to retire from the cast suffering from bronchial asthma. Fred Moore has been engaged to substitute for Beasley pending his illness and entered the show the following night.

Bayard Veller's "Danger," the new mystery play by the author of "Within the Law," is scheduled to open at the Majestic next Sunday. The principal roles are entrusted to Lewis Stone and Florence Oakley.

OPERA PRICES GO UP.

Chicago, Sept. 10.
The Chicago Opera Association announced an increase in rates for the coming season. The increase averages 25 per cent. on all tickets. Increased cost of labor and materials is the reason. In spite of the higher rates, the association expects a larger deficit for the coming season than ever before in the history of local opera.

BOAG-THOMPSON REVUE.

An intimate revue will be produced by Gil Boag and Jimmy Thompson. It is to be written by Tommy Gray and S. Jay Kaufman. A suitable theatre is being sought for it. Messrs. Boag and Thompson are interested in several of the Broadway restaurants that carry an entertaining attachment.

STATEMENT OF FRANCIS WILSON

There seems to be very little to say about the matter of the settlement between the managers and the actors except that all is over and that it will all result in the managers being better managers and the actors better actors, and the public is also going to gain infinitely.

Anybody who has even a slight acquaintance with the history of revolutions—and the recent strike was a revolution, and nothing less, in the dramatic world—knows very well that the period of readjustment following a revolution is one fraught with a great deal of misunderstanding, not to say danger.

There are bound to be people who have misunderstood the situation; people who feel that not enough has been exacted or granted; people who feel that if they had had their way they could have conducted the strike a good deal more successfully than those who have had it especially in hand.

In this contest not all has been gained that many people of our profession would have liked, but it is an incontestable fact that more has been gained than was asked, and that this has been signed, sealed and delivered.

It is fine to be able to say that nearly all of those who misunderstood or seemed unreasonable as to the result of the settlement have been satisfied and made due acknowledgment thereof. There have been complaints that the terms after the prolongation of the strike should have been changed and insistence must for addition of "conditions." To me this would have been a fatal error because it would have turned away the sympathy of the public (and I think that it is incontestable that the actors had from the first the sympathy of the public), which was largely attracted to us by the consistency, as well as the persistence, of our demands, and there was never any shifting from the beginning to the end. The keystone of our demand was for recognition, and we got it. This and the other demands will greatly benefit the conditions under which the actor will labor, and, to my thinking, will make for better acting and better management than has ever before prevailed.

Actors will have a greater sense of independence because of the power of their association, which speaks for them, saving them the necessity of embarrassing personal dispute or contention; and managers, in their acknowledgment of the rights of an individual to be represented by counsel and the right of the individual to collective representation, have brought themselves more closely in harmony with the trend of modern thought.

That seems to be about all there is to it.

(Signed) Francis Wilson.

CONFER OVER SCENIC ARTISTS.

A conference was held Wednesday afternoon between Lionel Johnson, attorney, U. M. P. A. William Darrell, business agent United Scenic Artists' Association, and Charles C. Shay, president I. A. T. S. E., for the purpose of arriving at an agreement with respect to members of the U. M. P. A. using non-union scenery. The United Scenic Artists' Association has had a battle on for the past year or so with Gates and Morange, Physicists, Dodge and Castle, Lee Lash, N. Y. Studios, Plutzer and Emmons and Unit and Wickes. The contention of the scenic painters' union, affiliated with the A. F. of L., is that the above mentioned studios are unfair.

A request has been made that the stagehands refuse to handle scenery painted by the above concerns. A request has been pending for some time with the U. M. P. A. that its members refuse to buy scenery from the studios designated as "unfair."

Unless some decision is arrived at soon, the United Scenic Artists, it is understood, will appeal to the A. F. of L. for support, to bring the U. M. P. A. into line.

The matter of the stage hands' support is up to the I. A. executive council, and will await the result of conference.

ENGAGED FOR "DREAM GIRL."

Walter Irving and Arthur King have in preparation "The Dream Girl." Lois Meredith may appear in it, among her first roles on the speaking stage.

Fay Tunis will have the prima donna ingenue role. Miss Tunis is famous as the first vice-president of the chorus girls' union, formed during the strike.

"Jest" Reopening Sept. 22.

"The Jest," last season's dramatic sensation, will reopen the Plymouth Sept. 22. This date had been fixed by Arthur Hopkins prior to the strike.

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

ACTORS' MEMORIAL PLANS.

Now that the strike is over, actors and managers have joined hands to make a success of the Actors' National Memorial campaign. Actors' National Memorial Day will be Dec. 3. In New York City, on that day, 53 playhouses will give performances for the fund. The Producing Managers' Committee has turned over to Daniel Frohman, head of the Actors' Fund, complete authority to arrange for these performances.

The committee includes the following managers:

Winthrop Ames, David Belasco, Wm. A. Brady, Geo. Broadhurst, Chas. D. Coburn, Geo. M. Cohan, F. Ray Comstock, John Cort, Wm. Elliott, A. L. Erlanger, H. H. Frazee, Morris Gest, John L. Golden, Arthur Hammerstein, Sam H. Harris, Alf. Hayman, Arthur Hopkins, Adolph Klauber, Marc Klaw, Henry Miller, Oliver Morosco, James G. Peede, Benj. F. Roeder, Henry W. Savage, Selwyn & Company, Inc., J. J. Shubert, Lee Shubert, Wyncel Smith, L. Lawrence Weber, and A. H. Woods.

William H. Edwards is chairman of the sub-committee for big name actors. He proposes to hire a seating capacity of the 53 theatres sold out a month before Dec. 3.

Mr. Frohman himself is to spring a few surprises on the actors in the way of sensational stunt advertising for the forthcoming benefits.

HAMMERSTEIN'S QUARTET.

Arthur Hammerstein will send out four musical shows before the end of the week, two companies each of "Somebody's Sweetheart" and "Some-time."

The No. 1 company of the latter show opens with Frank Pinney at Springfield, Friday, going into the Shubert, Boston, next week. The first "Somebody Sweetheart" company opens Thursday in Cleveland, remaining until the end of next week and then going into the Garrick, Chicago. "Tumble In" will not be sent out for several weeks.

EQUITY RANK AND FILE STILL IN FEAR OF DISCRIMINATION

Signs of Apprehension Over Future Position of Fidelity Also Noticeable at Another Secret Equity Meeting Held in Lexington Tuesday. Justus Sheffield Explains Contract and Tells of \$1,000,000 Salary Losses Suffered by Actors, Stage Hands and Musicians.

The Actors' Equity Association held another secret meeting Tuesday afternoon at the Lexington Theatre, at which Justus Sheffield presided and further explained the basic peace terms and P. M. A.-A. E. employment contract to some 1,200 members, most of whom were at the Lexington on Monday, but who wanted certain points in both agreements and contract made clearer. Newspaper men were barred by order of the Equity officials. However, a full report of the meeting was obtained from an authentic source.

That there is a strong feeling still existing among the rank and file of the Equity that the managers will discriminate unduly against Equity members active in the late strike became evident before the session had progressed very far. Judging by the tenor of the questions put to Mr. Sheffield, there is also a large element in the A. E. A. who are inclined to the belief that the Equity should have insisted on the closed shop, and likewise should have made better provision for the replacement of Equity members who lost their positions through walking out.

Mr. Sheffield in explaining this latter phase of the situation declared that in order to have secured better arrangements with respect to the A. E. A. who lost out by striking, it would have been necessary to have prolonged the strike. This, Mr. Sheffield said in effect, would have been rather impracticable, because the stage hands and musicians were losing salaries in the aggregate at the rate of \$120,000 weekly, and that he and the others concerned in arranging the peace with the managers did not think it advisable to ask the stage hands and musicians to make too great a sacrifice. At the time of settlement the total losses of salary weekly of actors, stage hands and musicians was about \$1,000,000, Sheffield said. In support of his contention that it would not have been advisable to have continued the strike too long, Sheffield also mentioned the high salaried members of the Equity who had gone out as a matter of principle, and who had no grievance of any importance. Mr. Sheffield specifically mentioned Eddie Cantor, Van and Schenck and the Dooleys, who quit Ziegfeld "Follies." None of these had Equity contracts when the strike was declared, Mr. Sheffield said. In justice to actors in this class, Sheffield stated in effect, and also in view of the fact that some of the managers were inclined to be temperamental, he (Sheffield) thought it was best not to insist too strongly on a discrimination clause that the managers might think too elastic and chance a continuance of the strike.

Later during the meeting someone in the audience asked Sheffield to state definitely for the benefit of a certain element in the Equity that the stage hands and musicians had not told the A. E. A. a week ago to settle the strike at once or they (the musicians and stage hands) would return to work. In answer to this Mr. Sheffield made a strong denial that such proposition had ever been put up to the Equity by either of the stage unions. In supporting this reply Mr. Sheffield pointed out that Charles C.

Shay had ordered a country-wide walkout of the Shubert houses last Friday night. Both unions had been loyal to the Equity from start to finish, he added, and at no time had tried to exert any pressure looking to a settlement.

That there is a marked feeling among Equity members that the Fidelity is a menace to the A. E. A. and will continue to be so was noticeable through several queries put regarding the A. F. L. "Isn't it a fact that the Fidelity has been as good and even better conditions by the strike than we who had to bear the brunt of the battle with its attendant privations?" queried an Equity member, while the Fidelity members under discussion. Mr. Sheffield's reply in effect was, "Yes, temporarily (Fidelity) have obtained as good and better conditions than you."

Remarks could be heard throughout the audience at this point that it was unfair that the Fidelity should have gained so much. At this juncture a prominent official of the A. E. A. made his entrance, and after acknowledging the applause accorded him made a speech to the effect that the Equity should not worry so much about the Fidelity, as many managers thought so little of the Fidelity that he (the official) thought it doubtful whether the Fidelity would remain long in existence.

Following the meeting, however, the opinion seemed to prevail with many members that the Fidelity question had not really been answered and that the Equity had much to fear while it existed.

Mr. Sheffield then returned to the matter of discrimination and stated incidentally William A. Brady and A. L. Erlanger had both declared that they would see to it that no member of the Equity was discriminated against because of his A. E. A. affiliation.

Mr. Sheffield mentioned the "Scandals" walkout, and said that he had suggested to members of the company to put the walkout up to the stage hands and musicians in the event they were refused their salaries.

Other matters touched upon by Sheffield were the different contract clauses, affecting rehearsals, etc., all of which were explained in Monday's issue.

The fact that Ziegfeld had not withdrawn his suit against Eddie Cantor was stated by Mr. Sheffield to have been due to a legal technicality. The Cantor suit, Sheffield added, would be withdrawn in a day or so.

Considerable amusement was caused by an Equity member who asked that Mr. Sheffield inform J. J. Shubert the war was over. Asked to state his reasons, the A. E. A. declared that he had been discriminated against by Mr. Shubert. The Equity member was advised to report the Shubert discrimination to Mr. Gilmore. To this, reply was made that a report of the alleged discrimination had been made to Gilmore. Sheffield then advised that another report be made to Gilmore.

"What then?" someone asked. "If the matter is not straightened out it will be submitted to arbitration," was the answer.

Prior to the opening of the meeting a group of newspaper men represent-

REVUE FOR NEW CAPITAL.

One of the most important features of the policy of the new Capital theatre, which is due to open Oct. 6, will be a revue which will last around 40 minutes and which will be staged by New Wayburn. There are also to be a group of well-known vaudeville acts, and those thus far engaged are Walter Scanlon, Pearl Regay, Muriel de Forrest, Bill Crutchfield, while Bird Killman and Lietzel, now with the circus, are to join the revue in November.

It is understood that the house will show but one feature picture, the rest of the show being the revue. The settings and effects are said to be on a par with the biggest musical shows.

Prior's Band will also feature the Capital. No scale of admission to the big feature is yet decided on.

MRS. O. MOROSCO ASKS DIVORCE.

Los Angeles, Sept. 10. Mrs. Oliver Morosco created a furor here when she named Selma Paley in her action for a divorce against the prominent producer. Mrs. Morosco claims her husband is en route to this city to hasten the action so that he may wed Miss Paley.

The plaintiff asks that Morosco be prevented from hypothecating his life insurance or disposing of any of his properties in which she has an interest. This move threatens to tie up Morosco's plans in a score of ventures. The wife also asks a division of the Morosco property, valued at \$250,000, including the Morosco Theatre in this city, which is said to be in the wife's name.

Walter Morosco is said to have refused to join his father and will remain in pictures, supporting Lew Cody at present.

"VICTIMS" OPENS AND DIES.

Los Angeles, Sept. 10. After five weeks of rehearsals, "The Victims," a melodrama by David Gally and Marie Lambert, celebrated its birth and death simultaneously at the Mason Theatre last night.

The piece was ridiculed unmercifully by local critics, who decided the play was bad, the company worse and the management still worse. It might have been staged as a travesty on the old type of blood and thunder "meller" but as a straight play it is a possible impossibility.

ASK TWO WEEKS' REHEARSAL.

Los Angeles, Sept. 8. The company playing at the Burbank has demanded a fortnight rehearsal of their pieces, the next one being "Stubbhorn Cinderella." This move means that each piece will have a two-week run.

Hale Nestor has joined the cast at this house.

COHAN FOR FIDELITY.

George M. Cohan announced Tuesday he intended giving his time thereafter to the Actors' Fidelity League. Commencing next Monday, Mr. Cohan said, he will be continually at the League's headquarters.

The Fidelity has installed a press department with accommodations, phones and typewriters, for the newspaper men.

ing the "dailies" in New York made several futile attempts to gain entrance into the Lexington Theatre, but were frustrated by "spotters" who were engaged for that specific purpose. One scribe managed to gain entrance into the auditorium three times, but was recognized by a stage hand and led to the sidewalk, politely but firmly each time.

At the stage door two husky guards were stationed with orders to permit no one entrance without proper credentials, and at all side entrances and exits similar conditions prevailed.

FIDELITY HOLDS MEETING.

The Actors' Fidelity League meeting in the ballroom at the Astor Hotel Tuesday, when something over 1,000 members attended, was the friendliest of sessions. George M. Cohan predicts that \$50,000 will be realized at the Fidelity benefit Sept. 22 at the Century.

Before starting to read the peace agreement Mr. Cohan asked, "Are you satisfied," and the answer was a loud "Yes." Another clause, Mr. Cohan explained, also had an understanding, a sort of gentleman's agreement which he promised to tell about later. He then went into the clauses which provide that no fee is to be paid any association for employment. It concerned what was stated to be the "open shop." But there is no restriction on a player seeking his own agent. Mr. Cohan then addressed the meeting.

"It doesn't mean anything if they call us 'Fidoes' or the 'Yellow League,' it doesn't mean anything in our lives." (Applause). "There are inconveniences we'll have to put up with—a slur here or a sneer there. But my idea is kindness. You know you can kill some men with kindness." (Laughter again). "No, I'm very serious about it, ladies and gentlemen. We have got a big job on our hands—so have they. Now tell me again, are you satisfied?" At the end of applause and cheers in the positive, some one called out, "Long live George Cohan," which brought greater cheering.

Alan Dinehart then announced the change of date (to Sept. 22) for the benefit, the committee for which was headed by Collier and Holbrook Blinn. The membership committee was also announced as consisting of Lester Loneragan, Frederick Carr, Jose Ruben and Howard Kyle, the latter being announced to be elected by the directors to a life membership. It was stated by Mr. Cohan that a large membership was not sought, but those who applied would place application through the membership committee.

Holbrook Blinn announced that his company "The Challenge" was "98 per cent Fidelity."

David Warfield stated he would not be able to be present at the benefit, but would start it off with \$1,000. Mr. Cohan again addressed the meeting, saying: "Now that the strike is over, don't let the league die. (Cries of No! No!) We fought for the right to fulfill our contracts. We want to get back to where we were. You may have to walk up to people and shake hands and they may not want to shake hands with you. But they will some day."

I want you to have faith in me. I will go along with you and for you. I will devote all the time and everything I have for only one purpose—to bring conditions back to where they were." Mr. Cohan then repeated the English call used by the Equity during the strike. He called out smilingly, "Are we downhearted?" "No," came back the laughing shout.

When some one wanted to know what to do when people asked if they belonged to the Equity, Cohan replied, "Just say, 'I am a Fido, that's the kind of guy I am.'"

Alan Dinehart announced that the names of those players who took places of actors who walked out was requested by the P. M. A., as such players would receive consideration.

The meeting was adjourned without mention of the date of the next session.

Contract Form in This Issue.

The peace contract entered into between the Producing Managers' Association and Actors' Equity Association is published in full in this issue, in the reproduction of "DAILY JAZZER" of Tuesday, Sept. 9.

SHOWS IN NEW YORK AND COMMENT

"A Regular Feller," Cort (1st week). Had been waiting patiently for the strike to be off on Broadway, attained Tuesday night. Looks like a comedy success.

"A Lovely Romeo," Casino (12th week). One of the last shows to be stopped by the strike. Opened nicely Monday night and will stay until road route is arranged.

"A Voice in the Dark," Republic (2d week). Is one of the five attractions to reopen last Saturday, after having been closed for 30 days, the full length of the strike. Is playing to good business.

"At 9.45," Playhouse (5th week). W. A. Brady and others substituting withdrawn from cast last Saturday and original players returned with cessation of strike.

"Christmas Alibi," Broadhurst (5th week). Strong mystery play which resumed again Wednesday with the original cast. Closed 30 days.

"Gaiety," Amsterdam (10th week). Resumed with original cast Wednesday. Had been closed since Aug. 15. Will remain for at least another month, road tour being rearranged.

"Five Million," Maxine Elliott (6th wk.). One of the original bunch stopped Aug. 1. Reopened Monday at 10. Maxine Elliott because of Lyric housing a picture. Will show 30 days.

"The Girl Next Door," Broadway (10th week). Reopened Wednesday. Several cast changes. Nora Bayes and Henry Lewis being featured.

"East is West," Astor (44th week). Resumed Monday. Will run indefinitely.

"Greenwich Village Follies," Broadway (10th week). Moved uptown to the 44th Street roof Tuesday night. Business very good.

"John Ferguson," Fulton (14th week). One of the quietest plays not hit by strike. Has profited through conditions. Another show being readied for the house.

"Laten Later," Knickerbocker (36th week).

"Lickety Split," Gaiety (52d week). Will complete a year's run this Saturday. Reopened Monday to excellent business. Was closed 30 days.

"La La Lucille," Criterion (14th week). Was due to open in Philadelphia this week, but repeat dates here chosen. Will remain in New York week or more. Originally played at the Henry Miller. Was closed Aug. 15.

"Minnie Crater," Winter Garden (28th week). Resumed Monday and will remain until "The Passing Show" is readied. Regular performance not in doubt since the strike.

"Midnight Night," Princess (1st week). Debuted Tuesday night, creating good impression. Premiere delayed 30 days by strike.

"Royal Vagabond," Cohan & Harris (27th week). Reopened Monday night, after having been closed since Aug. 16. Original cast returned.

"The World and the Wife," Vanderbilt (1st week). Has been waiting with the others for a premiere. Opened Thursday.

"Sensational," Liberty (14th week). Ran along until Aug. 21 before being stopped. Reopened Saturday to a sell-out. No date for road yet.

"Sensational," 28th Street (1st week). The Chicago cast will debut here tonight (Friday). Charles Cherry and Francine Larrimore starred. Walter Burke has sold lower floor to ticket agencies for six months.

"These Who Walk in Darkness," 45th Street (2d week). Reopened Monday, after having been closed since Aug. 16, after it had shown three days.

"The Better Side," Booth (4th week). With the Coburns this show reopened Monday. Will remain until a new Woods show is ready. Was closed Aug. 21.

"The Challenge," Selwyn (8th week). Got off to another big start Saturday night. Has been closed since Aug. 16. Riser and due for another week. The regular attraction for the Globe will be "The Marriage Knot" Thursday doing very well.

"The Sixth Century," 2d week). Several weeks of the road tour were cancelled and the spectacle was reopened last Saturday. Will remain three weeks.

"Swirls and Whirls," Morosco (5th week). Debut tonight (Friday). Reported one of the best shows tried out in San Francisco by Morosco this summer. Is still running there in its twelfth week.

"Up from Nowhere," Comedy (1st week). Was stopped in Washington last week. Opened here Monday night, gaining fair reports.

Globe Opera Co., Shubert (1st week). Will remain for several weeks. Opened Monday, a week behind the original date.

"Eleventh Nine O'Clock," New Amsterdam Roof (5th week). Opened Wednesday at same time as "Police." Midnight

show soon to follow, it being a new edition. Was closed Aug. 18.

"Adam and Eve," Longacre. Was due to open Aug. 18, but prevented by strike. Now announced to open Saturday night.

"Happy Days," Hippodrome (2d week). Has been going at a great clip, aided somewhat by Times Square being dark. Was closed three days by strike. Pending crowd helping.

"Friendly Enemies," Manhattan (1st week). Opened Wednesday night with Louis Mann. Has a four weeks' date. This is actually the second year in New York, the piece having stopped at the Hudson after completing 52 weeks.

"Assume," Henry Miller (1st week). A new Irish comedy. Opened Tuesday. Chances in doubt.

THEATRE TAX REPEL SOUGHT.

The 115 members of the Theatre Owners' Association have sent telegrams to both California Senators and every representative in Congress from this state soliciting their aid in bringing about a repeal of the admission, rental and increased seat tax.

Peiterson, Morris and the others are being circulated through every branch of the industry.

THE STRIKE AS A PLAY.

Lynn, Mass., Sept. 10.

The Lynn Players have in view for rehearsal for a trial week a new play by Eugene Campbell, based on the actors' strike. Miss Campbell completed the play before the strike ended. The action in the three acts and will be produced here sometime during this month.

The Lynn Players are a stock group.

STOCKS OPENING.

Carroll and Forbes have taken over the Warburton, Yonkers, N. Y., and will install a stock policy this month.

T. W. Dinkins will install a stock company headed by Corse Payton at the Crescent, Brooklyn, to open Sept. 15 with "Nothing But The Truth." The house formerly played burlesque.

Charles F. and Harry Clay Bhaney have added a new house to their stock circuit, at Prospect, Bronx, acquired from B. S. Moss. "The Girl Who Came Back" was presented there last week with "Eyes of Youth" and "Lilac Time" to follow.

This stock company includes Jack Lorens, Mildred Florence, Richard La Salle, Fred C. House, Charlotte Wade Daniels, Roxiana Lansing, Jack Ravold, Mary Daniels, Rogers Barker, Joseph Geary, Rolfe Lloyd, Jack Kearney and James R. Gary.

SHOWS IN SAN FRANCISCO.

Alcazar—"Young America" (stock) with Walter P. Richardson and Belle Bennett.

Casino—Will King Co. (15th week) and A. H. and W. V. A. Vaudeville.

Columbia—Dark.

Curran—"Broken Blossoms" picture (3d and final week).

Majestic—Del Lawrence Stock Co. Princess—Bert Levey Vaudeville.

VIOLET HEMING ON BROADWAY.

Los Angeles, Sept. 10.

Violet Heming has been working day and night at Famous Players-Lasky studio to complete her work in "Everywoman," the title role of which she portrays under George Melford's direction. Miss Heming leaves then for San Francisco by machine, hoping to get a transcontinental train in the north that will take her to New York to reopen "Three Faces East." She says a new company is being recruited.

THE MIKADO REVIEW.

A review of the Gallo English Opera Co.'s presentation of "The Mikado," at the Shubert is in Daily VAMPIRE, Tuesday, Sept. 9, republished in this issue.

OPPOSITION SINGERS.

The opposition singers from Italy, both advertising concerts at Carnegie Hall, brought about some confusion. By changing the name of the larger organization from the Sistine Choir singers to the Vatican Choirs the two organizations are defined. The Vatican Choir consists of 70 male voices and is the original group of papal singers booked here. They will give their concert next Tuesday.

The other organization, which will hold forth Sunday, is a quartet, now called the Sistine Chapel soloists. The latter are legitimately connected, although not so illustrious as some of the Vatican group which is touring under authorization from Rome. The quartet claims the same authorization.

AUTHORS' HOLDING RIGHTS.

The Authors' League of America is considering drafting a contract whereby the picture rights to the writer's stories will be vested in the author himself and not in the manager.

PROVIDENCE SET.

Providence, R. I., Sept. 10.

With the Actors' Equity strike in New York and the plumbers' strike in this city ended, both on the same day, the three legitimate houses are now planning for openings.

The Shubert Majestic will open Sept. 22 with David Warfield in "The Auctioneer."

The Providence opera house is to open Sept. 15 with "Experience."

The Mayflower, the Elvenger house, will open soon now that the plumbers' strike here is over, the date not yet having been set.

TAKING OUT "LET'S GO."

John M. Sheesley is to put out "Let's Go" a two act musical comedy in which he will star Gertrude Hutcherson.

Sheesley is a former carnival manager and known in the territory surrounding Pittsburgh. The company will play the middle west.

AFTER TOM POWERS.

Flo Ziegfeld, Jr., and Comstock & Gest have been burning up the cables between here and London in an attempt to secure the return here of Tom Powers.

Ziegfeld wants him as leading man for Billie Burke in her new play, "Cesar's Wife," while Comstock & Gest want him for a new musical attraction.

"Gold Diggers" Date Set.

The "Gold Diggers," the only David Belasco show anywhere near ready will reopen the Lyceum Sept. 30.

There has been a change of plan regarding reopening "Dark Rosalinde" and "Daddies" here, although the former may go back into the Belasco until a decision on "Over the Hills" is made.

"Daddies" will go on tour.

Ardell Not in "First Is Last."

When the William Harris production of "First Is Last" opened in Baltimore Tuesday, Franklin Ardell will not be a member of the cast.

There was an attempt made by the William Harris office to reach him after the strike had been declared off but he could not be found.

DEATHS.

Max Steine died Sept. 5 of tuberculosis at a sanatorium at Oakland, Cal. He was popular on the Coast as a comedian and had appeared with Kolb and Dill. He deceased at one time was president of the T. M. A. A widow survives, professionally known as Matie Hyde.

KITTY GORDON'S PLAY.

"Love for Sale" is the new musical play featuring Kitty Gordon and Jack Wilson, to be produced by Joseph Gaite. It is to be ready for premiere late this month.

Beatrice Heresford, Miss Gordon's daughter, will be in the piece and is to offer a dance specialty.

The show is by Will Johnson and Jos. Anderson.

FARCE WRITTEN FOR "SINGLE."

San Francisco, Sept. 10.

Thomas O'Day has about completed arrangements for the organization of a company to produce farce comedy with music written by Elmer Harris. The book was especially written for a big time vaudeville "single woman," who will be featured in the piece which is expected to open some time next month.

SHOWS FOR CRITERION.

The Criterion, which reopened Monday with "La La Lucille," has been completely renovated, the new ivory decorations adding much improvement to the interior.

The house passed from control of John K. Hackett to the K. & E. office at the end of last season. "Lucille," although announced for one week, will remain over for next week and the engagement possibly extended beyond that time. "Sunrise," the new Smith and Golden show was to have reopened the Criterion and the production was already in the house when the "Lucille" date was made.

ASKING COHAN TO RETURN.

Friday, Sept. 12, a committee of six Friars will be on George M. Cohan and request that he withdraw his resignation and return to the club as Abbott. The committee will be composed of his personal friends and will include Albert Spalding, William J. Brady and possibly Sam Harris, his business partner.

Provided Mr. Cohan decides to return, a dinner will be arranged in his honor at the Hotel Astor.

The day following his resignation from the club about 30 Friars marched to the Cohan & Harris Theatre and pressed him on the stage, asking him to come back, but Mr. Cohan refused to.

"PRINCE" REOPENING.

"A Prince There Was," one of the first shows affected by the strike in Chicago, will remain East, the production having been brought back. The Chicago run had been practically completed when the walkout occurred.

"The Prince" will open at the Standard next week, then goes to Boston.

Successor to "Up in the Air."

Los Angeles, Sept. 10.

Michael Corper, manager of the Majestic, producing stock with Lewis S. Stone, is writing a successor to "Up in the Air," which went up the "flap" during the epidemic. The new musical comedy is called "Fanny the Fone Fiend," and is best described as being in sixty-four legs and a shiver. It will be produced here in the fall.

Maddock Show Opening.

"Nothing But Love" the new Charles B. Maddock production in which Andrew Tombs is being starred is to open in Newark for one performance Saturday, playing Washington next week.

Hast Engage Terry and Lambert.

Walter Hast's production, "Eye Of The Man" will go into rehearsal next week. The leading juvenile roles will be played by Lambert and Terry, the latter having postponed their vaudeville route to England until next April.

NIGHTIE NIGHT.

Ruth Donnelly, as the telephone operator, and Edger Nelson, as Waldemar Timms, son of the Double T saddle factory owner, won the unattained praise of the first-nighters. Mr. Nelson utilized every possible opportunity of his role.

If "Double Harness" is a success, it will be due entirely to the cast.

Meakin.

THURSTON

cost, could not save it.

"Woe is me" and "Alas, alas," are the prevailing notes of the opening act. Lusmore is a hunch-backed youth with a cruel step-father, but the gods are kind to make things right. He is a hunch-back, but he is made up for by the fairies, and becomes a brave soldier of the king. Like Pollyanna, of blessed memory, he still sheds gladness wherever he passes, and when his day of retribution comes he forgives everybody, but this is not enough to make a good play. To make a good play you must have something much more than a manly stuff seem real, however much the realists sneer. To this task Mrs. Ottout and Miss Hayer were not equal.

Leed.

Another illusion called "The Levitation of Princess Karnac," a hypnotic miracle with the subject placed on a couch and then raised, in mid-air, is one of Threton's best. A committee of 20 is allowed on the stage, though

If "Double Harness" is a success, it will be due entirely to the cast. *Moskowitz*

POTTS—MAKER OR BREAKER.

Chicago, Sept. 10. Potts, impresario of the Greasy Vest, chow-house of the hardboiled, claims to be maker or breaker of vaudeville acts appearing at the Palace Theatre.

In addition to the show people who come here to lap up the borst and assimilate the pestrani, Potts has a steady patronage of about 50 lads. By comparison to any one of them Jo-Jo, the principal customer of Wolpin's in New York, is a Lord Chesterfield for manners, and Dave Clark, the well-known business manager, is a Demosthenes for oratory.

Potts gets tickets to the Palace for every one of those steady customers, paying for them himself and collecting when business is good. That means a lot, for this gang of big-brothers includes dips, bootleggers, taxi-drivers, song pluggers and independent agents.

They all sit together and watch Potts. When Potts lifts his hands, that means the act is a riot, and the mob applauds for two minutes. If Potts puts his thumbs down, that means the act is a foul ball, and Potts' boilers are silent and cold.

Potts denies indignantly that his clique is a bad bunch.

NEW POLICY AT WILSON DRAGGY.

Chicago, Sept. 10. The new pop vaudeville policy of the Wilson Avenue has proven successful thus far. The neighborhood is a splendid one, and had been educated to the best vaudeville by the late Mitch Licalzi, who ran the house. The folks have not shown a disposition to patronize the theatre since the cheap vaudeville policy was introduced. In one show last week the closing act played to five people.

EVELYN GOSNELL ARRESTED.

Chicago, Sept. 10. Evelyn Gosnell, of the striking cast of "Up in Mabel's Room," was arrested here this week for speeding. She failed to appear in speeder's court, pleading illness. The papers, mentioning the story, referred to Miss Gosnell as "the star of 'Up in Mabel's Room'." This is said to have caused, Dawn, despite the fact that the show had been closed by the strike. Miss Gosnell has been in the papers several times since the show opened.

SCANDAL.

Chicago, Sept. 10. Amelita Galli-Curci, the opera singer, filed a mass of affidavits this week in her divorce bill against Luigi Curci. They told of misconduct of Luigi with numerous women, including one girl of 15.

Logan Square Opens With Film.

Chicago, Sept. 10. Harry Thompson's Logan Square Theatre reopened Saturday with pictures. The house will be devoted mainly to a picture policy, with a few vaudeville acts Friday and Saturday. Thompson has always been a film devotee, and last season's vaudeville policy was apparently not promising enough to warrant a continuance.

Kathryn Osterman Returning.

Chicago, Sept. 10. Kathryn Osterman, who retired from headlining to work as a mother and wife, has heard the call again. Her son, Jack, is routed; her husband, Jake Rosenthal, is set as manager of the Woodie. Kathryn is preparing a dazzling good single, a series of refined and humorous characterizations.

American Theatre Robbed.

Chicago, Sept. 10. The American Theatre was robbed here Sunday. Safe blowers got away with \$1,000.

KLONDIKE FOR SONG PLUGGERS.

Chicago, Sept. 10. Chicago music-pluggers have hit upon a gold mine of publicity, for which they may thank Ernie Young. Young is handling Bill De Beck, a career cartoonist, and furnished De Beck with an idea for his cartoon, which runs daily in the Chicago Herald and Examiner and the New York American, entitled "Take Barney McGoogle, for Instance."

"Why not make Barney a song pluggers," Ernie suggested. "Have him plugging various song hits—a new song each day. There's all kinds of comic possibilities to it."

"Great idea," said De Beck, and for about a month he has had Barney plugging various song hits.

De Beck can't walk into the Sherman House lobby without getting mobbed by pluggers.

NATIONAL THIRD STOCK STAND.

Chicago, Sept. 10. The National has abandoned its announced policy of Irons & Clamage burlesque tabs and vaudeville, and the house goes over to F. A. P. Gazzolo to be added to his Imperial and Victoria string as a stock stand. This will make three companies alternating in as many local houses.

"Pollyanna" will open the National September 14, after playing with the same troupe as the opener of the other two. Each play will now get a three week run, about as the old Star and Haylin shows did, but will operate on a stock basis.

DIVORCE FOR TOOTS LANTHIER.

Chicago, Sept. 10. Exerina M. Levey (Toots Lanthier), of "Honeymoon Town" at the La Salle until the strike broke, was granted a divorce by Judge Pomeroy from Theodore J. Levey. She alleged there was to beat her up so badly in front of the La Salle Theatre that she could hardly go on with her performance. Miss Lanthier was given permission to resume the use of her stage name, and made no demands for alimony.

MOROSCO ENGAGES PORTER.

Chicago, Sept. 10. Charles Porter, promoter of Broadway races and newspaper man, has been appointed permanent press representative for Oliver Morosco in Chicago.

Porter has been aiding Ashton Stevens in writing theatricals for the Herald and Examiner.

Simms and Warfield Split.

Chicago, Sept. 10. Joe Simms and Bob Warfield have split, the trouble having started through Warfield refusing to go East with the act.

Simms will team soon with Ollie Powers, formerly with Shelton Brooks, in a new act.

Golding at Columbia.

Chicago, Sept. 10. George Golding, former musical director at the American Theatre, now occupies the same post at the Columbia burlesque theatre. Acts playing return dates at the American miss Golding, who was regarded as a substantial aid to all offerings who needed intelligent musical assistance.

Santley New Fox Manager.

Chicago, Sept. 10. Harry Santley, former booking manager for the Schallman Brothers' office, has resigned to accept post of general booking manager for the Jack J. Fox Agency in the Standard Trust Bank Building.

Added to "Laughing Lady" Cast.

Chicago, Sept. 10. Sid Vincent and Ada Carter have joined Woolfolk's "Laughing Lady."

STATE-LAKE, CHICAGO.

Chicago, Sept. 10. The show starts with a trained dog and winds up with a trained dog and a playing snake, and in between are five stalling acts—one which gets over on psychology and the other four moping up on plain show. Jap is the moniker of the bound who takes the responsibility of this fine vaudeville show and he wears his responsibility lightly. He is in fact bored, yet does his stunts as directed by Will Rogers—it wasn't Will, of course, but it looked like Will and it dressed like Will—the trainer of the par, which was a white bull dog.

Harry Tenny and Co., on No. 2, ought to give three plays in the house at least half of the pay, because the plants got most of the come-back in the act. Harry comes out with a planelt, comes with "Indiana," which gets only a fair response, goes into a number based on a gag in the comic papers, entitled "Can't Be Bothered with No Mule—An Arrant Rep," this one—says "Slipping Clear Through Straws," which has been heard here for many months, and is saved from a clumsy fall by a piece of resistance, which is one of the most audacious cases of open and shut song plugging on record here.

The Tenny announce he will sing a song. After he sings it, he will flash the chorus on the screen. Then he can pick up the words and music, he will give a copy of the song. He then sings the chorus of the song, and then he sings "Wait and See," throws the words of the chorus on the screen, and then he sings the chorus. Two plants with fairly good voices start it going, one sings it with a comedy beat in the voice, and then Tenny repeats the house song, and the house responded.

Harry Langdon followed in "Johnnie's New Car," one of the best of the country roadster travesties in vaudeville. The act has played Chicago several times, and the country stagers are sure it hasn't been changed any since it last appeared in the city. It doesn't have to be. As long as autos sometimes refuse to start, the show must run. The act is good policy for Harry to mention the young woman who works with him in the house, for her support is admirable and deserves billing.

Nora Morine, with a fresh, youthful beauty, a clear, full voice to start her off—and what a start that is—demonstrated her right to a place in the big time run by a simple, yet effective routine of good numbers, beautifully gowned and set with the proper backgrounds in the act. The act is a little introductory number in which she tells what she will do. Out. Out. Out. That she gets down to business, and it is well. She sings "I Lost My Heart in the Streets of New York," which is a good (think it's) "Good-Bye." For an encore she sings one of the numerous songs she has learned. The act is a little nature of Irish propaganda. The stage is a place for snoring and bad propaganda. The young woman will advance rapidly for the house, when she has learned to do them to the best advantage.

The act is a phenomenal Owen McOrvey thrilled the audience with his process production of the kills, scene from "Oliver Twist," which is a play, and a play, and a play. Slakes, Nancy and Artful Dodger with a skill in quick change, and is not surpassed in the art of any other change.

George Price easily stopped the show and ran back and forth. Let's appreciate of his work at the Majestic last week goes down, only the suggestion of this article that George should continue his limitations, for he does them superbly.

The Great Gleaner made closed the show with a melodious and charming musical act.

WINDSOR, CHICAGO.

Chicago, Sept. 6. From the mumble to the ridiculous, from the "ah" of involuntary admiration to the bare laugh of derision; these are the things one sees and hears at the Windsor, and the range is possible only because here many ambitious acts gravitate to give the fearsome bookers a chance to see its merits; sometimes the bookers come, sometimes not, but the plays go on.

Col. Schwartz no longer has the house. It was a shock and awe, newly painted and decorated, new faces at the box office and door, new talents and new forms of musicians on Clark street, without a doubt, merciful to those who cannot sing, because the sidewalk is covered with the poor, and death incarnate to those who can sing, for no voice of mortal can compare with the brass of the Kentonians horns and the guts of these blatant drums.

At the last half, the Serrano Sisters opened the show. Two poor little girls who rush through their numbers with ill-concealed untruths and fear. The niece of their automatic gestures, each one out from a lie, is "Down in Dixie" and then the orchestra thunders thunders down, while they about without avail of a northern inflexion that seems to have nothing to do with the case. Another song comes of off. A few people applaud. One suspects this act will get a booking, for one gathers that the Serrano young women will work at modest remuneration.

At the heels of the sisters came Cooper and Seymour. Two men. One man starts with a fairly good soft-shoe dance, but does it in civilian clothes. The other man, in an act and away and with a broom to make it

hard, comes out to sweep up the stage and does some acrobatic. They finish with acrobatic, the straight man doing some wonderful contortions. Costume and spot for the soft-shoe dance, more elaborate than the acrobatic and 30 years later with the gag and the act would have a fairly easy time of it.

In almost dramatic contrast the "one" dress went up, disclosing a full stage interior as occupied by the Alvari Trio, who sang classic songs. The act is a dig, full of most, artistic. The male singer has the quality in his tones, looks and dress like Charlie Cherry and knows his business. The girl has a reasonable soprano, a modest demeanor and a seemingly presence. The pianist (male), though slightly bald, takes his duties seriously and shows all evidence of being a good musician. The three blend nicely, and if they were sent the audience (this goes for the Palace as well as the Windsor) know about, would not lay on more than most acts.

Mark and Salls trot out as the conventional boy and girl team, but the high interest of the girl immediately tips her to be a he, but set as far as this audience could see it. What the wig came off, there was much ingenious acrobatic and hearty applause. The male member of the team does little more than hold the stage with drab numbers while the female impersonator changes to vivid jeweled gowns, in which she—she—dances and sings. The act was a North Clark street riot.

Mexine Allen, named of a "March Hill," "Well, Well," (New Acts) followed and would have been the hit of the bill had she not been furnished with a song. The act was the sketch contained enough material of the sketch to be a hit. The act was even more brilliant, and so was given a respectful and in spots play hearing.

Came Brown and Jones. Painting the lilies, these colored gentlemen worked in court, their acts were not of an intellectual tempo of the house and thus getting over the act.

The lingo is entirely uninteresting, hence getting numerous laughs. The act was the favoring Bert Williams in bulk, favors Bert Williams by singing "Vodkey Cars for Me" with a sobbing chorus that drew laughs.

PALACE, CHICAGO.

Chicago, Sept. 10. Excessively hot weather had the audience sweating. And the first act looked warm. Paul and Walter, who were a very good balance, worked in full afternoon street wear, stiff collars, and white shirts and the works. There was a class to this foreign looking pair, and better work of its kind is unknown. The act was a very good one, and had been better had the curtain rung on a new act.

Libertine followed. With great ease, and out of his every visible pore, he demonstrated his power. The act was a bit mediocre, but that is more the author's fault than here, for she reads well and sings at times tremulous realism.

Claudia Coleman entered on the call in the wake of the sad drama, and having time set herself to open with, had to wait five minutes before she found her audience. Then she sang morning in and at the end she had "en served up." Miss Coleman does not leave the stage. She could double her audience, and make her burlesque song burlesque as encore. Toto, the "world's greatest clown," and probably worth that billing, amused with his usual canny eccentricities and contortions, but got only a fair hand to let him off.

Bob and Al Ward, however, provided the sensational spot of the bill. These boys brought it on themselves, with endless English as talk which was neither well done nor well doing. Two little laughs were their portion, and, at the conclusion, after their soft shoe dance and everything, scarcely two boys came together in the theatre, and the boys did not do much more. Some one might also the Ward brothers as to the value of talk. Some one might also the boys did not, as to their value as talkers. Between the two it was pitiful. And the evident resentment they showed at their failure to get two spots made their path more difficult.

Grace La Rue, who had proved that there was nothing wrong with the audience, following a series of almost undisturbed death scenes, she took the act, and she sang warmly and as brilliantly as she ever had. The act was a very good one, and she sang the "Gypsy Love," but materially the act was not a success, and "Your Eyes Have Told Me So." Then she exited to the appreciation and returned after a piano solo in a ravishing copper instrument over burnt orange dress skirt, carrying a brown picture hat, and "My Heart's in the Hand," her eternal "Don Jon Marmelade," and that indecorable gem which takes its place in show history by immortal by immortal artists, "She Was Only a Dancer." She was recalled after time.

(Other Chicago News on page 22)

IN LONDON

London, Sept. 1. Rehearsals for the autumn drama at Drury Lane are in full swing and the show, under the direction of Arthur Collins and the authors, George R. Sims and Louis N. Parker, is rapidly nearing perfection—as far as rehearsals go. A very big feature will be a scene in which the dresses will be the *demi-couture* of the costumers' heart. This should put the ladies, who at the time the last Old Drury drama was presented were, many of them, swaggering round in breeches and smocks or else in the King's khaki. The action of "The Great Day" takes place just before the armistice, during the armistice, and after the signing of peace. So we can gain a rough idea of what we can expect, but sensations, mechanical and otherwise, are promised that will out-Drury-Drury.

F. J. Nettleford intends to present "Othello" with himself as that dusky hero some time in the future, but for the moment, when "The Lady of Lyons" and "Pygmalion and Galatea" are done with, he contemplates producing a new and original modern play. Meanwhile he has decided on dropping not only his Saturday matinee, but the Monday evening performance as well. This is rather an innovation, even for the Scala Theatre, which knows almost as much about vicissitude as does the London Opera House.

"Trimmed with Scarlet" removes, lock, stock and barrel, from the Globe to the Court Theatre, opening the doors of the new home Asche with Violet Vanbrugh in her original part.

Reviving a once famous show when the chief attraction and brain behind it are no more, may seem an almost impossible task, but by his reproduction of the late G. H. Pelissier's "Follies" at the Strand, Ernest C. Rolls has proved that such a task is capable of achievement. It cannot be said that "The Follies" are as good as ever, for the great comedian who created them is no longer there, but the famous name of the troupe will not suffer in any way under the management of Dan Everard, one of the original "Follies." With him is Doris Brookes, another of the old originals, and both do as well as they did when they first set all London laughing. Ben Lawes has taken the place of Pelissier, and to an abundance of jovial largeness adds a rich fund of natural comedy—but he is not Pelissier. Much of the troupe's old stuff is in the show and to it are added some excellent burlesques and skits going in, keeping with tradition. "The Follies Sunday School Treat," a very funny burlesque on the Russian ballet, and a clever travesty on the millionth performance of "Chu Chin Chow" at His Majesty's, with Rex London as an aged Oscar Asche and Ben Lawes as an exceedingly stout Lily Braxton. The time was when to be burlesqued by Pelissier's merry band of histrionic brigands set the hallmark of fame on any production, and managers are already looking forward with earnest longing to the possibility of following Asche onto the pedestal.

Mrs. Langtry (Lady de Bathe) will shortly return to the stage with a new play.

Like many another great actor, Martin Harvey finds the provinces the ideal location on which to find the gold mines. He will start another provincial tour on Monday (Aug. 18) at the Grand Theatre, Llandudno.

Robert Courtneidge is busily rehearsing "Daddies," the comedy he will present at the Haymarket Theatre Sept. 2. This comedy is said to have

been a big success in New York, where it lays claim to having had a year's run.

"Jack O' Jingles," a new play by Leon M. Lion and Malcolm Cherry, on which Sir H. Beerbohm Tree had laid envious eyes just before his death, will occupy the boards at the New Theatre early in September. It commences a trial trip Aug. 18 at the Grand, Croydon, and was originally produced at Cape Town in October, 1911. The cast includes Alfred Paumer (so long associated with Walter Howard in the heroic melodrama, of the provinces), Milton Rosmer, Edmund Waller, Reginald Bach and Lillian Braithwaite.

W. Holles, L. Zeitlin and Norman J. Norman have acquired the English rights of "East is West." On Oct. 6, at the New Queen's Theatre, Manchester, and in conjunction with William A. Brady, the firm will produce "Little Women," which is promised for London early in the New Year. Anything that'll go in Cottonopolis will go anywhere, for Manchester audiences are about as chilly as their city is damp.

The years of war have been wonderful times for provincial managers and theatres where touring managers were glad to "get out" and where £100 on the week was considered "big" are, in consequence of their new

the Balmoral room at the Trocadero last Tuesday. After luncheon she gave a demonstration of her powers, assisted by Mr. Zomah. Articles were handed to him by the audience and immediately described by the blindfold lady on the stage. An astonishing game of nap was also played by two members of the audience, Zomah foretelling who would win the game and by how many tricks, which cards to play—in fact, in this respect, she acted exactly as though she had the cards in her own hand and was herself playing the game unblinded. It was an extraordinary exhibition of skill and, although her husband was carefully and keenly watched, no code was discovered. Among such an audience there was, moreover, no possible chance for a confederate.

The Surrey Theatre, after being closed since the Zeppelin raids, will, it is hoped, reopen in October for twice nightly vaudeville.

Maurice E. Bandman is in town fresh from a two-years' tour of the Far East. The Bandman companies comprise every known form of entertainment. The Bandman Tour takes two years to cover.

A. E. Drinkwater contemplates "Olivier Cromwell" for Arthur Bourchier, and "Mary Queen of Scots" with Edith Goddall in the name part. Seem to be in for one of the periodic booms in historical plays.

Basil Dean, so long associated with Miss Horniman's Manchester Repre-

IF YOU DON'T

ADVERTISE IN VARIETY

DON'T ADVERTISE

prosperity, giving themselves remarkable airs. On of these "T. R.'s One Lamp," which, previous to August, 1914, was only too glad to take anything in the way of touring melodrama, no matter how bad, replied to a West End manager, who helps pay for his "artistic" flights by running melodrama of the best, and who had asked for a date at the "blood tub" in order to break his journey between two cities, that his attraction was not up to their standard. They enclosed a list of bookings and among them were "Chu Chin Chow," "The Boy," and a dozen other shows which he wouldn't have dared approach in the old days.

Harry Thorpe (late of Thorpe and Coe), the husband of Wish Wynne, died of cancer Aug. 11.

Jack Carter (late McHenry, of Green, McHenry and Dean), having just been demobbed on this side from the U. S. A. Artillery, has lost no time in booking his song and story-telling act. He opens Monday (Aug. 18) at the Empire, Bristol, coming to London, the Woolwich Hippodrome, the week after. He should make good, but should he fail to "get it over" he reflects philosophically on the fact that his passage will be paid home any time within six months.

Zomah, the thought reader, whose performance fascinated the Royal party at Marlborough House the other day, and who was later commanded for another show, as some of the Royal family were unavoidably absent from the first, was the guest at a press luncheon which took place in

tory Theatre, and until "demobbed" the chief of the entertainment side of the Navy and Army Canteen Board, producer W. J. Huxford's play "Over Sunday" at the Liverpool playhouse tomorrow week before reopening the Aldwych (also just "demobbed" by the Y. M. C. A.) with it. Iris Hoy will be the leading lady and a newcomer, Clive Brooke, will support her as the "hero." Basil Dean is also rehearsing the dramatization of Arnold Bennett's "Sacred and Profane Love" for production at the same Liverpool Theatre Sept. 1. On top of this he is still running the sixteen garrison theatres for the War Office.

"Laughing Eyes" comes out of the evening bill at the Strand, and "Follies," who have made good and are going big, takes its place.

H. B. Irving has been seriously ill, but is convalescent and hopes to be back in London again very soon.

When "The Luck of the Navy" opens at the Manhattan, New York shortly, the cast will include Murd Martin, Harvey, Croker King, Kate Carew and Elsie Stranack.

Sir Alfred Butt's first production at the Lyric will be the South Sea play "A Bird of Paradise," by Richard Walton Hully. The date is Sept. 13.

Loie Fuller returns to the Coliseum tomorrow night for six weeks.

Titles in the British circus world are by no means uncommon. We have the "Lion Sanger," Sir Robert Fossitt. Only the Ginnets seem to have been able to resist the temptation to

elevate themselves above the common herd, and now the thing is spreading to the halls. In the provinces Lord Charles Waldo, the "masked nobleman," is presenting "ten assistants and 5½ tons of illusions"—but Debrett seems to know very little about his lordship. But in London we have a bird of quite a different feather—a bona fide peer having taken to vaudeville presumably for lucre. Lord Lyveden will open at the Chiswick Empire in a sketch, "A Little Camouflage." Lord Lyveden happens, however, to be not only a peer but an actor who as Percy Vernon played with the Bancrofts and was a member of the Haymarket company, where until recently he has been appearing in the "Luck of the Navy."

George Graves has made a big hit with his new sketch, "After the Ball," which opened at the Victoria Palace for a run and into the suburban houses prior to coming to the West End.

"A Man of Principle," an American sketch by a clever author whose name is not on the program, was successfully produced at the Holborn Empire on Monday. Unfortunately, the theme is rather distasteful, and all the cleverness of dialog and acting cannot quite eliminate the "bad taste" created by a wife who willingly shares her husband with another woman. The play-let is well acted by Evelyn Brawster, Peggy Bryett, Herbert Gaythorne and Marshall Sheppard. The lines are so witty it seems a pity they had not been developed to a different subject.

The Metropolitan Theatre and the Syndicate halls have declared a dividend of six per cent. and ten per cent. respectively for the six months ending June 30. Both are to be paid free of income tax. The Palace report shows a more satisfactory state of business than last year, when no dividend was paid. This year the dividend will be 20 per cent. the reserve fund will be brought up to £40,000, and £18,344 will be carried forward to the current account.

Yet another landmark of vaudeville London is to vanish. Sir Oswald Stoll has bought the famous hostelry, the Horns, Kensington, and will build a large twice-nightly music hall on the site. The Hippodrome, Balham, will also soon cease to exist, a large super-cinema and dance-hall taking the place of the present house of entertainment.

Andre Charlot, the London producer, is nothing if not courteous. He can always be relied on to perform some little personal attention that stamps him as a personage above the common herd. When he was managing director of the Alhambra he saw to it that every newspaper man attending a first night was supplied with a program without having to pay the usual six pence. His latest bit of "attentiveness," which inspires this paragraph, is the receipt of a personal telegram notifying the holders of seats for the premiere of "Bran Pic" at the Prince of Wales of the postponement of the opening and that their tickets will be available for the later evening.

There were exactly 42 Americans in the music room of the Victoria Palace Hotel Sunday evening (Aug. 24) at an impromptu musicale, at which the ivories were tickled by Les Copeland, Ed. Horan and two other key thumpers from the States. "Among those present" were Don Barclay, Venita Fitzhugh, Jack McLeod, Tiny Maitt, Charles J. Adler, Emily Earle, DeAlma, Herbert Ward, Johnny Dale, Gus Yorke, Con Conrad. Everything progressed smoothly until Johnny Dale, anxious to lend things up a bit, started to do acrobatic stepping on a highly polished centre table, whereupon the hall porter turned off the lights. Oh, those Americans!

NEW ACTS THIS WEEK

Rita Gould.

Songs.
15 Min.; One.
Fifth Avenue.

Rita Gould is sincere in her desire to welcome her audience back. But there is such a thing as overdoing it. Miss Gould, in other words, overacts at times. The house took to her, however, although she had some difficulty with an unusually "cold house." Al Mitchell is at the piano. This marks Miss Gould's return, having recently arrived from France, where she served with one of the entertainment units, playing for a week or so in England after that. A little toning down of her ardor would not be amiss. Also, she might let them know she is doing an Al Jolson with her "Rock-a-Bye Baby" number. It would help her some, if announced. She took a couple of encores.

Abel.

The Two Jesters.

Piano Act.
15 Min.; One.
Royal.

The above is their lobby billing, with Bigelow and Clinton constituting their program cognomens. The surname billing is more appropriate, the "jester" thing being not in keeping with their offering, smacking strongly at clowning. Bigelow and Clinton are a little more than the average male two-act in ability, the pianist's mild, though effective, rugging going to good purpose. Ditto with his trombone imitation during the course of a "blue" rendition and a piping falsetto in a "fan tan" oriental concoction, the latter embellishment being responsible for the enthusiastic send-off. The turn opens with a "Frenchy" thing that means nothing to the audience, save for a lot of indistinguishable noise, and which can well be eliminated. The boys, too, would do better by entering—if not exiting, also—from opposite sides, the present entrance together being less favorable than that suggested. The boys are on the big time now and should find no trouble holding down their game early spot anywhere. Where the room for improvement is taken care of wisely, a more choice spot and feature billing is within their attainments.

Abel.

Alice Hamilton.

"A Breath of Lavender and Old Lace."
12 Min.; One (Special Drop).
Riverside.

Alice Hamilton is no newcomer. She rather faithfully portrays the role of an elderly lady who is somewhat surprised at many things her nephew says and does, but she isn't shocked. She tells all about it, using slang with quaint effect, some of it bringing gentle laughter. Her description of a trip to a modern cabaret takes her into a finishing song, "Grandma's Cabaret." An added lyric done as an encore was "Be a Man." A special drop is carried, blending with the old-time silken costume worn by Miss Hamilton, whose voice was too low pitched for the Riverside. It's an act rarely seen in vaudeville and probably not expected to result in exceptional returns.

Idee.

El Roy Sisters (2).

Songs and Musical.
10 Min.; One.
American Roof.

Two young girls nicely dressed inclined to do much singing and not making sufficient use of their ability to handle string steel guitars, have an even chance with the average sister act in the three-a-day. The smarter of the two girls comes in for a bit of clowning which should be worked up to a greater extent and the idea of harmonizing by the two immediately dropped. The addition of character numbers would help these girls as straight singing is out of their reach.

Hermine Shone, Jack Denny & Co. (2).

Comedy Sketch.
16 Min.; Full and One.
Colonial.

Two "hick" vaudevillians (Miss Shone and Mr. Denny) try to convince a couple of high-brow musicians that they have the wrong angle on show business. They invite the musicians to see their performance. The musicians go into a stage box and make supposedly funny comments while a sign in "one" announces overture. Then in "three" Miss Shone and Mr. Denny do their specialty, which consists of a piano solo by him and two solos of hers, probably called "Hats" and "Jazz Band Wedding March." In the latter number a female train bearer who is following Miss Shone carrying the bridal train, breaks into a shimmy and coss all the honors of the act. Mr. Denny is an excellent pianist but an unconvincing actor, and the two remaining members of the company are utterly impossible. Miss Shone's voice is of the speaking variety and her best effort was a dramatic recitation. The act carries quite a production.

Con.

"Chicken Chow Mein."

American-Chinese Fantasy.
32 Min.; One and Full.
Colonial.

Featuring Gould and Lewis, this revue easily gets the palm for this sort of production and in the best entertainment of its kind seen in ages. The act carries a heavy production, one scene especially impressive being the Chinese restaurant. Another novel feature was a game of checkers played with eight girls as pawns and the floor being squared like a board. Jay Gould is a light comedian who is ripe for a production and Flo Lewis is one of vaudeville's cleverest comedienne. Eight good-looking choristers, with Hector Goldpink, who has a throaty tenor solo, Leonore Purron, who renders a violin solo while elevated on her toes dancing, and Sid Marion, who plays a part and the piano, are others who deserve mention. Herman Timberg has fitted the sterling Timberg lyrics and melodies to his venture and it looks good for a long voyage in vaudeville.

Con.

Warren Bartholomew.

Monolog.
12 Min.; One.
23rd Street.

Warren Bartholomew's build is the first thing that attracts the eye of the audience. He wisely harps on it, kids himself and other fat men some, goes into some stories and sayings, which while not provokers of uproarious mirth, are good for a chuckle, a smile, a refined laugh with occasionally a good-sized one, as the case may be, and concludes with some patriotic chatter that reeks strongly of the red fire class, and which should be omitted in favor of the conventional close, vocal number or recitation. Mr. Bartholomew admits several times of his Kentuckian nativity and should find some writer to provide him with a monolog written around the State. As he stands, Mr. Bartholomew will do for the better small time houses.

Abel.

Four Cliffords.

Song and Dance.
12 Min.; Two.
Fifth Avenue.

Two colored couples, with simultaneous dancing, a male double dance and a vocal solo by a woman, scoring. They opened here, and can hold down a similar spot on the present time, or better on better small time layouts. The quiet work hard but the spotlight should be shunned by them.

Abel.

Carlos Sebastian, Assisted by Olga Myra and Arthur Anderson.

"Bubbles" (Dance Fantasy).
23 Min.; Full Stage (Special Settings).
Riverside.

This is an A. & A. Producing Co. turn, a newly formed vaudeville firm (McDon and Sergeant Aborn and P. Dodd Ackerman). For general class in the way of settings and costumes it is pretentious and sets a mark for acts of the kind. The dance hangings are in cyclorama form, but separate at the back in the rear of a stepped platform. The cyc opening discloses at various times three changes of settings, combinations of painted and silken effects, these changes fitting in with a sort of story attached to "Bubbles." Carlos Sebastian is the turn's feature, but on work shown Olga Myra (formerly known Olga) could share the billing. Sebastian was rather well known around New York several years ago when the dance craze was at its height, and he appeared in vaudeville with Dorothy Bentley, Arthur Anderson, the third member, is credited with the writing and staging of the turn along with Sebastian. Anderson is at the piano throughout, having several times with Sebastian, however. At the opening Sebastian, half reclining on a couch is dreaming, awakening to sing "Bubble Land." From the platform appears Olga, the subject of his dreams, the setting in back disclosing a colored bubble effect. Miss Myra is a dancing violinist and has one number with Sebastian, also a specialty in which she dances while playing. The pair offer an acrobatic but very graceful tango number, and there is a pretty love burglar scene which has its dance and at its end Sebastian, supposed to be stabbed, well takes a fall down the steps. Sebastian awakens to find it is all a dream, but the finish has Olga again on for a final dance. "Bubbles" is a pretty act. Several minutes could be cut which might add to speeding which the routine needs. Sebastian has several song numbers, but should guard against handling too much in a vocal way. Having class and clothes, "Bubbles" will fare well.

Idee.

Hazel Harrington and Co. (2).

"The Squab."
14 Min.; Three (Parlor).
22nd Street.

"The Squab" is the sketch title. "A Secret in the Chorus" fits it better. A poor but honest chorus squab has hooked a pluton's son, but being pure, it is only Dan Cupid that ruled the marital knot and not any mercenary reasons the skeptical person might suspect. Although she thought their amour had been kept secret, a co-thespian of her sex advises her that everyone knew, by the way the young pluton had been decorating the stage door, that something was up. The squab is in a dilemma since her lover had gone to seek his old man's forgiveness, but has not returned. Enter old man on the scene in an attempt to buy her off, the girl's more sophisticated advisor (Miss Harrington) turning the tables in true heroine fashion, divorcing the old man from a \$10,000 check and affecting reconciliation between the couple. Will please on the present time. Miss Harrington reads her lines in a breezy slangy style that gets every point over for a laugh.

Abel.

McCarthy and Steward.

Sketch.
15 Min.; Full Stage.
American Roof.

A bedroom sketch with a capable couple handling the lines. A rapid line of talk with several punches brings this vehicle into the light as a satisfactory vaudeville property. The man and woman in twin beds go through a family squabble that contains many laughs and makes the act a salable article in the houses on a par with the American.

Gordon and Delmar.

Songs and Piano.
15 Min.; One.
American Roof.

Stepping in after intermission at the Roof Monday night, Gordon and Delmar showed something in the way of a singing and piano act that caught on nicely and should easily pass the rounds of the houses of that class. The man is a returned soldier of the Canadian forces of which he informs the audience in addition to wearing a service badge. The young woman of the turn changes costumes frequently and is a vivacious worker. Her pronunciation of the title of the French national anthem could be improved. With a man who can ably handle a piano and a young woman who has considerable weight in work and poundage, this couple should be kept going continually.

Bryant and Stewart.

Songs, Talk and Dances.
12 Min.; One.
American, Chicago.

These lads are newcomers. They hit this locality as one of the first of the Ernie Young string of new acts from a new agent, and in a couple of days the local vaudeville world was buzzing with the tidings Bryant and Stewart had vaulted over the top. The boys are of the slender and tall order, and in entrance threaten, on appearance, to attempt a Doyle and Dixon. Nothing like it. They start kidding one another, and it is fleet, feathery dope bandied with frothy personalities. Some of the material is too shabby to deserve such delightful treatment. But some of the old gags seem new because no one ever heard them put over quite so pleasantly before. They are a pair of artists, but they get all there is in that delivery without descending to it. Youth and appearance, perfect tailoring without the effect of dudsiness, and never failing smiles as they bantam at one another, establish them almost instantly. They do single and duet numbers. They sing as well as comedians have a right to. They change from business clothes to grotesque Prince Alberts for a rather short tax collector number, then dance off. The finish is weak. Dancing is not their forte, though they should keep on dancing. But a strong comedy song number is the bacon for them. Twelve minutes is not enough routine for this pair. They should pad it up with at least one more song double. With that they can ask for a No. 4 spot in big vaudeville and fear little argument.

Latit.

Maxine Alton and Co. (3).

"Well, Well!" (Sketch).
18 Min.; Full Stage.
Windsor, Chicago.

Miss Alton is assisted by Eddie Dutton as a rube judge, and Bob Innes, a buccic young dressed in store clothes. The set is new, in two sections—a drop in "one" representing the front of the headquarters of the justice of the peace, and a set in "three" representing the interior thereof—both spick and span, and apparently built up the best time. The action revolves around the visit of the girl, charmingly played by Miss Alton, and her newly married husband, who have had a falling out and want to tell their troubles to the judge. The falling out is due to the inability of the young country husband to accept the things that go with a stage training—the bride was an actress—and she sues her alliance because of his lack of money and polish. The title of the sketch is derived from the only words spoken by the judge—"Well, well!" In excitedly telling their troubles they give him an opportunity to speak nothing else. All three members of the cast give good

Mae and Mack (New Acts) opened the vaudeville portion after a Vitaphone comedy of no consequence, with the El Roy Sisters (New Acts), No. 2, doing little to start the show right. Work and Kent, a male team going in for acrobatics, both doing a drunk. The latter has a few laughs, but the talk can be strengthened materially. Johnson Bros. and Johnson

Jessie Reed
Dunsmuir & Collette
Hubert Dyer Co
(One to fill)

SCRANTON
Polka
(Wilkes-Barre split)
1st half
July J Jones
Rubio
Rubio
Rubio
Lackie & Harris
E & B Cinrad
2nd half

SPRINGFIELD
Palace
Lorraine & George
Kathleen McCarr Co
Emily Darrell
"O'Ur"
Roy & Arthur
2nd half
Henry J Kelly
Baker Co
May & Irwin
La Toys Models

WATERBURY
Palace
Kartell
De Lyte Girls
Roxtime
McDermott & Hes
La Toys Models
2nd half
Beatties

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BATTLE CREEK
Bijou
Marr & Dwyer Girls
Everly May Co
Willing Bentley & W
Powell Tr
2nd half
Howard Irvin & H
Burke Bros & K
Geo P Randall Co
A & F Steadman
"Miniature Revue"
BAY CITY
Bijou
Hortea Duo
Bill Pruitt
1 Bulwara Girls
PLINT
Tuscanno Palace
Dund Wilson Co

"The Intruder"
Kalamazoo
KOKOMO, IND.
Bijou
2nd half
F. & D Norman
Adams Trio
James Lichter
"Love & Kisses"
2nd half
Belle Miller Co
"Full of Pep"
LAFAYETTE
Bijou
Bill Pruitt
1 Bulwara Girls
PLINT
Tuscanno Palace
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2nd half
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James Lichter
"Love & Kisses"
2nd half
Belle Miller Co
"Full of Pep"
LAFAYETTE
Bijou
Bill Pruitt
1 Bulwara Girls
PLINT
Tuscanno Palace
Dund Wilson Co

JACKSON
Orpheum
Wills Gilbert Co
Howard Irvin & H
Geo P Randall Co
Lou Wilson
"Miniature Revue"
2nd half
Carlton
Breilly May Co
Norris Baboons
(Two to fill)

KALAMAZOO
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Pearson Trio
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Vaudeville Exchange

Boston

BOSTON
Palace
Foley & La Tour
"Rubinville"
2nd half
Tojette & Bennett
Kindall & Kenneth
Evans & Flint
Chappelle & Stinnett
Waldorf
El Cota
Dunn Sisters
Copes & Hutton
Ara Sisters
Alexander & Mack
Maxine Bros & B
Hart & Helene
O'Connor Dixon
Florence Randall Co
Lorille & Cooke
Mary Haynes Co
Cole & Denaby

BROOKTON
Palace
Al Strickland
South & Tobin
Jessie Hayward Co
4 Harmony Kings
Cole & Denaby
Louise Vernon
Ozell & Bernice
McCarthy & Faye
Ash & Hyams
Reisner

CAMBRIDGE
Gordon's Central Sq
Palace
Bevan & Flint
Barbour & Lynn
Smith & Kaufman
Tojette & Bennett
J & B Akin
Frank Morrill
Foley & La Tour
Hank Brown Co
Felix & Fisher
Grand Opera 3
Maine Bros & B
Dave Kindler
Smith & Kaufman
Swan & Swan

NEW BEDFORD
Gordon's Olympia
Leonard & Willard
Smith & Kaufman
Kindall & Kenneth
Lonny Haskell
Felix & Fisher
Grand Opera 3
Maine Bros & B
Dave Kindler
Smith & Kaufman
Swan & Swan

NEWPORT
Opera House
Syracuse Beheral
Kelle & Mullien
Florence Randall Co
Miller & Mack
Black & White
2nd half
Barclay & Mollie
Mildred Valmore
A & Brother Kirk
Sylvester & Vance
Johnson Bros & J
WALTON
Waldorf
Bicknell
Louise Vernon
Mumford & Stanley
Myrtle Hammon 3
4th half
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Cole & Denaby

Nora Norine

Latrice & Dupree

Nora Norine
Latrice & Dupree
Paul LeVay & Bro
Palace
Lambert & Ball
Indoor Sports
Grace De Mar
J. Gibson
Village 3
Moran Sis 3
Hamilton Bros
MINNEAPOLIS
Orpheum
(Sunday opening)
Sevens & Hollister
Weber & Ridnor
Julius Tannen
Boye Conne
Will Ward & Girls
Geo Kelly & Co
Loriaton
Royal Gasolines
Lidia Barry
Bessie Clayton
Hayden & Brosie
Stutter & Dell
Neill Lockwood
Triana
Orpheum
(Sunday opening)
Tixie Frigates
Janie & Chaplow
Collins & Cowdell
Clifford & Willie
Lachman Sisters
Juggling Saloons
Harry Hines
FORDHAM, ORE.
Orpheum
(Sunday opening)
Nash & O'Donnell
Ted Donner
Ray King & Co
The Shabacks
ST. LOUIS
Rigolotto Bros
Master Gabriel
Rajah
Jerome & Herbert
Tilton
Edith Clifford
Kittner & Roanay
Banking & Co
ST. PAUL
Orpheum
(Sunday opening)
Blossom Sealey

Nora Norine

Latrice & Dupree

Nora Norine
Latrice & Dupree
Paul LeVay & Bro
Palace
Lambert & Ball
Indoor Sports
Grace De Mar
J. Gibson
Village 3
Moran Sis 3
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Blossom Sealey

Nora Norine

Latrice & Dupree

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Joe & Lawrence

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Joe & Lawrence
Daisy Dugan
M Whittman & Picks
EVANSVILLE
Grand
(Terre Haute split)
Weber Beck & F
Manning & G
"Meady Garden"
Janks & Allen
Delton Marrans & D
(One to fill)

FREMONT, NEB.
Walton & Sons
Nick Hunkford
John Hunkford
Ward & Wilson
3 Eddys
Pederson Bros
Kerr & Shagin
Anderson & Jones
"Going Some"

ST. PAUL
Palace
Bemerdia Webb 3
Clifton & Dale
Daisy Deans Co
Kenning & Walton
Lupton
2nd half
Zedda
Leonard & West
Arthur DeVoy Co
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VARIETY

NEW YORK, SATURDAY, SEPTEMBER 6, 1919

STRIKE BETWEEN MANAGERS, ACTORS, AND STAGE UNIONS AMICABLY SETTLED

At 3 o'clock this morning it was announced that the representatives of the Producing Managers' Association, Actors' Equity Association, I. A. T. S. E. (stage hands), and American Federation of Musicians, had reached an amicable agreement, and the great theatrical strike had come to an end.

The peace agreement was reached following a conference of twelve hours' duration. At the close of the conference, Frank Gillmore sent out telegrams to Chicago, Boston and Los Angeles to the effect that peace had been declared and that all theatres would reopen as soon as possible.

The managers composing their committee were A. H. Woods, David Belasco, Sam H. Harris, John L. Golden and Arthur Hopkins. Representing the unions were Frank Gillmore, Francis Wilson and Paul Turner for the A. E. A.; Marie Dressler, Chorus Equity; Augustus Thomas, for the authors; Charles C. Shay, stage hands, and Jos. Weber, the musicians.

The turn of events in the Actors' Equity Association against the Producing Managers' Association during all of yesterday inclined those on the inside rail to predict last night a settlement of the strike would be reached by the latest at six this evening. Some even looked for an agreement on all details last night, with the lawyers to

arrange them in contract form this morning.

A secret meeting of all the heads of the theatrical unions with a committee from the managers' association was held last evening. The lawyers attended the meeting but were relegated to the background, with the active

men present doing the talking. Included, among these was Augustus Thomas who suddenly loomed up as an important central figure between the factions. Mr. Thomas was sought Thursday night, but could not be reached until midnight. He was induced to take part in the deliberations of Friday. Mr. Thomas represents the Authors' Society, and is a neutral.

No agreement was reached at the conference at the St. Regis Hotel, which started at 7 o'clock last night and broke up at one o'clock this morning. There were present at this session representatives of the managers' association, members of the Equity association and executives of both the stage hands and musicians.

The two most important points of the rejected managers' contract by the Equity were the term of the contract, five years, and the question of the Actors' Fidelity League. The A. E. A. is reported to have said it could not consent to a term of five years, in which the stage hands' union concurred. The stage hands, along with the musicians and American Federation of Labor, were asked to approve of and accept the managers' contract. To have done so left it open whether the stage hands did not or would not by that act extend their own agreement

with the managers, which has two and one half years to run.

The position of the Fidelity is a perplexing one to both sides. The Equity insisted it would not give recognition to the opposition society. The Fidelity demanded that managers support it, pleading its members stood behind the managers and had formed an association it believed to be permanent, under the managers' patronage. The managers claimed that were the Fidelity to be eliminated in name and fact from the mutual agreement, it would leave the A. E. A. in the position of having secured a closed shop. The A. E. A. retaliated by stating it did not require a closed shop and the argument centered around these points.

Both sides to the controversy seemed to reach the conclusion yesterday that they could get together much more quickly by themselves than through having lawyers talk for them. Each side also agreed with themselves that the fewer the better. This appeared to strike the managers more forcibly. Thursday night all the managers had met and discussed the refusal of the Equity to accept the managers' contract. The manager with one show had as much to say as the manager with 20. Some say the one-show or

(Continued on page 2)

"DAILY VARIETY" MONDAY 2 CENTS

With the next issue of Variety's Daily Bulletin—Monday, September 8—the title will be changed to "Daily Variety," and it will be on sale at two cents a copy.

Newstands in the theatrical district will carry "Daily Variety" and it will also be on sale at Variety's office, Broadway and 45th street.

"Daily Variety" will not be hereafter delivered except to subscribers. Subscribers in New York will receive it by special delivery service early each morning.

"Daily Variety" will be issued daily, excepting Sundays and holidays, throughout the year. It will contain general theatrical news of every branch and motion pictures.

Advertisements submitted for "Daily Variety" will be subject to publication.

The weekly issue of Variety will continue to issue on Fridays.

COHAN ADDRESSING FIDELITY SAYS ITS STATUS IS TO BE FIXED

Meeting at Hotel St. Regis Last Night Makes Statement of Imminent Settlement of Strike. Cohan Suggests Actors' Fidelity League Benefit. Lester Lonergan Reads A. F. L. Creed.

Last night's meeting at the Hotel St. Regis of the Actors' Fidelity League was a closed session for the first time, admission being by card only, it being explained the meeting was only for members, as will be the meeting next Tuesday evening. The crowd which was as large as former gatherings was slow to enter the main floor room, and after assembling, president George M. Cohan asked if there were any present who were not members but who desired to become enrolled. A score stood up and were called to the platform to make applications.

News percolated to the press table a meeting between a committee from the Managers' Association, one from the Equity Association, and leaders of the stage hands' and musicians' unions together with their attorneys, were meeting at the St. Regis hotel. This meeting was arranged through Augustus Thomas, who acted as mediator yesterday afternoon in asking the managers to send a committee. Present for the managers were Arthur Hopkins, A. H. Woods, Sam H. Harris, David Warfield and John L. Golden. Representatives from the Equity were said to be Frank Gilmore, Grant Stewart and Eubel Barrymore, while Charles Shay for the I. A. T. S. E., and Joseph Weyer for the musicians, were named.

Confirmation of the conciliation meeting and the hope that some understanding was in process of being worked out was given by Mr. Cohan in addressing the league members. He said: "The P. M. A. asked me to bring a message to you Tuesday evening to the effect that within 48 hours there was much promise of the theatres opening up. But things since that time took another turn. There was another deadlock. But at four o'clock this afternoon Augustus Thomas called on me and asked to see Mr. Harris. He was taken to on-site session of managers and later he said he had arranged for a meeting at the Astor tonight between the managers, the Equity and the labor leaders. I think that meeting is taking place now, and I expect some word to reach here before our meeting is over.

"The Fidelity League is not represented because the status of the league will be established. But they know our situation and I have already told them how we got in and where we got off. The reason given me for the managers' state sent in the morning papers was that it was supposed that all relations were again severed. That appears to be fixed up now.

"But I think the press of New York turned a complete corner with the rejection of the contract offered, and by tomorrow you'll find they landed on both feet. But the P. M. A. has not ceased in their efforts to get the theatres open, they are concentrating on one theatre at a time. I think the Selwyn opens tomorrow night. But as far as this league is concerned, we must have complete recognition.

"There is something we must do, I think, and that is to promote a Fidelity League benefit. It should take place at the latter part of next week. I think we can offer a program with as big names as anyone, and I am sure that by next week the public will be with us."

Prior to Mr. Cohan's speech, Lester Lonergan read the creed of the A. F. L. It is:

"We, of the Actors' Fidelity League, with reverence for the stage, its tradi-

tions and ideals, deeply deplore the unfortunate conditions which in a fested manner have been brutally hurled upon the theatre.

"We therefore do band ourselves together solemnly to uphold the ideals and traditions of the theatre in the public mind; and we promise to do all within our power to preserve the dignity of the stage art. That which has come down to us through the souls of the Booths and of Forrest, of Charlotte Cushman, of Modjeska and of Charles Coghlan. We pledge ourselves to maintain these ideals for the sake of the art and for the benefit of the public. We pledge ourselves as men, women and artists to fulfill our moral, ethical and legal obligations, and with our physical and spiritual co-operation restore the theatre to her honored place in the public mind."

Shortly afterwards Mr. Cohan made a second address. He said:

"Mr. Kyle told you about the meeting of the P. M. A. and the Equity last May at the Claridge. I can vouch for that, for I was there. It was the first time I had attended a managers' meeting. But I went because I had heard the actors were to draft a new contract and I wanted to laugh the managers into giving the actors what they wanted.

"But when I left that room I hoped that I might never have to do business with the A. E. A. again. And right then I started to get rid of certain theatrical property. My idea in getting rid of those interests was that I had made up my mind not again to produce. And I told several producers what was going to happen.

"Three days before the strike was called I told Sam Harris I was going away on a vacation for a year. I wanted to tour the country in a motor car, and then go abroad. It was my first chance for a vacation for 20 years. I got as far as New Haven (laughter). There I got a telephone call that three or four theatres were closed. It wasn't bad to be in New Haven, but on top of that they had to close the theatres. Steve Reardon was with me. He's a pal and he wanted to know why I hadn't told him I was a member of the Equity.

"I came back and met a lot of managers running up and down 42d street bumping into each other. Then I met several of the people in 'The Royal Vagabond' and they said they weren't on strike and that they would appear that night. But they didn't. Then I went into the cast. I said the A. E. A. couldn't close me up and they didn't. It was the stage hands and musicians. The Equity couldn't close me in ten thousand years. Let us stick for what we stand for—the fulfillment of contracts."

Herbert Deely and Hal Oliver caused a disturbance by insisting on singing the Equity song and were arrested, on the complaint of Alexander Leftwich, an official of the Actors' Fidelity League. A charge of disorderly conduct was registered against the vocalists.

Mr. Cohan called for adjournment, saying that expected news from the managers' meeting with the Equity had not arrived and that perhaps there had been no favorable result. While the meeting filed out an Equity member started singing the Equity song. He was hissed. He then dared the throng to his the American Federation of Labor.

HOW NEGOTIATIONS CAME ABOUT.

A suggestion made by Justus Sheffield, one of the attorneys for the Equity, to Nathan Burkan, of counsel for the Producing Managers' Association, that a conference between the attorneys for both sides might lead to a basis for a settlement in the strike, was the means through which certain preliminary peace terms were formulated, according to Grant Stewart, of the A. E. A. Council.

The conference between the lawyers started Thursday (Aug. 28) and continued daily until Wednesday morning of this week. Following the Wednesday morning conference the Equity attorneys received a copy of the terms arrived at conjunctively by Messrs. Bainbridge Colby, Mr. Auerbach, Nathan Burkan and Mr. Tuttle for the P. M. A., and Paul Turner and Mr. Sheffield for the Equity.

These original terms, said Mr. Stewart, called for the following conditions: the discontinuance of all suits against the Equity or its individual members; the discontinuance of all legal claims; an arbitration clause satisfactory to the Equity, which in effect was that an arbitration board should be called in to settle disputes, and that no strike by the actors, musicians or stage hands would be called until the result of the arbitration was known, and if the arbitrators decided against either side such decision was to be final; recognition of the Equity; the restoration of all Equity members to the original places in casts of shows called out on strike; no closed shop; managers to issue uniform standard contract; agreement to expire Dec. 31, 1921.

These conditions, termed satisfactory to the Equity, were to be presented to the managers for consideration by the P. M. A. attorneys on Thursday (Sept. 4), and according to Mr. Stewart, it was understood by all concerned the terms as agreed upon jointly by lawyers for both sides would be readily endorsed by the P. M. A.

Instead of that, Mr. Stewart stated, the Equity was advised at 11 A. M. Thursday the managers had some amendments to make. Later the amended agreement was sent to the Equity attorneys. This agreement, as amended, according to Mr. Stewart, was the contract given out late Thursday night by the P. M. A. The Equity, said Mr. Stewart, was taken by surprise when the amended form was presented, and in view of the changes, and especially of clauses 3, 8 and 10, the agreement was turned down by the Equity.

PITTSBURGH SHOW CLOSED.

Pittsburgh, Sept. 5. "Civilian Clothes," playing at the Alvin was closed tonight through the stage hands walking out.

At I. A. T. S. E. headquarters last night, Leslie Dolliver stated that a wire had been received from the Pittsburgh local stating that the stage hands and musicians had walked out of the Alvin at 9:10 following the first act of "Civilian Clothes." The wire contained no further details. Oliver Morosco is the producer of "Civilian Clothes." The Alvin is a Shubert theatre.

"Penrod," a George C. Tyler production, at the Nixon, Pittsburgh, has played through the week, although Tyler is a strike-breaking manager, having opened "On the Hiring Line" at the Blackstone, Chicago, against union opposition, also playing "Pollyanna" at the National, Washington, and "Tillie" at the Davidson, Milwaukee. "Tillie" is presented as "The Hiring Line" with non-union crews and players.

Carr Joins the Fidelity.

Alexander Carr joined the ranks of the Actors' Fidelity League as a life member Wednesday. At the time of his enrollment Mr. Carr made a long statement.

A. E. A. MAN IN LONDON.

London, Sept. 5.

Samuel Karrakis, professionally known as Paul Kay, arrived here today, as the British representative of the Actors' Equity Association. Mr. Kay brought with him numerous documents and a complete history of the events leading up to and including the strike and will present the same to the Actors' Association of Great Britain.

The actors' association here is expected to announce some action on the matter shortly.

Preceding Mr. Kay's arrival, Grant Stewart, of the Actors' Equity, cabled from New York a 6,000 word story of the Equity's side of the controversy with the Producing Managers' Association in the States.

It is possible some action controlled by American producers now playing here will be affected, if the British Association declares for sympathetic action with the Equity.

At the Equity offices last night it was stated in view of the affiliation of the A. E. A. with the British Association there is a strong possibility any show playing in London, in which a member of the P. M. A. holds a financial interest through foreign connections, may be shortly affected.

AUTHORS ARE OPTIMISTIC.

A meeting of the Dramatic Committee of the Authors' League of America was held yesterday at the Astor. There were expressions of optimism by the dramatic writers, who believed the end of the strike was almost certain to come about by tonight.

A general vote of confidence was given to the committee of five which, headed by Augustus Thomas, has been one of the factors in bringing about a meeting of the union representatives and those of the managers. Mr. Thomas is looming up in the negotiations that are tending to bring about a settlement of the present fight.

SETTINGS STILL IN THEATRES.

Settings of all attractions stopped in Boston by the strike are still in the theatres. They include several pieces which have decided to discontinue showing there. No scenery will be handled by the stage crews until the strike is called off.

The crews, after walking out, refused to aid in any way the removal of wardrobe trunks. In the case of "Somebody's Sweetheart," William Mollier, manager of the company; Joe Flynn, press agent; and Dave Finestone, manager of the Shubert Theatre, handled all theatre trunks which were carried by transfer men in Boston as personal baggage only.

A. E. A. DISBURSEMENTS.

Applications for financial assistance have been promptly considered at A. E. A. strike headquarters and it is claimed that between \$12,000 and \$14,000 has already been disbursed.

There is no limit to the sums allotted individuals. As high as \$900 has been given out on one day.

The amounts granted depend upon the applicant's general standing and whether the money is asked as a loan or a gift.

The average amount runs from \$10 to \$15, but \$200 has been loaned.

Applicants are asked as to their ability or desire to refund moneys advanced, and when the latter is decided on, an I. O. U. is signed.

GOVT ENDORSEMENT WITHDRAWN.

Washington, Sept. 5.

The Public Health Service of the Treasury Department has withdrawn its endorsement of all letters dealing with venereal diseases that have been or are to be shown commercially.

Included are "Fit to Win," "Open Your Eyes" and "End of the Road."

ALL SHUBERT PROPERTIES DECLARED UNFAIR BY A. T. S. E.

Notice Wired Out Last Night by Stage Hands' Union Forbidding Any Member to Assist in Any Shubert Theatre or Attraction. Extends Country-Wide. Notifications Signed by Charles C. Shay, President, I. A. T. S. E.

All Shubert theatres and attractions in the United States and Canada were officially declared to be "unfair" by the International Alliance of Theatrical Stage Employees last night. The various locals of the I. A. T. S. E. in the big cities were notified by means of 169 telegrams sent out from headquarters, announcing the official ban, and the reasons therefore. Eight hundred letters were sent out to the smaller towns containing locals. Both telegrams and letters were signed by Chas. C. Shay, international president of the I. A. T. S. E. Members of the I. A. T. S. E. are prohibited from "giving service or aid to any of the theatres, attractions or concerns connected with the Shubert concern" until further notice by the I. A. T. S. E. "under pain of instant expulsion," the wires and letters stated.

The "unfair" declaration includes all theatres leased, operated or booked by the Shuberts wherever located. All shows, whether owned, leased or booked by the Shuberts, are similarly affected by the I. A. T. S. E. order. The reasons advanced by the I. A. T. S. E. for making the strike country wide as far as the Shubert enterprises are concerned, as stated in the letter which follows, are: that the I. A. T. S. E. made every effort through legal representatives and otherwise to effect a settlement with the Producing Managers' Association in the Equity strike, without any result, and it was decided therefore that decisive action must be taken.

The letter goes on to state that the Shubert Theatrical Co. is principally responsible for the refusal of the managers to enter into a conference with the Equity.

No general action has been taken by the stage hands with respect to K. & E. attractions and theatres outside of New York as yet. It is understood that this is under consideration, and a decision will be reached in a day or two.

The I. A. T. S. E. letter also contains instructions to all local presidents of stage hands' unions to immediately forward to the New York headquarters of the stage hands a complete list of all combination theatres in each local jurisdiction, with specifications mentioning ownership and booking of each theatre as far in advance as possible.

An agreement entered into last April by the American Federation of Musicians and the I. A. T. S. E. at the musicians' convention in Dayton, Ohio, calls for joint action by the musicians' and stage hands' unions in any matter concerning their mutual interests. This agreement was ratified by the stage hands' (I. A. T. S. E.) union in a convention at Ottawa, Canada, week of May 26. In view of the agreement the I. A. T. S. E.'s action against the Shubert properties presumably includes all members of the American Federation of Musicians working in Shubert houses throughout the U. S. The Canadian Federation of Musicians is a separate organization. In view of the fact that the Canadian musicians' union is friendly to the American Federation of Musicians, it

is likely that sympathetic action will follow.

The I. A. T. S. E. notification reads: To the Strike Committee, Officers and Members of all Local Unions of our Alliance, Greeting:

After making every effort, through local legal representatives and otherwise, to effect a settlement with the Producing Managers' Association in the existing controversy, it is decided that decisive action must now be taken. Every indication seems to show that the Shubert theatrical Company, together with its affiliated concerns, is principally responsible for the unreasonable refusal of the managers to enter into any conference with the Equity Association. Therefore all theatres and places owned by or in connection with the Shubert concern are declared unfair to our Alliance. Every enterprise or undertaking owned or controlled in whole or in part by the Shubert concern is declared unfair to our Alliance, as is also any enterprise which is positively known to be aiding or abetting the Shubert concern in its attack on organized labor. No member of this Alliance shall in any way give service or aid to any of the theatres, attractions or concerns connected with the Shubert concern as above specified, until further notice from this office, under pain of instant expulsion.

Send us immediately a list of the combination theatres in your jurisdiction, specifying their ownership or control, together with all other information which you believe will be of assistance in this connection. Do not fail to keep us advised of all traveling attractions booked to play your jurisdiction, specifying the ownership and booking and advance booking, if possible. Inform us promptly of all action taken under the orders contained herein, and of all developments in connection therewith. Suspend as far as possible all local controversies not connected with this larger issue, and that conserve all your resources for an immediate success.

Relying on your prompt and careful response to these instructions, and with best wishes, I remain,

Fraternally yours,
CHARLES C. SHAY,
International President.

SETTLEMENT OF STRIKE.

(Continued from page 1)
One-theatre managers had the most to say. Friday morning the more prominent managers of the association are reported to have taken the bull by the horns, told the others they were the most heavily interested and that they would decide for themselves what was best to do. This led to the appointment of a committee to meet the unions heads.

One manager yesterday afternoon appeared so confident of the result, he ventured the assertion no one need be surprised if peace were declared last evening.

The postponement of "The Challenge" until tonight is said to have been made by the Selwyns in the expectation the strike would be called off, permitting the show to open at the Selwyn without bringing in the direct matter of antagonism to labor. Even managers agree it would be a deft that might better be avoided at this stage for the Selwyns to open "The Challenge" with non-union players, crew and musicians. Though the Selwyns have advertised "the original cast" for the reopening show, that can not be obtained unless a settlement of the strike is reached.

The stage hands union declared a country-wide strike on the Shubert theatres and attractions through declaring them unfair, was the next important happening of last evening. The stage hands at the same time closed "Civilian Clothes" (Morosco) at the Alvin, Pittsburgh, and "Flo Flo" (John Cort) at Bangor, Me.

The Equity held a mass meeting yesterday afternoon at the Lexington,

THE STRIKE SITUATION

IN NEW YORK SHOWS CLOSED.

"The Royal Vagabond" (Cohan & Harris), Cohan and Harris.
"Lester Lester" (John Cort), Kalick-schooner.
"Chu Chin Chew" (Comstock & Gest), Century.
"Midnight Waltz" (Morris Gest), Century Roof.
"Oh, What a Girl" (Shuberts), Shubert.
"The Wives' Willows" (Comstock & Gest), Lyric.
"The Oldman Alibi" (Geo. Broadhurst), Broadhurst.
"A Voice in the Park" (A. H. Woods), Republic.
"Nightie Night" (Adolph Klauher), Princess.
"Lightnin'" (Smith & Golden), Gaiety.
"She's a Good Fellow" (Chas. Dillenschut), Gaiety.
"Monte Cristo, Jr." Winter Garden.
"Goodies of 1919" (George White), Liberty.
"A Lonely Romeo" (Law Fields), Casino.
"Nightie Night," "A Regular Fellow," "She Would and She Did," "Too Many Husbands," "Up from Nowhere," Gaiety Opera Co., "Adam and Eva," Theatre, announced premieres since strike started; could not open.

SHOWS OPEN.

EXEMPT SHOWS.

"John Ferguson" (Theatre Guild), Fulton.
"Greenwich Village Follies" (Al. Jones), Greenwich Village.
"Happy Days," Hippodrome.
Benefit Performance by Actors' Equity Association, Lexington Ave.

REOPENED WITH PICTURES.

44th Street, "Evangelists" and Lyric, "Deliverance," Central, "Checkers."

IN CHICAGO SHOWS CLOSED.

"Cappy Ricks" (Morosco), Cort.
"Private Therese" (Cohan & Harris), Cohan's, Grand.
"Up in Mabel's Room" (A. H. Woods), Woods.
"Angel Face" (Geo. W. Lederer), Colonial.
"On the Hired Line" (Geo. C. Tyler), Blackstone.
"Honeycomb Town" (J. L. Blachard), LaSalle.
"Goodies" (Walter Hart), Garrick.
"Goodies" (Johnstone & Shaw), Studenaker.
"Passing Show" (Shubert), Palace.

SHOWS OPEN.

A. B. A. Benefit, Auditorium.

IN BOSTON SHOWS CLOSED.

"See-Saw" (Henry W. Savage), Tremont.
"Hickety Koe" (Raymond Hitchcock), Colonial.
"Larkspur in Red" (A. H. Woods), Plymouth.
"Somebody's Sweetheart" (Arthur Hammerstein), Shubert.
"Oh, My Dear" (Comstock & Gest), Wilbur.
"Goodies" (Selwyn & Co.), Park St.

IN PITTSBURGH SHOWS CLOSED.

"Civilian Clothes" (Morosco), Alvin.

IN BANGOR, ME. SHOWS CLOSED.

"Flo Flo" (John Cort), Eljau.

where some points of the rejected managers' contract were explained by the Equity's attorney. (An account of that meeting appears elsewhere in this Bulletin.)

The Fidelity held a meeting last night at the Biltmore, also reported in this issue.

RATS FILE BRIEF.

J. J. Myers, attorney for the White Rats during the Goldie Pemberton inquisition, submitted a brief of 92 pages this week in answer to referee Lewis Schuldenfrei's decision of last spring.

In the main, the brief evades the Pemberton proceedings but quotes with considerable liberality the proceedings in the Federal Trade Commission investigation, a matter entirely apart from the White Rats investigation. Myers also goes to some

length in whitewashing Harry Mountford, one of the officials, who was charged with diversion of funds during the White Rats strike by the referee. In the effort the brief quotes letters from Frank Walsh lauding Mountford.

Mr. Myers also attacked the referee, accusing Mr. Schuldenfrei of being biased, of reaching a decision prior to the end of the investigation and of giving opinions before being requested. Alvin T. Sapinsky, attorney for Miss Pemberton, will file his brief during next week, and a decision from the Supreme Court is expected to soon follow. If the court confirms the referee's findings, civil suits will probably be started by Mr. Sapinsky against Mountford and James W. Fitzpatrick for the moneys (\$10,000) alleged to have been diverted, and such an action would tend to bring out how they were disbursed.

"WHOLE MANAGERIAL ATTITUDE AND PEACE TERMS, A BIG BLUFF"

—PAUL TURNER.

Actors' Equity Attorney Scores Opponents for Alleged Breach of Faith in Breaking Pact Entered into by Both Sides. Terms Offered by Managers Filled with Jokers and Pitfalls, According to Francis Wilson.

A repetition of the statement made by Hugh Frayne earlier in the week, in effect that the American Federation of Labor would strongly oppose the reopening of theatres with non-union men in any part of the country where a strike had been declared, and a statement of the reasons why the Equity had turned down the P. M. A. peace terms, by Paul Turner, were the chief incidents of yesterday's meeting of the Equity at the Lexington.

The house held its usual capacity crowd long before starting time, standees filling the aisles of the orchestra and balcony, and the enthusiasm that has characterized previous meetings was evidenced, if anything, more strongly than on past occasions. Francis Wilson started things off with the familiar "Are we dehearted?" and the resultant "No" echoing from 3,000 A. E. A.'s could be heard a block away.

Mr. Wilson touched briefly on the managerial-peace terms, which he declared were filled with jokers and pitfalls, and impossible of serious consideration for that reason by the Equity. Wilson's closing remark, "We serve notice on the world that the managerial autocracy of the theatrical business is dead and buried forever," was cheered for two minutes.

Mr. Turner, Equity attorney, gave a brief history of the peace negotiations conducted by the P. M. A. and the A. E. A. lawyers, during the course of which the managers were roundly scored for an alleged breach of faith in breaking the secrecy pact, entered into by both sides, according to Turner. It was the managers, Mr. Turner stated, who desired the reopening of the peace conference kept from the press and not the Equity. That the managers should break the agreement sought by themselves Mr. Turner intimated was thoroughly in line with their past actions.

The chief objections to the proposed peace arrangement, Mr. Turner stated, centered on the clauses that called for the signing of a five-year contract, the ending of the agreement in June, the method of arbitration proposed, the "joker" that would have separated the Equity from the A. F. of L. and the article concerning managers taking back Equity members who had struck.

The reason for the Equity insisting on the agreement ending in January instead of June was because of the necessity for a period of conference, which Mr. Turner stated should include at least two months should a dispute arise requiring arbitration.

It would be much easier for the Equity to call a general meeting of its members in January, Mr. Turner declared, than in June, because at the end of the season many actors left town. The method of arbitration proposed, calling for each side to appoint an arbitrator, and the two chosen to name a third party, was not satisfactory to the Equity, whose plan called for the designation of a board of five permanent arbitrators.

The "joker" which Mr. Turner claimed was intended to separate the Equity from the A. F. of L. was so apparent it could be seen by a child, Mr. Turner said, and the clause per-

taining to the taking back of actors who had struck was so worded as to be meaningless.

The Equity, according to Mr. Turner, had presented the managers with peace terms containing provisions diametrically opposite to the clauses concerning the above matters, and had expected that the managers' attorneys would act favorably on them. Instead, the attorneys for the managers had completely changed the meaning of the five mentioned clauses and inserted several others, inimical to the interests of the Equity.

Arthur Hopkins' statement regarding the alleged rejection of arbitration by the Equity, Mr. Turner characterized as "absolutely untrue." The whole managerial attitude and the peace terms, Mr. Turner summed up as a bluff. "The managers are not on the level, did not intend to be in this instance, and their peace offer was in accord with their general characteristics," was the way Turner described the peace proposal.

With respect to the Actors' Fidelity League, Mr. Turner said: "We do recognize as existing any organization not in organized labor." The managers' contention the Equity demands a closed shop was stoutly denied by Mr. Turner, who accused the managers of trying to begot the issue.

Mr. Frayne advocated the elimination of attorneys in future negotiations, declaring he believed better results could be obtained if the managers would appoint a committee to deal with a similar committee to be named by the Equity. A renewal of the pledge of backing of the A. F. of L. was accompanied by Mr. Frayne with a strong intimation that the managers had better thing twice before attempting to reopen closed houses with non-union crews. The strike, Mr. Frayne added, was not going to be won by court injunctions or an attempt to place attachments on actors' salaries.

Other speakers were Wilton Lackaye, who repeated the sentiments expressed at a recent Equity meeting; Raymond Hitchcock, who told the Equity members they had their fight won and to stick for the big finish; Norman Trevor, who stated that although he had been a manager, he was with Equity through thick and thin; Frank Bacon, who spoke his usual words of encouragement; John Cope, who secured a rousing vote of confidence for the Equity officers; Ernest Martin, president of the State Federation of Labor of North Carolina, who told the A. E. A. his organization could be counted on for moral or financial support; and Margaret Vail, niece of President Wilson, who spoke in the same vein as Hitchcock, Lackaye and others, by advising the A. E. A.'s to fight it out and victory would crown their efforts.

Lenox Opening Postponed. The Equity benefit show, consisting of four one-act plays, scheduled to open last night at the Lenox theatre, 110th street and Lenox avenue, has been postponed until Tuesday night (Sept. 9).

Those announced for appearance in the four plays are Ernest Truex, Constance Binney, Faure Binney, Peggy Wood and Ernest Torrence. The individual casts have not been announced as yet.

THE NOSEY REPORTER.

(With apologies to S. Jay Gouldman and even though Javna D. Won't take notice of culinary accomplishments.)

TODAY'S QUESTION: "What do you think were the 'jokers' in the contract the Producing Managers offered to the A. E. A.?"

This question was slipped over the plate in a "banquet" where "it was all 'feed and' and the birds that yapped these answers are all 'wise cracks' eggs" who know enough to start off on their left foot when they leave the curb.

LOPING LIZZIE: The gal that can sling a dish or brown a stack of wheats, even though Javna D. Won't take notice of culinary accomplishments: "Listen along, Daddy, I'm tellin' yuh that this job is no cinch since this strike started. All these birds that yapped to slip me a thin din when they got their 'it a slippin' and now if they come across with a git they'll run the whole 'chuck checks ain't what they used to be either. I was hearing a couple of eggs say that the reason that the contract wasn't signed was becuz there ain't no chance that the Federal League was going to have no ball pake next season and Ward's Bread is got to have a lot of out powder on all the future dinin' deals what is."

COMBINATION CHARLIE: The kid that life and lays the gallop dominos along the Big Alley whenever he can land a "live one": "I tell you it's tough on us cuss who have been 'actin' as honest actors and gettin' the live ones to fall. Here is a bird that has opened a pants shop on the strength of his life from the eggs that think they can roll and and are sure to break. We took a couple of guys what runs a dump with the 24 hours playin' piano near the on Lehigh joint and after we finished grabbin' off about \$2,500 from those in the after a while they ran the street, don't they take the air and grab off two of us and try to separate us in the belt. The labor to me was the fact that they managed to get us into the collar and when they had us there made us kick back the dough we grabbed. Just for that I hope his piano does a brole."

OFFICIAL STATEMENTS

A. E. A.
By PAUL N. TURNER.
(A. E. A. Attorney.)

The managers are not only bad sports, but untruthful. They definitely violated an expressed pledge made by their lawyers that the negotiations were to be kept confidential. They are so untruthful in important matters that it is funny. For example, they state that Equity refused to arbitrate certain matters, when, as a matter of fact, the principal point Equity is fighting for is to get a clean-cut effective arbitration covering everything in the contract. We offered definitely not to strike or bring out until after an arbitration.

Everybody on Broadway knows that neither the managers' offer nor their present position is on the level. They don't seem to be able to run straight.

By GRANT STEWART.
After the managers through their lawyers had asked a pledge from our representatives that absolute secrecy should be observed as to the negotiations between them and us, the managers waited until nearly midnight and then deliberately broke their word in order to secure a victory for themselves by getting their garbled side of the story in first.

The contract offered to the Actors' Equity Association was a triumph in the way of

The stage kiddie to her dady twenty years from now. "What did you do in the big strike, daddy?"

Lee Shubert, George White and Ray Comstock all trying to get Morris Gest to 'take the air' and leave the newspapermen alone. It couldn't be done.

The number of times that the strike has been settled by the daily papers.

WAITING IN CHICAGO.

Chicago, Sept. 5.

All the show business here is waiting for the strike settlement. It is accepted that there will be a settlement.

The report of last night's disappointment found no discouragement locally resulting. It was felt that negotiations would be renewed today and indirect advices during the day from New York held out hopeful promise.

Otherwise there is nothing new of moment in connection with the local strike.

On orders from the East, A. E. A. benefit at the Auditorium again announced for next week with new cast. Big ads inserted, as end of this week had been advertised for Saturday.

Benefit actors playing receiving \$35 a week.

Equity offers transportation here to all actors desirous returning to New York. Next week benefit program includes Thomas A. Wise and William Courtney in Garter Inn scene from "Merry Wives of Windsor" minstrel first part with Santley and Sawyer. Hardy has telegraphed asking Ethel Barrymore, Conway, and Marie Dressler and 100 chorus girls be sent on.

Hazel Dawn refused offer dramatic stock engagement, at Salt Lake City, her native town, saying she will remain in the trenches.

Jokers. It was so worded that, with the help of the Actors' Fidelity League, the Actors' Equity Association would soon have been a thing of the past.

However, some good is coming out of this strike. In Mr. Hopkins' statement that appeared in this morning's papers the managers take credit for "being civil." If they would only be truthful too! But, perhaps, that is too much to expect, for again today, according to the advertisements, we had the same old fraudulent attempt to mislead the public in "The Challenge" being advertised to "positively open with the original cast."

Yet, the managers know, and know absolutely, that there are some loyal members in the original cast who will not open to night. How easily their vision of right and wrong seems to be obscured when there is a possibility of an advantage being taken either of the public or of the actor.

When the full contract offered to the Actors' Equity Association is published most of the jokers will be obvious even to the layman. We cannot refrain from calling attention to one in particular: the clause which says that "actors who walked out will have their parts returned to them provided that no contract has been made for those parts since the strike," or worst of that effect.

It makes us realize that the managers really did think we were children, but what stupid children they must have thought us.

BOOSTING OR KNOCKING?
The waitresses of the Ideal Restaurant were parading Times Square yesterday placarded to inform the public the restaurant was unfair to its help. The public had some difficulty in deciding just what was meant, a boost or a knock, as the signs were abbreviated to read, "Ideal Rest."

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

VOL. 1. No. 2

NEW YORK, TUESDAY, SEPTEMBER 9, 1919

PRICE 2 CENTS

SATISFIED FEELING PREVAILS FOLLOWING ENDING OF BIG STRIKE

Equity Actors' Members and Managers Resume Friendly Footing—Present Contracts by Equity Members Stand for Season, With New Form to follow—Managers Say No Preference Will Be Shown in Engaging Artists—Some Talk About Fidelity League.

As far as all the surface indications went yesterday, there was a satisfied feeling existing between actors and managers following the end of the big strike.

Several instances were related where the former friendly relations between managers and members of their casts were immediately taken up at the point where they stood at the start of the rupture.

One manager stated he thought a point in the settlement had been gained against the Equity through the understanding the present contract of the A. E. A. members would not be substituted with the new form. New engagements, however, he said, of A. E. A. people would take the new form along. Those under present contract will secure the new form when entering into another agreement with any member of the Producing Managers' Association. Another manager when spoken to of a possible advantage secured through the contract understanding, replied he saw no especial gain there. "If I have a difference with any of my people," he remarked, "what do I care whether they have old or new contracts? I'm going to settle it with them the best way I can and to our mutual satisfaction. The strike is over."

A. H. Woods was said to have placed cigarettes and candies in the dressing rooms of the Republic Saturday night when "A Voice in the Dark" reopened. Each little present bore the name of the player intended for, with a card reading "Welcome Home." It made a big hit with the company and Woods' name was cheered when mentioned at the Lexington mass meeting Sunday afternoon.

One or two of the managers of the P. M. A. who had become tangled through outstanding contracts are said to have dispensed an actor or two in the manner an adjustment was attempted. In each case the affair was sent before the A. E. A. and managers' association for arbitration. The feeling created was but temporary and not intentional nor unusual under the circumstances.

Some comment was brought about from the outspoken statements made by A. E. A. members at the Lexington Sunday, particularly in reference to the members of the Actors' Fidelity League. The high-spirited A. E. A. members,

those who sacrificed the most in the strike and worked as hard as anyone else for its success, apparently were in full accord that the A. E. A. had won a signal victory. One A. E. A. of prominence stated that if his association had only secured the recognition it demanded, that would have been enough in itself, for it would have been more than any other associated body of actors in America ever got from the managers, under pressure. With the other concessions secured, he continued, the matter of the Fidelity as looked upon by some of the A. E. A.'s was too unimportant a matter to scrap over.

The opinion along the street yesterday was that quite some of the dissatisfaction voiced by A. E. A.'s came from those who had either signed the closed shop petition at the strike headquarters one day last week or those who held the impression that a strike, if won, meant more salary.

A manager when asked the direct question if he intended to give a preference to Fidelity members in casting, replied: "I will give preference to no one. I want to get the best I can for my shows and I am not going to inquire what society anyone belongs to." As the manager who uttered that remark is a producer in a very extensive way, this reply should be accepted as a standard one for the managers.

The sole thought of managers and actors yesterday seemed to be, "let's get back to work and forget it."

BUY FOR "SCANDAL"

The entire lower floor of the 39th Street was bought out for the first eight weeks of the run of the Walter Haast production, "Scandal," which opens there Friday night. The theatre ticket agencies on the strength of the nine months' run of the piece in Chicago were willing to go along for another four weeks, but the final arrangement was for the first eight weeks only. The lower floor of the 39th seats about 400.

GALLI CURCI'S AFFIDAVITS.

Chicago, Sept. 8. In affidavits filed here Amelia Galli-Curci accuses her husband, Luigi Curci, of misconduct with a 18-year-old girl and many women.

THREE CONTRACTS.

It was insisted yesterday the Actors' Fidelity League was left out in the cold through the agreement between the Producing Managers' Association and the Actors' Equity Association. The Fidelity league will have the same form of contract given to Equity members, the only difference being in the matter of arbitration, which point is worked out the same in both contracts. A third contract form is also to be used, it to be the same as the Equity and Fidelity contracts but to be known as Independent.

Managers stated yesterday that they would make public the agreement with Equity and the stage hands and musicians, but were "upset" that it was not read at the Equity mass meeting Sunday. They believed that it was up to the A. E. A. to publish the contract if they wished.

ASKING COHAN TO RETURN.

George M. Cohan will be visited by an official committee from the Friars this week and asked to return to the club as Abbott. The committee will include Albert Spalding, William A. Brady and possibly Sam H. Harris.

If Cohan agrees, a dinner will be given him at the Astor.

LAMBS' LOCAL NO. 1.

For the most part Broadway settled down yesterday as far as professionals were concerned and humorous sallies were bandied about. The laugh of the day appeared to be the reference to the Lambs' Club as "Local Number One."

PRICES UP AT CHL OPERA.

Chicago, Sept. 8. The Chicago Opera announces prices for the coming season will be raised 25 per cent. A big deficit is still expected.

JOLSON OPENS THURSDAY.

The Al Jolson show, "Shinad," reopens at the Shubert, Philadelphia, Thursday (Sept. 11).

Jolson returned to New York yesterday.

SIGNS MRS. CHAPLIN.

The First National Exhibitors' Circuit signed a contract with Louis B. Mayer Monday calling for the services of Mildred Harris Chaplin in a series of six feature productions to be delivered in the next year. The series is to include at least six adaptations of successful plays. Mrs. Chaplin has recovered from her recent illness and work on the initial release will be started immediately.

Joseph Henaberry has been engaged to direct Mrs. Chaplin.

JEANETTE DUPREE BANKRUPT.

Chicago, Sept. 8. Jeanette Dupree, former wife of Billy Watson ("Beef Trust"), has filed a voluntary petition in bankruptcy here; assets \$100, liabilities \$8,806.

Show people are the principal creditors.

PRODUCERS RUSHING.

Yesterday found producers in a wild scramble to unscramble tangled bookings and get shows speeded into rehearsal. It will be weeks before dates are whipped into shape. Most of the road routes were prepared early last spring and there is considerable confusion in clearing the road situation.

There is almost as much difficulty in getting casts complete, some actors having "walked out on strike" and traveled as far as California, there to await a settlement.

The rush on scenic studies to complete productions and costumes to speed work is the order of the day.

FILMS FOR CHURCHES.

Within the next few months thousands of churches and schools will become available for the purpose of screen entertainments. The Screen Entertainment Distributors, Inc., through a deal with the heads of the Inter-Allied Church Movement, which includes every sect with the exception of the Catholic Church, will have the furnishing of screen features for the various churches, colleges, schools and community centers of the Inter-Allied movement.

"DADDIES" A SUCCESS.

London, Sept. 8. This is the start of the third week of "Daddies," at the Haymarket and the piece is playing to packed houses. The comedy has caught on and it looks as if its New York success is going to be repeated.

LAUGHS HIMSELF TO DEATH.

London, Sept. 8. During Charles Withers' act at Cardiff last week a man in the audience dropped dead from laughing.

HOLDING ONTO MEEHAN.

A. H. Woods says Billy Meehan must appear in the Woods production of "The Big Chance." It is to go into rehearsal this week.

Meehan has been rehearsing with the Sam Shannon "What's the Odds," due to open Thursday.

Woods has a contract with Meehan made in July. Shannon exhibited a Meehan contract dated last April. Woods avers that notwithstanding the Shannon agreement, Meehan must open in "The Big Chance."

DIVORCE FOR TOOTS LANTHIER.

Chicago, Sept. 8. Ezerlina M. Levey (Toots Lanthier) of "Honeycomb Town" has been granted a divorce from Theodore J. Levey. She charged he beat her up frequently in front of the LaSalle, where she was playing.

MANY BATHING GIRLS.

There are to be a flock of Bathing Girl shows sent on tour within the next two weeks. They are being sent out by a company which calls itself the Keytone Company and they have gathered a flock of the bathing girls from the various comedy film producing companies. They have also managed to gather several of the Bathing Beauties that were with the Broadway show.

FAIR PALACE BILL.

No definite announcement about other houses has been made. The Chestnut Street Opera House (Shubert) comes with pictures for at least four weeks more, the Rex Beach picture, "The Girl From Outside," being this week's bill. "Good Morning Judge" will be the opening attraction when the regular season starts. "La La Lucille" was to have opened the Garrick Labor Day, but no announcements have been made for this house, the Forest or the Broad. All are K. and E. houses.

Chicago, Sept. 8.
"Up In Mabel's Room," at the Woods, and "Cape Rick," at the Regis, drew in \$2,564 and \$1,045, respectively, at their Saturday night, "advertised, per four weeks."
The Equity show did \$20,000 gross on the week. Its performance Sunday night, "The Little Orphan," drew in \$1,000. Her mother, orphaned when their mother caught her foot on the railroad tracks, and she died, and she has fifty-five thousand dollars was the total of the money she had. The first part of it was special subscriptions.
"On the Firing Line," at the Blackstone, drew in \$1,000. The show is new and has now closed. Union stage hands and musicians were installed Saturday night.
The Passing Show moved to the Garrick last night for a two weeks' run.

Chicago, Sept. 8.

Artists and managers are up in arms against the announcement of H. A. Spauth of the Commonwealth Picture Co. that he will give vaudeville on the scene.

The first release is already being booked. The following appear in it: Three Anchors, Happy Harrison, Pepps and Stoddard, Lasere and Lasere, Cafe and Fowler, and "Why They Laugh in Vaudeville."

This last is causing the heat. In it artists foresee their exclusive stage stuff in film form.

Booking agents meanwhile, are forbidding acts to work in pictures if they want vaudeville time.

The show at the Colonial last night, as it ran, did not measure up to the Colonial standard, but seemed to please the light audience which attended it. The lack of attendance being credited to the favorable outdoor weather.

Hena ("Hens") featured Chou Mein" featured the bill "Chien Chow up to expectations. It's one of the best productions of its kind in vaudeville today. And Jay Gould and Flo Lewis can be credited with the bulk of the success the turn achieved.

On the other bill included: Barr Twine, Fallon and Bowery; Ray and Birnes, Arthur Havel and company and Hermine Shone and company. Ferry, the Frog Man, was also on the bill.

When the Shubert "Gaieties" reopens at the 44th Street Theatre tomorrow night Nora Bayes will be in the cast. Miss Bayes expects to remain with the show about three and one-half weeks. After that she will open with her own show in Washington, making a tour to the Coast.

Others in the show (more fully reviewed in the weekly issue of VARIETY) are Foley and O'Neil, Charles King and company, Walter Brower, Arnaut Brothers, Lodi, Berk and Valda (the latter a new dancing act).

The Riverside, which has been running to great summer houses, felt the heat and the downtown legitimate openings last night. Weakest attendance since July. Julius Lenzberg is back leading the orchestra, which is augmented.

The headline was split between Dooley and Sales and Frisco, the latter closing the show, while the duo was on just ahead for their usual hit. But they did not cop the show's honors, Olsen and Johnson, a song and piano team, easily sharing the applause score with them.

There were two new turns. One is a pretentious affair featuring Carlos Sebastian, assisted by Olga Myra and Arthur Anderson, and entitled "Bubbles." It is an A. and A. Producing Company turn and will be reviewed in the weekly edition of VARIETY. Alice Hamilton also showed something new, she offering "A Breath of Lavender and Old Lace."

Mlle. Diane and Rubini, with their miniature recital, pleased in the first section of the bill. Frank Crummit put over his pleasing turn, on second again. Adelaide Hermann opened the show, which was shy on variety and also laughs.

Lacking in speed until after intermission, the American Roof show the first half did little to bring forth enthusiasm in a well filled house Monday night.

Mae and Mack opened quietly after a Vitagraph Comedy with the El Roy Sisters and work and Kent passing by with but little attention paid Johnson Brothers and Johnson sweated in cork as did Lamberti in wig, but to little returns.

Gordon and Delmar opened after intermission with the first real hit of the evening, followed by McCarthy and Sternard in a rapid-fire talk sketch of considerable worth. Jones and Sylvester and Lawrence Brothers and Theims rounded out the vaudeville and Charlie Chaplin in "Shanghaied" closed the show.

Chicago, Sept. 8.
Linkk-Jacoby Enterprises have ac-
quired state rights to "Yankee Doodle
in Berlin" and the Sennett Bathing
Girls for Missouri, Kansas, Louisiana,
Mississippi, Minnesota, Wisconsin,
North and South Dakota.

The Pabst restaurant, on West 125th street, a Harlem landmark for years, becomes a five-cent dance hall during this month.

The shows announced to open within the week are:

"Listen, Lester," at the Illinois; "Seven Miles to Arden," at the Olympic; "The Acquittal," at the Grand.

Jack Dempsey and his show had been booked to open at the Colonial Aug. 31. The booking had been cancelled on account of the strike, and other dates arranged for. It is not known whether the house will reopen with Dempsey's show or not.

"Angel Face," the show which had been at the theatre when the strike was called, was sent to New York.

The Princess is dark, with no attraction booked.

It may be said the program man "jazzed" up the program, for the way the show and numbers ran, one could hardly make head or tail of it, at the Columbia that night. But it can be truthfully registered that the producer of "The Best Show in Town" didn't "jazz" up his end of the production, for this show, while hardly the best in town or hardly the best show that may come along under the auspices of the Columbia wheel, is about as good as one could expect for their money, even as the money counts at the box office under this much talked of "high cost of theatresing."

The book means nothing. The principals mean little, but the material, supplied by Billy K. Wells, means everything. Wells is a writer who has been so much from the old cut and dried "bits" burlesque and so well arranged that he has been able to make a "bait" home with the beaten burlesque reviewer. Wells has brought out some of the best of the old burlesque in musical comedy if the musical comedy producers live up to their reputations. In the first place, in this production, shelved the table scenes, the bladder scenes and the burlesque scenes. He has made a money changing "bits," the mistaken identity "bits" and all those old "bits" which have been the life of the burlesque show just out of habit. In fact, he has given the production some of the best of the old burlesque in print for if they were described, Wells would have a black and white picture of the old burlesque and those old burley-que "theaters" would have his show dissected in portions. Wells is a writer who has reached Newark's next stage.

The comedy is divided between Frank Hunter and Manny Kohler. The latter is essentially a German comedian. It's indelicate to call them German comedians since the war, but Kohler is a German comedian nevertheless. His dialect, mannerisms and make-up fairly breathe of Coblenze. He is not particularly clever but fills in. He works hard and as one of the principals he

Hunter in the first portion is almost painful. His idea of a funny man is away off, but as the "darkey" in the burlesque, Hunter redeemed not only himself, but the comedy part of the show. We was a scream and the word scream is seldom used in this department. He tied up laughs where the ordinary comedian would have ushered in groans.

Of course one must always consider the source of those laughs and every time the tutored burlesque reviewer measured the laughs that tutored one looked at the name of Billy K. Wells. Wells has been getting away with a lot of borrowed material in years gone by. He has staged the bladder and slapstick scenes times innumerable, but in this production Wells has delivered his brain and Wells, if he has sense

All the striking actors and actresses, although not acquainted with the terms of the agreement which ended the strike, were jubilant at the prospects of a return to work. The managers expressed their emotions by scurrying to open their theatres.

Some hardy during the week, had made announcement that the Equity association was preparing to produce its first play under the "commonwealth plan." This was Edward Milton Royce's "Marrying Mary," which was to have featured Hardy and Blanche Ring. It is not known whether this project will be continued or not.

Three men, including the writer, were invited to the party. The first was a tall, little, good looking and well cared for, but the outstanding feature of her appearance was her hair. She had a voice that sounds cultivated in a place other than a burlesque house. She has a good sense of humor, and her voice and its resonance is as clear as spring water. And she can wear clothes. It's a good thing, because she has a lot of fancy burlesque, that a prima donna can stop proceedings. This girl did, and she suggested the "house to solid applause" with "the voice" which she served to. If memory serves right, a woman named Julia Kelley came from the West Coast to perform at the Broadway show. Look out for Cantor. She's on the run-way and headed

Ralph Rockway is a burlesque standby. His voice has not gone back and his ability in a "straight" part as was shown last night when he was given a half portion of a standard comedy team known as Rockway and Conway Rockway kept the show on its balance beam. He is a tall, thin, good-looking fellow, well set for burlesque and in this show a corking selection.

One of the McClood girls, or maybe it was her mother, who said she could work. The McClood girl and Miss Winslow must stand the "rap" for their own company. The latter's program was to dance. ("The program was to dance," she said, "and so it was.") This dancer is a great "faker." Her "spits" runs about eight feet from her mouth and while she kicks great with one leg, her left is a "Methodist." (The world knows Methodists are not allowed to kick.)

The show is still appearing. Both are great workers.

The dressing of the show is above par. The principals are especially well dressed. They hardly tell how those clothes will look on them, the Pullmans over the road. At the chorus they look bright and gay. The chorus is made up of the Cooper school, all lively, all well shaped and all good looking. Cooper is a very good actor, a very interesting character. He was for Cooper used to head a show of his own. And the production and is well picked, excellent, and good. The scenes are very good. The production is very good. Cooper with his sagacity for economy on either the costuming with his bankroll on either the costuming with his bankroll but has utilized his experience as a producer and is giving them the breaks.

It's a good burlesque show, great, considering it's in its infancy and will be a better show into a better show once they get going.

It registered many a laugh and much

It tells two distinct stories. Lynn Cantor is a "comer" and Billy K. Wells has arrived.

A. E. A.-P. M. A. PEACE CONTRACT IS RATIFIED AT LEXINGTON MEETING

Secret and Closed Session Monday Afternoon of Actors' Equity Association Gives Vote of Confidence in Equity Leaders—Vaudeville Threatened by Innuendo. Peace Pact Clauses Explained.

The peace pact signed Saturday night by the Producing Managers' Association, Actors' Equity Association, I. A. T. S. E., American Federation of Musicians and American Federation of Labor was unanimously voted as satisfactory to the Equity at a secret meeting of the organization held in the Lexington Theatre yesterday (Monday) afternoon. Other important developments were a veiled suggestion a strike is coming in vaudeville, a full explanation of the numerous clauses of the employment contract to be issued by the P. M. A. for Equity members and a vote of confidence in the Equity leaders and their conduct of the strike.

The meeting was first announced as "closed" to the press by Equity. Later this order was rescinded by Grant Stewart, who counteracted the original order of secrecy. This was issued to a VARIETY reporter, who was instructed to present the following at the door of the Lexington and he would be admitted: "The press may be admitted at the meeting at the Lexington today (Sept. 8). (Signed) Grant Stewart." Despite the order from Stewart, W. B. Rubin, who stated it was "his meeting," refused to honor Mr. Stewart's pass. Stewart then asked Mr. Stewart by phone or messenger were unavailing and Rubin's countermanning order prevailed.

Equity Members in Vaudeville.

From an authoritative source, however, it was learned that during the course of events of the meeting a woman inquired of Mr. Rubin, who was explaining the employment contract at the time, whether there was anything in the document that could prevent the Equity from going into vaudeville. Before Rubin could answer the question Marie Dressler jumped to her feet and replied in effect as follows: "I don't think Mr. Albee will discriminate against you. Mr. Albee's time is coming." The reply was greeted with loud cheering. Rubin then took up the subject of the question and asked the questioner she had asked a dangerous question. Continuing, Rubin said, in effect: "By asking this question you have forced us to take a card out of our sleeve. Those questions should not be asked. Don't ask how we are going to win this war." The principal clauses of the peace agreement, read by John Emerson and explained by Rubin, were: If a dispute over salary or contract conditions arises between an actor and manager, both may appoint an arbitrator. If these two cannot agree they (the arbitrators) are to appoint an umpire. Fifteen days may elapse before the umpire makes known his decision. Following the umpire's decision, if the same should be against the manager, he is allowed a 72-hour grace in which to abide by said decision.

The question of discrimination by a manager against an actor was also touched upon, the answer covering the greater part of the questions asked by persons in the audience that all such cases would be submitted to arbitration.

John Cope read the employment contract, and Rubin continued with explanations. The principal clauses read and discussed were: Paragraph 4, which states that after four weeks of rehearsal for a dramatic show, all additional rehearsals are to be paid in full.

Arbitration Board.

Questions regarding this brought out that rehearsals are to be continuous in the meaning of the contract. A hypothetical question put by an Equity member was: "If the rehearsal is for two weeks and rehearsals should stop, and then resume after four weeks, what would be the result?" The answer was: "If the rehearsals were discontinued by the management and then resumed after

a four weeks' period, you would be entitled to full pay for all rehearsals after the fourth week, dating specifically from time you started rehearsing, regardless of any stopping of rehearsals by the management. The rehearsal clause provides for full pay after five weeks with the same understanding as regards continuing rehearsals. In the case of a musical show, if a contract is broken by either party (actor or manager) within ten days, during the rehearsal period, the party breaking the contract must pay the other a sum equivalent to two weeks' salary. If the contract is broken by either party during the first two weeks of performances, the same penalty obtains, with the contract breaking party penalized.

All alleged contract breaches must come before the arbitration board for decision. If a play rehearses for less than 10 days, it is dropped by the manager, he (the manager) must pay the actor two full weeks' salary. All actors must be provided by the management for women in dramatic plays. Men are to provide their own wardrobe if it is to be worn in street clothes; otherwise, if period clothes or any other costume except street clothes are called for for men, the wardrobe is to be provided by the management. In the event the management provides wardrobe and the actor or actress breaks a contract and quits, all alterations in said wardrobe necessary to fit the contract breaker's successor must be paid for by the actor or actress breaking the contract.

Umpire to Be Chosen.

The same applies in the event that an actor or actress whose wardrobe has been paid for by the management wishes to leave a company amicably.

It was explained that at this point arbitrators choosing an umpire must select one not connected with the theatrical business. This latter discussion about arbitration brought forth the chorus Equity Association had no arbitration clause in its contract. Miss Dressler also announced she had heard that certain managers were going to discriminate against members of the Chorus Equity. By way of investigation, the report, Miss Dressler had called upon Lee Shubert and Mr. Shubert informed Miss Dressler, she stated, he would immediately have signs printed and hung up in all Shubert theatres, forbidding any discrimination against any Equity member, whether of the chorus or the main body. Mr. Shubert had promised utmost co-operation, Miss Dressler stated.

In conclusion Miss Dressler said: "I want you to remember three things: A scab, the yellow league and the American Federation of Labor." The words "scab" and "yellow league" were loudly hissed. The A. F. of L. remark met with big applause.

John Emerson said, in effect: "If your old contract was broken or, rather, suspended, by the strike, you will have to play a new contract. Later Mr. Emerson said, in effect, in discussing the general situation: "If we don't get what we want we will strike."

The general consensus of opinion of those attending the meeting, although bound for some regarding details, was that everything had been satisfactorily straightened out, and that the radical elements that near broke up Sunday's meeting was allayed from further criticism.

NATIONAL STOCK STAND.

Chicago, Sept. 8.

F. A. P. Garzolo has added the National to his Imperial and Victoria string as a stock house.

Irone & Clarnage had announced that it would be devoted to burlesque, tabs and vaudeville.

"UP FROM NOWHERE" GOOD.

John D. Williams presented at the Comedy Theatre last night the four-act play, "Up From Nowhere," by Booth Tarkington and Harry Leon Wilson. The piece looks as though it will get along at the Comedy for some time and pull enough business to make a stay of that length profitable.

The story is a little new twist to the tale of a father trying to convince his son that the girl that the boy wants to marry is only after his money. To prove it he starts to make love to the girl himself, and in the end his effort brings him into deep water and the boy, instead of getting a wife, has brought a stepmother into the home.

The authors have struck upon a novel and amusing way of presenting their theme. Their keynote seemingly is to prove that the man that comes "up from nowhere" and achieves riches in this present day is as good as he that has a lengthy line of ancestry. Their manner of presenting it, however, may not meet with the approval of "our very best families" or with the high-brow, but it makes for good entertainment for the masses.

The individual bit of the piece was achieved by Cecil Yapp in a character sketch of a well-known actor. He talked away with the honors of the evening and Norman Trevor, who is the featured member of the comedy troupe, was left to let them share the curtains. Ann Andrews, playing the lead, was delightful and gave a really clever and audacious performance. Marcia Gilmore, in an ingenue role, pleased greatly. Mr. Trevor gave a clever portrayal of the man who is the focus of the story and who is one of the big financial men of the day. Others in the case were Frederick Howard, Olive Murray, Leotta Miller, George Cassenberry, Sato, Grace Reals and Clarence Bellair.

There are two acts for the four acts of the production.

STATEMENT BY SAM HARRIS.

President Producing Managers' Association.

"The Producing Managers' Association as a body are happy that the strike is over. Had it continued it would have done our business, the theatre, an irreparable damage. While the strike was in progress the theatre suffered, the actor suffered, the manager suffered, the playwright suffered, the stage hand suffered, the musician suffered, the help about the theatre suffered and the general public were denied amusement."

"We have arrived at an amicable settlement and everyone is satisfied."

"Now that it is all over and we are back on a friendly basis, let's all get together and help build up what the strike has partially demolished."

"After all, we are all show people."

SYDNEY JARVIS REINSTATED.

Sydney Jarvis appeared in his former role in "Monte Cristo, Jr.," at the Winter Garden last night when the show resumed its run. Jarvis was called for rehearsal Saturday and later told by the Shuberts when reporting that Robert Pitkin had been engaged for his (Jarvis') role. Jarvis immediately asked the Equity to arbitrate. The case came up yesterday and the A. E. A. informed Jarvis that the Shuberts had decided to reinstate him. Pitkin, as per agreement, withdrew.

MANAGERS HEAR CONTRACT.

A meeting of the Producing Managers' Association was held last night in its recent headquarters at the Colman & Harris Building. All members were present.

The attorneys read the agreement reached between the P. M. A. and the Actors' Equity Association in order that all members would have a thorough understanding of its importance and be in a position to live up to every letter of the contract.

COHAN GOING AWAY.

George M. Cohan proposes to leave for a vacation shortly after the legitimate situation rights itself and may be gone for several months. Mr. Cohan will first go through the Panama Canal in his auto and proceed West, possibly as far as Denver.

Cohan was reported as suffering a nervous breakdown during the strike, but at the present time is in better health than ever.

THE MIKADO.

Cost of Characters.

The Mikado. William Danforth
Ko Ko. Lord H. de Angelis
Poo. Lord H. de Angelis
Nanki. Louis Cassanar
Pian. Warren Proctor
Katisha, the daughter-in-law. James Cose
Yum. Greta Hiley
Pett. Gertrude Shannon
Pett. Rosemond Whitehead
Pett. Gertrude Shannon

It has become almost a tradition to praise the "Mikado" and anything else of Gilbert and Sullivan's, and it is time the practice came to an end. There is too much of this indiscriminate stuff let loose on a long suffering public that reads, and half the time believes what it reads, just because some opinionated fellow with a helluva good idea of his brain stuff says a thing is good. The "Mikado" is there all right, but the fact remains that it is a very light stuff, indeed, compared to the continental light opera. The music, compared to the score of "Pirates of Penzance" and the wit now, while it is true, has little or no novelty.

The situation, too, are foreshadowed cruelly. To be sure, that is also in any musical comedy, but then, every musical comedy isn't as old and as well known as the "Mikado." It came for its recent presentation last night at the Shubert, where the Gallo English Opera Company was performing. They made a good job of their effort, previously postponed by the strike. The set design was clever and pleasing. The cast was equal to most of the calls made upon it, and Max Dendin conducted with his usual flair, his usual feeling for music and his usual quiet absence of striving for effect.

He was received with applause, but so was everyone else in the cast. Indeed, this season there has been notably in evidence at every opera the claque previously confined to foreign theatres and their indiscriminating hand claps are becoming more and more annoying to those who would prefer to see a performance flow along without interruption.

The unreasonableness of this constant breaking out of appreciation was never more emphasized than it was last night at the Shubert, where most of the players, however much they deserved these marks of favor, nevertheless would not, under ordinary circumstances, have been due principally to the fact that they were unknown to even comparative fame before last season. This was true of Warren Proctor, for one. He appeared as Nanki Poo, the wandering minstrel, later discovered to be the Mikado's son and heir apparent to the throne of Japan. It would have been better to save the applause due him till after he had sung, for he had rather a hoarse voice, played his light role attractively and generally lived up to his first reputation.

The individual bit of the evening, however, was scored by William Danforth as the Mikado. Danforth gave an original interpretation of his first song, put in some new business that lived up to the house, and walked away with the honors. In saying this, no slight on the well known talents of Jefferson De Angelis is intended.

Mr. De Angelis was there during the whole of the evening with his well known method of providing entertainment, and he succeeded in winning considerable happiness for the audience out of the part of Ko Ko. Also he sang well and danced with that peculiar grace that has ever been part of the comedy. A newcomer to the musical stage was the little Japanese-prima donna, Hana Shimomura.

She gave a technically well conceived interpretation of the part of Yum Yum, sang with nice feeling but coldly, and looked fascinating. Forster to Yum Yum and Gertrude Shannon seconded her efforts successfully.

As a whole, the production deserves patronage, particularly from those who love Gilbert and Sullivan's somewhat antiquated light operas.

LEED.

"EXAMINER'S" STRIKE 8000F.

Chicago, Sept. 8.

The "Herald and Examiner" here beat the country by three days with the news that the actors' strike had been settled. It printed the agreement Wednesday, Sept. 8, and announced that the war would stop by Monday. It said no official announcement would be made until Saturday morning.

SHOWS IN PHILADELPHIA.

Philadelphia, Sept. 10. The Adelphi opened its season Tuesday night with "Toby's Bow" and the house was virtually a sell out. The presence of the Knights Templars, who are holding their annual convalescence here this week, and the fact that this is the first of the legitimate theatres to open following the strike which affected three of the houses scheduled for a Labor Day opening.

The Al Jolson show, "Sinbad," will open Thursday and the advance promises a sell out for the opening night. None of the other legitimate houses have announced dates for their openings.

The Chestnut Street opera house will play pictures for four weeks more. The new Rex Beach film, "The Girl from Outside," is this week's feature. Monday night the Opera House felt the effects of the special ceremonies for the Knights about town and business was very light, but it picked up and Tuesday night the house was very good downstairs and light upstairs.

The Walnut opened its season to night business with "The Unkind Bride," its popular prices.

Business at all the burlesque houses has reported very good.

ONE SISTER WALKS OUT.

Louise Morris, of the Morris Sisters, playing the A. & H. Circuit, suddenly disappeared during the second show last Sunday at the local Ritz. The missing girl's sisters reported the matter to the police and the disappearance was published in all the local papers. Nothing was heard from Louise until Wednesday, when a wire was received from her stating that she was on her way home to Chicago.

The remaining sisters will continue on the time with their classical dance offering.

Levin Has Valencia.

Sam Levin, owner of the Coliseum, has taken a lease on the Valencia. The house will be remodeled and open with vaudeville and pictures.

Road Touring "Brat" Company.

San Francisco, Sept. 10. Frank Cookey has organized a new company for "The Brat" for a road tour. Edna Reese will be featured. The show will open shortly in one of the Geisha houses.

Aresoni Debating.

San Francisco, Sept. 10. Enrico Aresoni, formerly of the Boston opera house, is making his vaudeville debut at Orpheum in Oakland this week.

New Show for Kolb & Dill.

San Francisco, Sept. 10. Frank Stammers is writing a new show for Kolb & Dill in which the comedian will open some time in November.

LOVE MARKET.

Paris, Aug. 28. "Le Marche d'Amour," by Hansweyck and Watrune (their both names are their names), music by Leo Fugel, produced at the Theatre des Varieties by the present temporary management, is inclined to bring in the blues crowd, after the lines of "Pipi-Pipi".

The former operators of this direction during the past two years have been quite normal, for a Parisian show, but the theatre evidently wishes to keep in line with its competitors and not overlook a bit of snuff. A dressmaker made his establishment an up to date private parlor and gambling room where his customers could be seen in a comfortable man, but his spouse is younger and considerably more ardent than himself.

To attract the attention of his wife, he encourages a young eroticist, without means but owing a debt to the court the lady, and takes him into his service as a sort of secretary. However, the fellow still has a spark of honor, though he owes the debt, and declines to fulfill the function of male attendant to the trousserette. He is a better half. So he plays the travesty role and makes up as a girl. He is so successful that his employer is deceived, and does not give the game away until he has made enough to pay off his debt, release himself from female stiffs and de-



clare his love to a companion. They are to get married and live happily ever afterwards. Harry Hauer, a real comedian, is excellent and does much to make the effort less shooting. Simone Judic (a grand-daughter of the famous burlesque actress), Therese Cornay and Marcel Vallee try their best. There is some dancing by Mme. Dourge, assisted by Guinault, which is not the worse part of the show. Some medical people advocate hot beverages to keep cool; this may be the policy of the authors in these dog days, when taking literary assemblage.

LE TEMPS DES CERES.

Paris, Aug. 28. MM. d'Hanweyck and de Watrune profit by the warm atmosphere to present their works. They are the authors of the new comedy, "In the Cherry Time," given last night at the Theatre des Arts.

It is the title of a song, indicating that in spring a young man's fancies turn to love. It is an amusing farce, but will hardly warrant a journey across Paris to see.

Another young nobleman, Marquis d'Hertelot, as a means of raising the wind has entered into partnership with a so-called American lady Lina Kemp, the trick being the place recently manufactured antique furniture in the mansion of the Marquis where rich ladies are invited to spend a few days and discreetly prevail upon them to buy something.

One of the victims is the millionaire Pilon, who arrives with his daughter Alice, a lovely creature who quickly captures the heart of the Marquis. As he is poor and she is rich he hides his passion, and is not opposed to the glad eye of his partner, Lina. However, when Alice sees Lina about to fall in his arms she grows jealous and plainly exhibits her sentiments for the impetuous blue-blood, whereupon he is bold enough to solicit her hand and they become betrothed.

Some side situations give a farcical color to the "Temps des Cerises," which otherwise would be a dreary play, though Blanche Fontaine makes good as Lina and Marthe Aubry an unrepentant millionaire's daughter. Scott acts the part of the marquis in a manner to make Le Barry jealous.

SAN FRANCISCO NOTES.

Herman King is wielding the baton at the Casino, succeeding Paul Ash, who has resigned to accept the leadership of a picture theatre orchestra.

The Roy Claire Co., which just completed stock engagement at the Hippodrome, Fresno, opened at the Hippo, Sacramento, this week.

Doctor D. B. Boyd returned last week from India bringing with him several tigers, leopards and various animals which he will add to his collection on his farm in West Sacramento.

The Dalt Hotel, which makes a special effort to secure theatrical patronage during concert times and has been getting a large share of the professionals visiting here, advised the artists stopping there last week that the room occupied by them was engaged for Sunday (Aug. 31). The notice was in writing and the hotel manager is to advise you that the room you now occupy is engaged for Sunday, August 31. The big crowds visiting here for Fleet week were probably the reason that prompted the hotel management to ask the artists for their room.

Harry Cornell, manager of the Orpheum, Oakland, left for Montreal last week to receive his share of an estate left by his friend Mr. Cornell. He will be absent about four weeks.

Liddy and Chrissy, at the Orpheum here last week, did "double" with the Oakland house as scheduled, owing to rearrange-

MR. EDDIE MACK

1532 Broadway

New York City

My Dear Ed.:

Just a few lines to let you know I am well pleased with my new suit. I think it is the classiest garment I have ever had on my back. Mrs. Morton is crazy over it. She says it makes me look fifteen years younger. Now, when a tailor can make a suit that will make you look fifteen years younger he is a wonder, and that is just what I think of you and your suit.

Best wishes from the family and myself.

I am as ever,

JAMES C. MORTON

ment of the show which carried only five acts, a picture being substituted for the other act originally billed.

Geoffrey Hill opened with the Dal Lawrence Stock Company at the Majestic Theatre this week.

Freddie Wales has been specially engaged for the current Alcazar show "Young America."

The Savoy opened Saturday with the picture, "The End of the Road."

James Madison, who has been spending his annual vacation here, has left for New York.

Norbert Cille, whose matrimonial tangle has engaged the courts for some time past, was again in court on a charge of failure to provide for a minor child from his first wife who recently obtained an annulment of her marriage to Cille on the ground that the latter had a wife at the time of their marriage.

Carl La Mont, representing Harry Von Tiler, has opened offices in the Panhandle Building.

LONDON FILM NOTES.

Ireland does not share the rest of the world's appreciation of the Martin Johnson "Cannibal" film. The other night at Lifford the audience objected to the airy garb of the savage maidens in part three, wrecked the building, captured and burned the film and drove the management of the hall into hiding. Germany is also perturbed about some of the things they do "on the films," and at Düsseldorf many hundreds of people objected to a chaste and cheerful melodramatic trifle, "The Vow of Chastity," and finished their objections by de-

stroying the seating of the hall and smashing up the screen.

Christina Maitland is busily engaged snatching up "Nobody's Child," which also includes in its cast, besides Joella Collins, of Daly's, Godfrey Tearle, Fisher White, Sam Livesey, Mrs. Saba Relsch, Marjorie and a host of other people. Christina Maitland made her first film appearance in the first big Harbert Brown production, "Twelve-ton," thus she played the adventures in "A Dancesman" (wearing a frock that bent the band and quickly became a feature of the illustrations) she has a long engagement yet to carry through with B. & C. and, turning things round a bit, will go to Daly's Theatre to support Joella Collins early in the new year when the new show goes on.

The Carpenter-Dick Smith fight should prove a big winner for the Charles Urban Co. The photography is as excellent as the lighting in such a feature permits, and the tight rounds of the "scurry" are as exciting as most thrilling drama. The feature gives a wonderful round of Carpenter's return to the prize ring, and whatever happens to the Frenchman during the coming weeks there is not the slightest doubt but that he is one of the finest and most genuine fighting men ever seen either on the screen or in the roped enclosure. In one or two quarters it is being whispered he may before long appear as the hero of a sporting film.

LETTERS

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Allen Kate	Cammeron Grace
Allen Frank	Carr Trio
Allen Bill	Carter Rose
Arndt Bernard	Carter Joe
Arman Walter	Case Jack
Armstrong Joelle	Casson Jimmy
Arthur Dorothy	Cassie Helen
Atkins Jack	Clark Grant
Aubrey Bert	Clegg Louie
Aud Egan	Clifford Geo
Avery Dan	Clinton & Rooney
	Conway
	Connelly Elsie
Baptiste John	Cook John
Barker Mr & Mrs A	Cook W H
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Bellman Harry	Craig Diana
Bender Billy	Crawford Anna
Bennett J May	Curtiss Mickey
Bennett Mrs O	Curtis Sisters
Bingham Baby V	Daley Timothy
Borden Ray	Davenport Paul
Boudin Ed	Dean Al
Brook Peggy	Deane Phyllis
Brown A Bernice	De Armo Billy
Brown Sisters	Del-a-phone
Brown Lawrence	Diaz Duo
Brown Edna	Dixie Duo
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FLO

BETTY

ELROY SISTERS

"A Sunburst Of Fashion And Frolic"

Orpheum, New York, Now (Sept. 11-15)

Direction, SAMUEL BAERWITZ

E. A. WEIL PRESENTS

SPANOPERA SINGERS

FIRST APPEARANCE IN AMERICA

BY PERMISSION OF TEATRO MADRID

MARIA PORTILLA—Prima Donna

RAOUL DE LA GARCA—Tenor

ALEX. MAKOFKA—At the Piano

A SELECTED PROGRAM OF OPERATIC, POPULAR AND FOLK SONGS

Limited Vaudeville Tour Now Being Arranged

Eddy Bob
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Goldrick Tunt
Goodridge G W
Gordon B
Gordon Mabel
Gourley Harold
Gray Carl
Greene Miss S
Greene & Parker
Gloroun John

Hackett & Francis
Hale Bert
Hall Georgia
Hall Agnes
Hamilton Harry
Hend Hani
Harrison Chas
Hawley Robert
Hawley V & M
Hawley Killy
Hendricks & Evans
Henshaw Bobby
Herman Mc
Herron Bertie
Hewitt Emma
Hinton Al
Holt Victoria
Holt Dan
Hope Ruth
Hornidge Gertrude
Howard Kathryn
Howard Great
Hughes Marie
Humphreys Dancings
Hurley Hedy
James Ivy
Jordan Betty
Karls Willy
Kearney A J
Keller Samuel
Kelly Arthur
Klein Al
Kollman Anna

Kelly Gene
Kerr & Ensign
Kisallo Bree
Kitchner Miss
Lane Helen
Lang Augusta
La Vane Margaret
Lee Vince Arthur
Leake Millard
Lee Audrey
Leighons The
Lemley Jack
Leonard Jean
Leonard Frank
Lewander H
Lewis Marie
Lipshitz Jacques
Lippincott Lester

McAvery Stanley
McCarthy May
McCauley Chas
McClintock G B
McMahan & Adelaide
Mack Happy
Mallote Belle
Martin John
Masculline Prince
Mason Pauline
Mathews Miss M
Meadows Dottie
Meadows Frankie
Meek Anna
Miller Arthur
Milo
Mines Jackson
Mitchell Ethel
Moore Scott
Morris Ray
Moyer Sisters
Mulhall Texas
Mullen Eva
Munnell C W
Murray Chrysal
Meyers Richard

Nightingale Chas
Niles Lewis
Nixon Paisley
Norton Barney
Olla Florence
Olla Jazz 22
Olburn Marjorie
Perry Mr B
Punkett Arthur
Phillips Maybelle
Ramsey Edna
Ramsey Maudie
Ray Roma
Reavis Ruth
Reeves Almetie
Renard Dava
Riano W H
Ricardo Al

Robinson Glita
Richmond Miss L
Roberts Ted
Robinson B Leo
Rosa Edward
Rose Burr
Robstein Phil
Ruse Nina
Ryan M F

St Onge Fred
Salvaggi Martha
Schulze Francis
Scott Sylvia
Scott A
Scott Thos
Scott Mrs
Seratons The
Sheehan & Regan
Shelly Mildred
Shilling Margaret
Shirley Carol
Shubert Harry
Simmonds Bobby
Simpson & Dean
Singer Harry
Slater M H
Sparks Mabel
Spencer Miss
Squires Harry
Stanley Alton
Stanley Walter
Stebbins Walter
Stebbins W C
Sumbler Eddie
Stephens Harry
Stevens Murray
Stevens Amarella
Stewart Harry

Steward & Duff
Stone Geo
Stone Harry
Stowe Lionel
Sturges John
Styles Harry
Sully Estelle
Swan Robt
Ryan M F

Temple Robt
Tendelton Chief
Terry Kate
Texas 4
Thomson Let
Toss Sweet
Torrelli Prof
Traylor Florence
Trevello Mr
Truax Harry
Varr & Tunis
Valentine H R
Van Alton Anna
Vernon Doty
Ward A B
Weber Carrie
Wesma Walter
Weston Bert
Whitford Mae
Whitney Miss B
Wilbur Miste
Williams Jack
Williams Lottie
Whitney Jack
Wirth Frank
Wood Al
Youngs Laura

BURLESQUE ROUTES

(Sept. 15—Sept. 22.)

"All Jazz Revue" 15 Gayety Milwaukee 22
Gayety St. Paul
"Avisitors" 15 Empire Hoboken 22 Star Brook-
lyn
"Beauty Revue" 15 Gayety Minneapolis 21-
23 Gayety Sioux City
"Beauty Trust" 15 Gayety St. Louis 22 Star
& Garter Chicago
Edman Show 15-17 Cohen's Newburg 18-20
Cohen's Toucheville 22 Gayety Boston
"Best Show in Town" 15 Casino Brooklyn 22
Empire Newark
"Blue Birds" 15 Haymarket Chicago 22 Gayety
Milwaukee
"Bon Tones" 15 Gayety Kansas City Mo 22
L. O.
"Boulevard" 15 Gayety Boston 22 Columbia
New York
"Bowery" 15 Gayety Pittsburgh 22-24 Park
Youngstown 25-27 Grand Akron
"Broadway Belles" 15 Penn Circuit 22 Gayety
Baltimore

VARIETY'S SPECIAL SHUBERT NUMBER

—to have been published Aug. 29, and postponed owing to the strike—will be issued later, probably Friday, Oct. 31.

The advertisements received for the Shubert Number are being held and will be published in it.

The Shubert Number of VARIETY will be devoted to LEE and J. J. SHUBERT, their affiliations, associates, theatres and attractions. It will be a comprehensive record of the Shuberts theatrically, setting forth their present commanding position in the show business.

PALACE, NEW YORK, NEXT WEEK, (Sept. 15)

AL

TOMMY

RAYMOND AND SCHRAM

IN

"A SYNCOPATED COCKTAIL"

Sept. 1—Henderson's, C. I.
Sept. 8—Bushwick, Bklyn.
Sept. 15—Palace, N. Y.
Sept. 22—Riverdale, N. Y.
Sept. 29—Alhambra, N. Y.
Oct. 6—Boston, Mass.
Oct. 12—Providence, R. I.
Oct. 19—Royal, N. Y.
Oct. 26—Orpheum, Bklyn.

Nov. 3—Keith's, Phila.
Nov. 10—Colonial, N. Y.
Nov. 17—Washington, D. C.
Nov. 24—Baltimore, Md.
Dec. 1—Pittsburgh, Pa.
Dec. 8—Youngstown, O.
Dec. 15—Syracuse, N. Y.
Dec. 22—Cleveland, O.
Dec. 29—Dayton, O.

Jan. 5—Toledo, O.
Jan. 12—Columbus, O.
Jan. 19—Erie, Pa.
Jan. 26—Akron, O.
Feb. 2—Cincinnati, O.
Feb. 9—Louisville, Ky.
Feb. 16—Indianapolis, Ind.
Feb. 23—Grand Rapids, Mich.
Mar. 1—Detroit, Mich.

Mar. 8—Rochester, N. Y.
Mar. 15—Buffalo, N. Y.
Mar. 22—Toronto
Mar. 29—Montreal
Apr. 5—Ottawa
Apr. 12—Hamilton
Apr. 19—Amherst-Union
Apr. 26—Schen-Amsterdam
May 3—Lowell, Mass.
May 10—Portland, Me.

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RAY HODGDON

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OUR SPONSOR

CHARLIE MORRISON

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ONE of the BEST VAUDEVILLE and MOTION PICTURE MANAGERS IN THE COUNTRY

Salary and Percentage Only

Address "X," VARIETY, New York

"Burlesque Review" 15 Orpheum Paterson 22
Majestic Jersey City.
"Burlesque Wonder Show" 15-17 Park Youngs-
town 18-20 Grand Akron 22 Star Cleveland.
"Cabaret Girls" 15 Victoria Pittsburgh 22
Penn Circuit.
"Cricket Jacks" 15 Olympic New York 22
Gayety Brooklyn.
Dixon's "Big Revue" 15 Majestic Wilkes-
Barre 22 Majestic Scranton.
"Follies of Day" 15 Majestic Jersey City 22
Perth Amboy 25 Plainfield 24 Stamford 25-
27 Park Bridgeport.
"Follies of Pleasure" 15 Worcester Worcester
22 Howard Boston.
"French Follies" 15 Gayety Baltimore 22
Lyceum Washington.
"Girls a la Carte" 15 Casino Boston 22 Grand
Hartford.
"Girls de Looks" 15 Star Cleveland 22 Em-
pire Toledo.
"Girls from Follies" 15 Academy Buffalo 22
Empire Cleveland.

"Girls from Joplin" 15 Academy Buffalo 22
Empire Cleveland.
"Girls Girls Girls" 15 Broadway Camden 22
Majestic Wilkes-Barre.
"Girls of U S A" 15 Olympic Cincinnati 22
Columbia Chicago.
"Golden Crook" 15 Gayety Montreal 22 Em-
pire Albany.
"Grown Up Babies" 14-15 Grand Terre Haute

16-20 Park Indianapolis 22 Gayety Louis-
ville.
Hastings Harry 18 Miter's Bronx New York
22 Casino Brooklyn.
Hayes Edmund 15-17 Grand Trenton 22 Bijou
Philadelphia.
"Halls America" 15 Gayety Toronto 22 Gayety
Buffalo.
"Hip Hip Hurray" 15 Columbia New York
22 Empire Brooklyn.
Howe Sam 15 Perth Amboy 16 Plainfield 17

We're back from France, as you all know.
Working in New York for Marcus Loew.
Well and fit, with sharpened wits.
For time supplied by Sam. Harwitz.

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"VERSATILE NOVELTY ARTISTS"

MANAGERS

What Can You Offer

The Youngest and Most Perfect

SMILELESS MAN

In the World

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Suitable for Cabaret

Immediate Engagement

Six Months on Broadway
CAN USE 50 CHORUS GIRLS

CHAS. CORNELL'S PRODUCTIONS

1520 BROADWAY, NEW YORK

New York Theatre Building

Room 17

GOLD SEAL SONG SUCCESSSES

SONGS THAT STAND THE ACID TEST—
THE AUDIENCE TEST!



SONGS THAT NEVER FAIL
TO GET ACROSS

YOU DIDN'T WANT ME WHEN YOU HAD ME

(SO WHY DO YOU WANT ME NOW?)

ONE MIGHTY PUNCH FROM START TO FINISH

MALE, FEMALE & DOUBLE VERSIONS—WHICH FOR YOU?

KENTUCKY DREAM

THE WALTZ SONG CLASSIC THE ONE ALL-EXCELLING WALTZ SUCCESS EVERYBODY'S FAVORITE

BLUES

(MY NAUGHTY SWEETIE GIVES TO ME)

THE BIG SHOULDER-SHAKIN', SHIMMYIN' BLUES THAT BEATS 'EM ALL!! PATTERN CHORUSES, DOUBLE VERSIONS, WHICH DO YOU WANT?

SOME DAY YOU'LL WANT ME BACK

MAYBE I WON'T WANT YOU

THE NEW WALTZ BALLAD THAT SCORES EVERY TIME

GO TO IT NOW!

I FOUND THE SWEETEST ROSE THAT GROWS IN DIXIELAND

A SOUTHERN BEAUTY THAT'S DIFFERENT ENOUGH TO GO OVER EVERY TIME

ANY KIND OF DOUBLE VERSION YOU WANT

PROFESSIONAL COPIES & ORCHESTRATIONS FREE TO ALL RECOGNIZED ARTISTS
DANCE ORCHESTRATIONS OF ABOVE NUMBERS 25¢ EACH

119 N. ARK ST.
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JOS. W. STERN & CO.

181 TREMONT ST.
BOSTON

New York Professional Studios Now Located at 226 WEST 46TH STREET Opposite the New N. Y. A.

ROYAL, NEW YORK, THIS WEEK, (Sept. 8)

(NEXT TO CLOSING)

INITIAL APPEARANCE

Phil Baker

"A Bad Boy From A Good Family"

Up to the press time of VARIETY stopped the show at every performance.

JO JO, Assisting

Direction, ARTHUR KLEIN

Stamford 19-20 Park Bridgeport 22-24
Cohen's Newburgh 25-27 Cohen's Pough-
keepsie.
"Jazz Babes" 15 Majestic Scranton 22-24
Armory Binghamton 25-27 Inter Niagara
Falls N. Y.
Kelly Lew 15 Hurtig & Seamon's New York 22
Orpheum Paterson.
"Kewpie Dolls" 15 Star Brooklyn 22 Gilmore
Springfield Mass.
"Liberty Girls" 15 Grand Hartford 22 Jacques
Waterbury.

"Million Dollar Dolls" 15 Gayety Omaha 22
Gayety Kansas City Mo.
"Mischief Makers" 15 Lyceum Columbus 22
Victoria Pittsburgh.
"Monte Carlo Girls" 15 Gayety Louisville 22
Lyceum Columbus.
"Oh Franchy" 15 L. O. 22 Standard St. Louis.
"Oh Girl" 15 Empire Newark 22 Casino Phil-
adelphia.
"Pace Makers" 15 Bijou Philadelphia 22 Empire
Hoboken.

Reeves Al 15 Columbia Chicago 22 Gayety De-
troit.
Reynolds Abe 15 Lyric Dayton 22 Olympic Cin-
cinnati.
"Reedland Girls" 15 Star & Garter Chicago
21-23 Berchel Des Moines.
"Round the Town" 15 Star Toronto 22 Aca-
demy Buffalo.
"Right Saver" 15 Palace Baltimore 22 Gayety
Washington.

"Stop Lively Girls" 15 Casino Philadelphia
22 Miner's Bronx New York.
Stone & Pillard 15 Century Kansas City Mo.
22 L. O.
"Sweet Sweeties Girls" 15 Gilmore Springfield
22 Worcester Worcester Mass.
"Temple" 14-16 Gayety Sioux City 22 Cen-
tury Kansas City Mo.
"20th Century Maids" 15 Gayety Rochester
22-24 Rustable Syracuse 25-27 Lumberg
Utica N. Y.

B. F. KEITH'S PALACE THEATRE, NEW YORK, THIS WEEK (Sept. 8)

Jimmy

FOLEY and O'NEIL

Danny

"A COUPLE OF NIFTIES"

DOING NICELY

Direction, MAX HART

"Lid Litters" 15 Gayety St Paul 22 Gayety
Minneapolis.
"London Belles" 15-17 Savable Syracuse 18-
20 Lumberg Utica 22 Gayety Montreal.
"Maids of America" 15 Peoples Philadelphia 22
Palace Baltimore.
Marion Dave 15 Jacques Waterbury 22 Hurtig
& Seamon's New York.
"Midnight Maidens" 15 Cadillac Detroit 22
Englewood Chicago.

"Parlatan Florida" 15 Gayety Brooklyn 22
Gayety Newark.
"Parlatan Whirl" 15 Empire Albany 22 Gay-
ety Boston.
"Peek a Boo" 15 Gayety Detroit 22 Gayety
Toronto.
"Razzle Dazzle" 15-17 Armory Binghamton
18-20 Inter Niagara Falls 22 Star Toronto.
"Record Breakers" 15 Lyceum Washington 22
Trocadero Philadelphia.

"Social Polter" 15 Trocadero Philadelphia 22
Broadway Camden.
"Social Maids" 15 Empire Toledo 22 Lyric
Dayton.
"Some Show" 15 Empire Cleveland 22 Cadillac
Detroit.
"Spirit Girls" 15 Gayety Newark 22-23 Grand
Trenton.
"Sporting Widows" 15 Gayety Washington 22
Gayety Pittsburgh.
"Star & Garter" 15 L. O. 22 Gayety St Louis.

"Victory Bells" 14-16 Berchel Des Moines 22
Gayety Omaha.
Welton Billy 15 Englewood Chicago 22 Hay-
market Chicago.
Welch Ben 15 Gayety Buffalo 22 Gayety Ro-
chester.
White Pat 15 Standard St. Louis 21-22 Grand
Terre Haute 23-27 Park Indianapolis.
Williams Mollie 15 Empire Brooklyn 22 Peo-
ples Philadelphia.

WHAT THE PRESS SAID ABOUT

"JOHN FERGUSON'S FINISH"

A TRAVESTY - By ROGER GRAY

NEW YORK "SUN"

One of the most amusing acts was a really funny
burlesque of "John Ferguson's Finish," with Matt Butler
in the title role reading and quoting from a tele-
phone book throughout the act. Best was a horri-
cous crazy Charlie and Barton was funny as Sarah
Ferguson's cruel sister. It is worth repeating
again.

NEW YORK "HERALD"

"John Ferguson's Finish," a burlesque of the suc-
cessful play at the Fulton, was perhaps the most
amusing incident of the afternoon, although the
craziness of the action is certainly well noted
throughout the afternoon.

NEW YORK "CALL"

The big event at the Second Avenue is the
burlesque on "John Ferguson's Finish," the only all-around
legitimate play on Broadway. A telephone book takes the
place of the Bible, and "John Ferguson's Finish" is
delightfully developed from it. The little quotations
about "dropping another nickel" and "calling for a
cop" are a "comfort" to the old book reader, and
when Hannah rushes into the room to announce that
William, the president of the telephone company, has
been "killed," the entire cast throws up its hands.
The wild burlesque is heavily enjoyed.

NEW YORK "TRIBUNE"

This act should prove highly amusing to all who
have seen the Theatre Guild production.

"VARIETY"

The kingpin of the first section was the next scene,
"John Ferguson's Finish," a funny travesty on the
Irish drama at the Fulton, immensely appreciated.
John, in this instance, has a girlfriend named the
telephone company, reading the telephone directory
as the Bible, from which he quotes the names of the
company, in the form of directions to discon-
nected "phone subscribers. Whoever wrote the bur-
lesque deserves program credit. It is assumed Roger
Gray is responsible since he is presumed as the
arranger and stage of the show. With a few
changes, the piece can be taken out bodily and put
to work in vaudeville.

NEW YORK "EVENING MAIL"

From the Shubert Theatre to the Second Avenue
Theatre is a long way, but the show was worth it.
At the Second Avenue the "John Ferguson's Finish"
was in full swing, with a program of specialties and
comedies that had been rehearsed, rehearsed and
staged by Roger Gray in three days. This included a
"ragtime baseball game," cleverly played in its
time.

"ILLUSTRATED NEWS"

Roger Gray, who staged the revue, appears in
various roles—not the least of which is his burlesque
of Andrew Ferguson.

THE ACTORS' EQUITY REVUE IN EIGHT SCENES WITH 24 MUSICAL NUMBERS. ARRANGED AND STAGED BY

ROGER GRAY

MANAGERS AND AGENTS TAKE NOTICE!

THIS WEEK BIG SUCCESS AT KEITH'S RIVERSIDE

Mlle. DIANE AND JAN RUBINI

The French Chanteuse

Sweden's Young VIOLINIST and Composer

WITH SALVATORE AT THE PIANO

Who have just finished the Orpheum Tour and acclaimed by Press and Public as the
Greatest and Most Artistic Act of its kind.

AGAIN PLAYING THE KEITH CIRCUIT

Managers and Agents, Communicate Direct
with regards to Production or European Engagements

NEXT WEEK (Sept. 15) KEITH'S ROYAL, NEW YORK

LOS ANGELES.

By R. B. SCHLAGER.

Frances Woodward, *Pantagruel* publisher, has learned of the death of his brother, Guy Woodward, in Detroit. Woodward was playing at the Miles Theatre. It was he who organized the *Pala* in the West.

Dean Worley, general manager for Thomas Wilkes' string of theatres in the West, has established headquarters in Los Angeles and is adding Michael Corper guide the destinies of the majestic stock into popular and money-making channels.

Sid Grauman has taken over Quinn's Rialto, which has been on the market for some time. The Rialto has been losing steadily, but Grauman intends to place his second run Paramount-Artcraft program in the house.

Arthur Wenzel, local publicist and manager, now is Dixie Hill's Western representative.

"Smiling Billy" Mason and his wife, Alice Forrest, are playing the Orpheum this week, and Elton has turned out to welcome the popular players back to town. Mason was a popular screen comedian before he returned to the vaudeville stage.

All the picture houses are imitating Sid Grauman by putting on vaudeville acts to form an "advertisable program," but most of the "continuous performance impressions" are meeting with little appreciation because of the poor quality of their offerings. The *Supper*, Carl Laemmle's house, always has a weekly "specialty"—performance gratis—usually a song plunger.

Kenneth K. Wright is handling publicity for the Majestic.

Bill Ham Cline, of the Orpheum, is taking a vacation. Jack Stratton is publishing the vaudeville house in the interim.

David M. Hartford is rehearsing David Gailly's "The Victims" which will have its premier at the Mason next Monday night under Will Wyatt's sponsorship.

Thomas Wilkes, who runs the Majestic here, will open his stock houses in Denver and Seattle the 1st. The Salt Lake Wilkes Theatre will open later in the season.

Thomas Fadden, who joined the third Canadian division at the conclusion of his tour with "The Virginian," is the new stage manager at the Majestic, Gavin Young having accepted the post of casting director at the Jesse D. Hampton studio.

Bayard Vellier's new play, "Dancer," will be given its premiere at the Majestic-Lewis

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Considering the sweltering heat of Tuesday afternoon there was quite a goodly-sized audience at the Palladium, where the audition was delightfully cool by comparison with the outside world, and, so far as I was concerned, there was nothing to detract from my enjoyment of a capital programme until Mr. Charles Withers and company presented Mr. Arthur James's sketch entitled

"For Pity's Sake,"

in which is shown the presentation of a melodrama by a comic company in a one-horse town in the wilds of America. My trouble, if it can be so described, was that "For Pity's Sake" made me laugh so continuously and uncontrollably as to counteract all the pleasant effects of the Palladium's many contrivances to render one oblivious of the ordinary discomforts of a particularly hot summer's afternoon. The chief cause of my hilarity was the extremely clever comedy work of Mr. Withers as an old farmer who is owner, one-man orchestra, property-master, lone-handed scene-shifter, and stage-manager (with "effects") of the theatre-barn at which this very lurid melodrama is being played. It is quite impossible to describe the show in detail, and to do so would only spoil the enjoyment of Referees who have not yet seen it. On Tuesday the house rocked with whole-hearted merriment all through the sketch, which returns to the provinces to-morrow, but will be back at the Palladium next month, when I trust the heat wave will not be quite so insistent, for I shall certainly go to see "For Pity's Sake" again.

Armadia, Southend—Mr. Herman Szwed's new Theatre and Concerts Hall—is proving a huge success. At 11 holds only 1,200 people, but when a balcony is up, is finished the seating capacity will be 1,500.

Stone stock—Sunday night. "The Victim" will be another dramatic newsmaker. The Mason will put it on Monday night for the first time on any stage. David B. Gailly and Marie Lambert (Mrs. Gailly) wrote it and will co-star in it. "Chin Chin" will follow "The Victims."

Ray's Garden is now just the Garden. It closed after running a negro propaganda picture two weeks and has resumed under new management with "The Spreading Evil"—a second run.

"Bob" Blair and Charlie Hilton, J. A. Quinn's right-hand men in running the Rialto pictures, are now performing the same duties for Sid Grauman, who has taken over the house for second-run Paramount-Artcraft releases.

"Polly With a Past," the Morocco stock-production billed as a "next attraction," has been enjoying a two and a half month's rehearsal because of the phenomenal run of "Civilian Clothes," which promises to run as high week.

There is talk along the Rialto that Sid Grauman's deal in taking over Quinn's Rialto has definitely blocked the plans of T. L. Tully who wanted to get a 200-foot front opposite his present location—Tully's Broadway, pictures—which would take in the Garrick, at the corner of Eighth and Broadway, and include the Rialto. Tully has been casting about for months for a suitable location for his proposed new film palace.

Extensive changes are being wrought in the *Supper*, picture, which is a Universal house under the management of Arthur Wenzel, a live wire. Wenzel broke all house records a series of weeks ago with "Harry Carey in 'The Outcasts of Poker Flat,'" and is making the Broadway picture place a big money-maker, through new ideas of promotion as "house propaganda."

ATLANTIC CITY.

By CHARLES SCHEUER.

J. Reilly Gibbons and Russell Austin are now the joint managers of the Globe, the Shubert-booked house under the direction of the Stanley Co. They assumed control the 1st succeeding Jules Aronson. The new managers plan to announce a definite winter policy shortly.

"The Miracle Man," scheduled to play the Virginia for two weeks—Aug. 24-31—was withdrawn on completion of its showing after the first week.

The summer season of attractions has practically ended with this week. Among the withdrawing entertainments will be Captain Pat Conway and his band, children's act

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JEROME H. REMICK & CO.

MUSIC PUBLISHERS

DETROIT NEW YORK CHICAGO

NOTHING BUT HITS

"TELL ME" THE WONDERFUL FOX TROT BALLAD
THAT WE HAVE JUST PURCHASED FROM
LEE S. ROBERTS COMPOSER OF "SMILES"

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St. Louis, Mo.	Aug. 24, 25, 26, 27	Forest Park Highlands
Louisville, Ky.	Aug. 28, 29, 30	Fountain Ferry Park
Lima, Ohio	Aug. 31; Sept. 1, 2, 3	Orpheum Theatre
Open	Sept. 4, 5, 6, 7, 8, 9, 10	
East St. Louis, Mo.	Sept. 11, 12, 13, 14	Eber's Theatre
St. Louis, Mo.	Sept. 15 to 21	Grand Theatre
Belleville, Ill.	Sept. 22, 23, 24	Washington Theatre
Alton, Ill.	Sept. 25, 26, 27	Hippodrome Theatre
Granite City, Ill.	Sept. 28; 29; 30; Oct. 1	Eber's Theatre
Collinsville, Ill.	Oct. 2, 3, 4	Vaudeville Theatre
Evansville, Ind.	Oct. 5, 6, 7, 8	Grand Theatre
Terre Haute, Ind.	Oct. 9, 10, 11	Orpheum Theatre
Champaign, Ill.	Oct. 12, 13, 14, 15	Vaudeville Theatre
Decatur, Ill.	Oct. 16, 17, 18	Hippodrome Theatre
Springfield, Ill.	Oct. 19, 20, 21, 22	Majestic Theatre
Bloomington, Ill.	Oct. 23, 24, 25	Majestic Theatre
Peoria, Ill.	Oct. 26, 27, 28, 29	Orpheum Theatre
Davenport, Iowa	Oct. 30, 31; Nov. 1	Orpheum Theatre
Moline, Ind.	Nov. 2, 3, 4, 5	Orpheum Theatre
Cedar Rapids, Iowa	Nov. 5, 7, 8	Majestic Theatre
Dubuque, Iowa	Nov. 9, 10, 11, 12	Majestic Theatre
Des Moines, Iowa	Nov. 13, 14, 15, 16	Empress Theatre
Chicago, Ill.	Nov. 17 to 21	Hippodrome Theatre
Chicago, Ill.	Nov. 24, 25, 26	Kedzie Theatre
Battle Creek, Mich.	Nov. 27, 28, 29	Bijou Theatre
Jackson, Mich.	Nov. 30; Dec. 1, 2, 3	Bijou Theatre
Flint, Mich.	Dec. 4, 5, 6	Palace Theatre
Saginaw, Mich.	Dec. 7, 8, 9, 10	Vaudeville Theatre
Bay City, Mich.	Dec. 11, 12, 13	Bijou Theatre
LaSalle, Mich.	Dec. 14, 15, 16, 17	Bijou Theatre
Kalamazoo, Mich.	Dec. 18, 19, 20, 21	Bijou Theatre
Ann Arbor, Mich.	Dec. 22, 23, 24	Bijou Theatre
Open	Dec. 25, 26, 27	Palace Theatre
Fort Wayne, Ind.	Dec. 28, 29, 30, 31	Bijou Theatre
Lafayette, Ind.	Jan. 1, 2, 3	Palace Theatre
Kokomo, Ind.	Jan. 4, 5, 6, 7	Family Theatre
Logansport, Ind.	Jan. 8, 9, 10	Colonial Theatre
South Bend, Ind.	Jan. 11, 12, 13, 14	Orpheum Theatre
Rockford, Ind.	Jan. 15, 16, 17	Palace Theatre
Madison, Wis.	Jan. 18, 19, 20, 21	Orpheum Theatre
Green Bay, Wis.	Jan. 22, 23, 24, 25	Orpheum Theatre

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vale and cake walkers on the Steel Pier and vaudeville and children's carnivals on the Million Dollar Pier. Saturday's Dancing Tots have already left the Garden Pier.

This week at the Apollo "The End of the Road," the Government health film, and the Globe is keeping to vaudeville with "Very Good Eddie" for a headline.

Theatrical attractions, which stamp Atlantic City as the greatest center of premieres in the country, are again promised to show visitors. The Globe Theatre announces "Fifty-Fifty," the musical edition of William Gillette's "All the Good Men Have Enemies," new days, starting Sept. 18. It is expected that another attraction will play the first half of the week, Frank Wilcox, of the Shubert offices, being en route here for that purpose.

At the Apollo no booking has been made for next week, but it is understood an attraction is assured for Aug. 23. The Keith house is closed for the season.

BOSTON.

By LEN LIBBY.
ORPHEUM-LOEW.—Pictures and vaudeville, with "The Perfect Lover" as the feature film.

BOSTON.—Pictures and vaudeville, with "Victorious Men" as the feature film.

SIJOU.—Pictures.

BOWDOIN.—Pictures and "pop" vaudeville.

GORDON'S OLYMPIA.—Vaudeville and pictures, with "The Best" as the feature film.

SCOLLAY OLYMPIA.—Pictures and vaudeville, with "The Matrimonial" as the feature film.

GORDON'S CENTRAL SQUARE.—Vaudeville and pictures, with "Love's Insurance" as the feature film.

PARK.—"The Miracle Man," as the current photoplay.

ST. JAMES.—Pictures and vaudeville.

LANCASTER STRAND GLOBE, FENWAY, CORDMAN SQUARE, FRANKLIN PARK, MODERN, BRACON, EXETER STREET, COLUMBIA.—Pictures.

MAJESTIC.—"The Right to Happiness," film photoplay.

SHUBERT.—Dark.

TRIMONT.—"See-Saw," the Savage musical comedy.

COLONIAL.—"Hitchy-Koo."

PARK SQUARE.—"Buddies."

ELYMOUTH.—"Breakfast in Bed."

WILBUR.—"Oh, My Dear!"

COLEY.—Second week of "Clothes and the Woman."

ARLINGTON.—Second week of "The Prisoner of the World."

GAYETY.—Liberty Girls Company, in burlesque.

CASINO.—"Hip, Hip, Hoorsy" show.

HOWARD.—The Crackerjack Burlesque.

TRIMONT TEMPLE.—The 12th week of "Daddy Long Legs."

DETROIT.

By JACOB SMITH.

Joe Horwitz is presenting "Mickey" all this week at the Shubert-Detroit Theatre. From

the Detroit and the University Theatre.

Next week all three legitimate houses will be running regularly. This week "Paradise" at the Detroit and "The Unknown" at the

Garfield. Next week, "Old Homestead" at the Detroit and the "Lady in Red" at the Shubert-Detroit.

"Hello, America" at Gayety. Next, "Peek a Boo" at Billy Watson, Cadillac.

Headline acts this week are: Winona See Lions at the Temple; Six Royal Hussars at the Colonial; Eugene Troupe, Regent; Verdi Vire, Miles General Fiance and Co., Orpheum.

First week of vaudeville at Colonial was very successful. Warren & Cohen got approximately \$9,000 on the week.

The Central American Marimba Band has been engaged for an indefinite run at the Pier Ball Room, for dancing. It will alternate with a colored jazz orchestra.

MacK Bennett Girls with "Yankee Doodle in Berlin" doing tremendous business this week at the Broadway-Strand; Eugene O'Brien in "A Perfect Lover" is drawing big crowds at the Madison; "His Nasty Little American" did big first week at the Majestic but not quite as well the second; Constance Talmadge in "Temperamental Wife" very popular at the Adams. William Fox will open his Washington Theatre sometime during the current week with "Checkers" as the premiere.

The Broadway-Strand has raised its evening prices to 50 cents downstairs, making it the highest price film theatre in Detroit. It will not raise prices for "Eyes of the World," which starts there next Sunday for two weeks. On "Miracle Man," which starts immediate run Oct. 5, the prices will be \$1 top for boxes and 75 cents for evening seats on main floor.

The Koppin, Grotto and Antoine will open about Oct. 15 with vaudeville and pictures.

Mary Erickson in "The Hoodlum" at the Adams next week will remain two weeks.

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Majestic starting Sept. 22. Policy will be the same as that of Regent and Orpheum, also operated by Charles H. Miles.

George Weeks has been appointed general manager of the branches which Paramount will open throughout the Dominion of Canada.

The Palace (vaudeville) on Monroe avenue is now charging 10 cents for main floor seats at night. The other variety houses along the street get 25 cents top.

INDIANAPOLIS.

MURAT—Irvin D. Martin's Fashion Show. KATHIE'S AND LYRIC—Vaudeville. HAZZO—Vaudeville and pictures. PARK—Musical Extravaganza. MAJESTIC—Pictures. GAYETY—Vaudeville and pictures. CIRCUS—Pictures.

Koth's opens Sept. 5.

The Park is running burlesque six days a week. It is the only legitimate theatre in the city to run more than two matinees a week regularly.

The Majestic is using a jazz band in its lobby to help exploit films.

Henry K. Burton is in the midst of preparations to produce a new musical comedy called "Roger Bean," with lines and characters based upon Chas. Jackson's famous comic strip.

Manager and Mrs. Ad Miller, of English's opera house, have returned from New York. English's opens Sept. 22 with "Fio Fio."

NEW ORLEANS.

Sidney Shields, the legitimate actress, has returned from overseas and is stopping with her parents for a short period. Miss Shields denied her reported engagement and marriage to Ernest Rutledge. She will be Walter Whitehead's leading woman the coming season.

Elmore Ryan, formerly manager of the

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Globe, is to be placed in charge of the Trionan when the Benger Co. takes over that house from Eugene Ferrer. Donald O'Leary, who has been at the Strand for some time, will succeed Ryan at the Globe.

The Strand held wedding decorations throughout during the presentation of Florence Reed in "Wives of Men." A marriage ceremony, with several New Orleans artists engaged, made an excellent prolog to the film.

Ray McNamara, popular in local song circles, was married the other day to Grace Madin, non-professional. McNamara is professional in that he is attached to the professional department of a publisher.

Last week at the Palace a girl patron had a trouble arrested who attempted to hold her hands.

Colonel Tom Campbell, manager of the Talene, has returned from his summer vacation and announces the theatre will open Sept. 21 with Julian Bittling, to be followed by "Going Up."

Herman Fichtenberg, the picture magnate, is spending several weeks in New Orleans.

Arthur B. Leopold, the theatrical attorney, has arrived home from his summer vacation. Leopold won \$5,000 at Saratoga.

The Banger Amusement Co. has opened its own offices in the Long Acre Building in New York. William Gutzinger is in charge.

The theatre of the city have agreed to the 25 cent price increase demanded by the musicians and stage hands.

The Palace and Orpheum are to increase their admission rates slightly.

Helen Flynn says harmonica players have a hard-to-month existence.

The high price of materials and labor will send the cost of the new Orpheum, now under course of construction, up to \$750,000.

The Lafayette Theatre is being advertised for rent. Rumor had it Clarence Bennett, who has been operating the Lyric with an all-colored policy, would install tables at the Baroque street playhouse, but such is not the case.

John V. McElroy, who has managed several New Orleans playhouses in times ago, associated himself with the Elliott Film Corporation at Minneapolis, Minn.

H. H. Dunn pulled a new one in getting space about the closing of the Orpheum, who he grabbed a column in order to show the relation of chewing gum to the theatre. Dunn figured out just how much gum had been stuck to the seats at the Orpheum last year.

Arthur B. White, manager of the Orpheum and Ben Piazza, in charge of the Palace, have been given substantial salary increases to offset with the beginning of the regular theatrical term.

Deviates of grand opera are assured a pretentious season the coming year. Louis Varade, impresario, of the French Opera House, is in Paris engaging artists. Among those ready signed are Fanny Brice, Mrs. Mithun, M. Perine, Edith De Lys, Mlle. Grillon, Mlle. Delmas, Dorothy Francis, M. Errol and Henry Walden.

Appearing in concert here in the next several months: Mary Garden, Frances Alda, Cincinnati Symphony Orchestra, Eugene Yvay, Lucy Darg, Riccardo Striccoli and Clark Hackett.

Big Gene Clark, the quaint and kooky theatrical manager of Nathan's, Minn., married the other day. It is Clark's second trip on the sea of matrimony.

Spanish Fort, the South's largest amusement resort, will remain open until Oct. 1.

Low Rowe opens his Daughters Saturday night with stock burlesque. 25 girls and 11 principals make up the complement.

The Trionan last week started as a Summer house, with Mabel Normand in "Upstairs" as the initial attraction.

John R. Simpson, until recently manager of the local Triangle office, has been transferred to Atlanta. He has been succeeded by G. Stewart. Robert A. Kelly has been made assistant manager.

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ELMER FLOYD
& AL GLASER
arr by Frank E. Barry

Moderato

Sweet-hearts of old — Is there one pla-ture Bright-er than gold? —
 When you are blue — Is there a man-ly Comes back to you? —
 Someone you know — someone so true — Someone you used to hold?
 One you'll re-call — dearest of all — Ev-er till life is thru, in your
 Chorus: arms you'd fond-ly hold her Then it

Piano

seemed each dream come true In your arms
 you soft-ly told her Love's old sto-ry ev-er
 new In your arms she would nestle close-ly
 In her eyes was the light that charms Now if the
 whole truth were told don't you long to hold That dream girl
 in your arms? In your arms?

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SHUBERT MAJESTIC.—"The Birth of a Race" film, going good. Legitimate will open Sept. 22 with David Warfield in "The Auctioneer."
OPERA HOUSE.—Dark owing to the recent strike. Next week, "Experience."
MAYFLOWER.—Dark owing to strike. Date of opening not yet announced.
B. F. ALBEE.—First regular week of vaude-

ville in the new house. Albee stock closed 10th season last week. Pictures set in program this year as formerly, but banner vaudeville bill, including a Providence boy, Eddie Healey.

FAYE.—Jack Bruce and Virginia Debatantes head vaudeville bill. Others, Four Comiques, Fordham Trio, Shaw and Cotbrell, Barney Hancy. Feature film.
VICTORY.—Second week of films in former Keith theatre with a ladies' orchestra.

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CLEMMER.—"Better Times," with Easu Plus as star.
LITTLE.—Mitchell Lewis in "Jacques of the Silver North."
CLASS A.—"Dunker Bean," with Jack Pickford as star.
REALTO.—"True Heart Sues," with Jack Pickford as star.
ATLAS.—Marguerite Clark in "Little Miss Hoover."
MAJESTIC.—"Wagon Tracks," with Bill Hark.
MADISON.—Charles Ray in "Hay Foot Straw Foot."
OLYMPIA.—"A Daughter of the Wolf," with Ade Lee starred.
VICTORY.—Bryant Washburn in "Yemassee."
UNION, IMPERIAL, STAR, FREMONT, DREAM, WASHINGTON, PALACE, 1918, IMPERIAL, QUEEN ANN, YE COLLEGE PLAYHOUSE, GREEN LAKE, GREENWOOD, BISON, BOUL, JACKSON, SOCIETY, GOOD LUCK and THEATER.—Picture only.

The Temple Chorus of the First M. E. Church, this city, the largest church choir in America, began rehearsals Saturday for "The Warbler," the Biblical pageant which was presented in Columbus recently. Rev. J. E. Crowther, local pastor, is author of the pageant. The big spectacle will be presented here 20-21 at the Puget Sound Conference of the Methodist Episcopal Church.

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Calvin Leslie, a Seattle youth, will become the private secretary of Adolph Helm. Mr. Leslie will also have a principal part with the Chicago Opera this season. Helm will manage the opera company.

Madison Park, acquired by the city when the traction lines of the Puget Sound Electric Company passed to municipal control, has been transferred to the City Park Board. The park commissioners have had plans drawn for an amphitheatre on the shores of Lake Washington with a seating capacity of 25,000. A music pavilion will be built out over the water. This amphitheatre will be a big asset to the city and make possible large outdoor attractions for which Seattle now has no provision, since the amphitheatre at the University of Washington was condemned as unsafe.

Law White, comedian at the Orpheum, has been succeeded by Billy Black. White has accepted an engagement in the east.

The Rex Beach company (Goldwyn) completed local scenes for "The Silver Horde." The company "shot" scenes at Ballingram for ten days, then they came to Seattle for street, waterfront and ship scenes. A big ship was sunk in Elliott Bay as a thriller.

Nina Guilbert, stock actress, joined the Wilkes' Players as ingenue.

L. B. Behrmer, Los Angeles impresario, was here for a brief visit first of the week.

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This is Paramount-Artcraft week. In the forty picture theatre in Seattle, this film organization is showing their films current week in twenty houses.

The first release of the "Big Four," Douglas Fairbanks in "His Majesty, the American," will be shown at the Clemmer week beginning 13th.

Horace Smythe is the new organist at the Rex, Tacoma.

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viral of "The Old Homestead." Opened to good business Monday.

WISTING.—All week, "The Lady in Red."

BARTABLE.—First half, "The Golden Crooks." First visit of Billy Arlington's show to Syracuse in two years, the show skipping last season due to the flu. While Arlington has retained much of the material that he used on his last trip here, the show is sure-fire. If there is any criticism to be offered,

it is regarding the singing of the chorus. The girls could stand a little attention from a music teacher. Last half, "The Plains and the Kids."

TEMPLE.—Vaudeville.

CRESCENT.—Vaudeville.

GRAND OPERA HOUSE.—"The Spreading Evil," all the week.

ETRAND.—Monday-Thursday, "The Unapproachable Sin." Is excellent pro-Ally and anti-

German propaganda, but is far from entertainment. One war horror after another is flashed during the action of the film, which is adapted from Rupert Hughes' story, originally published in the Red Book. The Germans are picture mowing down women and children with machine guns, with raping women, burning homes and torturing women dying of thirst.

BUCKLE.—First part, "Hay Foot-Straw Foot." This Charles Ray picture lacks much to a great extent, and the scenarist has passed up many chances at laughs. In some parts the picture drifts into the travesty class.

SAVOY.—First part, "A White Man's Chance."

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it was whispered that Miss Brady and Miss Dalton don't love each other as sisters should, and that Miss Dalton intimated that she didn't care to be associated in the same act with Miss Brady. Anyhow, that's the impression Syracuse folk got from the telephone conversations.

All in all, the film stars' feature of "Byracuse Day" was a good one. Among those who had been widely advertised to appear and who gave Syracuse the go-by were Mary Miles Minter and the Mack Bennett Bathing Girls. In short, Miss Brady had the stage all to herself. And Alice said she came to Syracuse just to please father. In fact, Alice pointed at the whole business. But she toured a few things while here. For instance, what constitutes a sulky and a sile.

Miss Brady pinned the blue ribbons on the winners at the horse show, was presented with a hand-painted mask by an art student, and caused an up-State maver, beside whom

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she was seated at luncheon, to become all tussled up, wipe off his face with gray he didn't know was on his sapin, and finally retreat to the open air to recover his poise.

While Irene Castle had her saddle horses entered in the horse show at the fair, she had not put in her appearance on Tuesday.

The Armory, Binghamton, had "Round the Town" the first half, with "Somebody's Sweetheart" following on Friday and Saturday.

The new Happy Hour Theatre in Norwich, now being built by Charles H. Latham, will probably open on Oct. 1.

The Liverpool Theatre reopens with films Saturday.

The Park Players will inaugurate another season of stock at the Park, Utica, Monday. The company will have a new personnel from that which was there last season. Carroll Leburna will be leading man, Valerie Valaire leading woman. Also Jack Bryon, Minor Carleton, Lawrence O'Brien, Ada Sherman, Eddie Walker and Mabel Grand. The production will be staged by Harry Horne and Kerwin Williamson. J. Randall O'Neill will manage the company and Frank Ambus has been engaged as scenic artist.

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PITTSBURGH, PA.

The new B. F. Keith Theatre in this city will open on Thanksgiving Day, according to the latest information. A distinctly new piece of apparatus in the "dead front" switchboard which controls all the lights in the auditorium and on the stage; the board is so constructed that there is absolutely no "live" part on the face. There is an auxiliary generator and storage battery plant in the basement, insuring power in the event that the city lighting system fails. The storage battery is capable of lighting the auditorium and stage for a full performance. Electric announcing boards, a complete intercommunicating telephone system, a buzzer call system, and a sentinel stage floor that can be entirely removed within 80 minutes are among the other features of the theatre's equipment.

Sunday films are to be permitted in Ithaca under the terms of an amendment to the original Sunday picture show ordinance adopted last week. The first ordinance made Sunday shows permissible from 2 to 5.30 p. m. The Common Council at that time agreed that if the plan proved successful, the hours would be changed to permit evening shows with the proviso that the movies should not interfere with church services. As now amended, the Sunday night picture may open from 8 p. m. on. Aldermen who at first fought Sunday pictures announced that they had been convinced to favor them as a factor in community welfare. There were but two adverse votes.

Mrs. R. L. Fairbanks, mother of Dopey, has been visiting on Grindstone Island, near Clayton.

The Star, Ithaca, was closed the first half of this week to permit the redecorating of the house.

The new Ted Wharton studio at Ithaca was completed this week, and will be used for the first time for interior scenes for "The Crooked Dagger." Work on the picture started last week, but was limited to exterior scenes. Phineas W. Nares, veteran actor, has been

added to the Wharton company. Nares was in the cast of "The Great Train Robbery," the first so-called feature picture in the history of the screen, which was made by the Edison Company sixteen years ago. Nares' thirty years' career, who is fifty-two, is the son of the late Major George W. Nares, of Geneva, and entered movies after an operatic career with the Wilbur Opera Company.

The Loomis, at Waterville, completely redecorated, opened Monday with "The Bride Shop" as the first road attraction. The house is under the management of R. N. Merrill. During the season, road attractions will be offered the first four days of the week, with films Friday and Saturday.

The Temple, Ilion's new playhouse, opened Monday with "Daddy Long Legs," the Pickford picture. The house is controlled by Benjamin Young, of Ilion, who also has the Ilion opera house and Big Ben Theatre on his string.

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VANCOUVER, CANADA.

By H. P. NEWBERRY.
EMPRESS—149th week of Empress Stock company offering "The Man Who Came Back" with Edythe Elliott, leading woman, featured in the role of Marcelle. Miss Elliott has been taking a rest for the past four weeks and her re-appearance drew capacity houses, being accorded a tremendous ovation which completely tied up proceedings, and at the end of the second act there was a parade of umbrellas.

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on with social offerings which filled the
stage. Miss Elliott handled a difficult part in
excellent fashion, giving one of the best per-
formances ever here in some time. Ray Col-
lins was splendid, and Henry Potter was
Sherman Bainbridge as his father, Joseph
Lawson, the new member of the company, did
good work as Reiding, with Eula Deima,
Bryon Alden and the rest of the company
appearing to good advantage.

AVENUE—Coming: Norman Friedman's
"My Honolulu Girl."
ROYAL—J. Nalimova in "The Bride," al-
so a chapter of "The Red Glove" serial starring
Marie Walcott, and Lyons-Moran comedy.
Next: "The H. Ince's" "The Midnight
Patrol."

ORPHEUM—Alice Ellis headlines vaudeville.
PANTAGES—"The Kremlin at Moscow"
headlines vaudeville.
COLUMBIA—Hippodrome vaudeville and
feature films. Stratford Comedy Four head-
lines: Fogarty & Foster, The Puppets, Dan
Heard, Ross & Donnie, Leah Baird, in
"Weaves of Culture" (serial) and Vola Dana
in "Flower of the Dark" complete bill for the
first half (1-2-3).

REX—Audra Stewart in "Human Desire."
DOMINION—Wallace, Reid in "You're
Red."
GLOBE—Pauline Frederick in "The Fear
Woman."

COLONIAL—Fannie Ward in "The Cry of
the West."
MAPLE LEAF—Alice Joyce & Harry Moray
in "Within the Law."
BROADWAY—Louis M. Alcott's "Little
Women" (film), first half.

G. S. Scoullar, Western manager of the
Specialty Film Import, Ltd., and personal
representative of L. B. Olmsted, has arrived
here and has brought with him three special
features, they are: "Oh, Boy," with Craghton
Hale and June Cooper; "The World Above,"
featuring Frank Keenan; and "The Thir-
teenth Chair," with Yvonne Deane and Craghton
Hale. These special features will be
screened for the local theatre owners and will
be shown publicly at a local house in the near
future.

The following are the bookings for the
Avenue Theatre for the season of 1918-1920.
The Avenue is the only house in the city
playing road attractions. "My Honolulu
Girl" will be the first booking of the season
and will be followed by "Paddywack," "Oh,
Boy," "A Daughter of the Sun," "Jahd
Ferguson," "Colonial Comedy Club," "In
Old Kentucky," "Pie Pie," "Cappy Rich,"
"The Revelations of a Wife," "His Bridal
Night," "Under Oath," "The World Above,"
"Seventeen," "Chauncey O'Hart," "She
Walked in Her Sleep," "San Carlo Opera
Co.," "Taller-made," "Lombard," "The
May Robson," "Little Red Riding Hood," "Gailo
Bellish Opera Co.," "So Long Letty," "Three
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The new Allen Picture house upon which
work will start shortly, has been incorporated
for \$850,000 and is known as Allen's Van-
couver Theatre, Ltd.

The next attraction at the Empress will be
"Parlor, Bedroom and Bath" by the Empress
Players with Edythe Elliott and Ray Collins.
The week of Sept. 1 was the opening of the
company's third season and marked the re-
appearance of Edythe Elliott, in "The Man
Who Came Back." The company has been
playing throughout the summer and is doing
big business, and it looks as though the the-
atre was to have a very big season. The
prices have been raised slightly and a French
harmonium player has been added to the
orchestra.

The Whitney Boy Chorus, which was here
last week for one performance only, under the
auspices of the Rotary Club, was well re-
ceived and drew an audience of 6,000 to the
Arena with prices 50c. for adults and 10c. for
children.

The Permanent Players at the Winnipeg
Theatre in Winnipeg recently produced "Bo-
leshevski" in that city. It is said to be the
same play which recently had its first re-
presentation under the name of "Gibson's Up-
right," although the script for the Winnipeg
company was specially prepared by Mr. Mag-
nana, the Permanent Players' director.

Clinton & McNamara have been added to
the current bill at Pantages Theatre. Mr.
McNamara is well known here and a favorite
on account of his work with the Pollard
Opera Co. a number of years ago.

WASHINGTON, D. C.

By HARDIE MEAKIN.
The agreement between the actors and man-
agers relieved a rather tense situation here,
that while only affecting the Shubert-Belasco
Theatre had caused considerable conjecture
as to when the other houses would be closed
through the walkout of the actors, stage
hands and musicians. The reopening Monday

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night of the Shubert-Belasco with "Double
Harvest" brought out an excellent audience.
KITH'S—Vaudeville.

SHUBERT-BELASCO—Joseph Klaw's first
production to come to this city was "Double
Harvest," with an excellent cast. Reviewed
elsewhere in this issue.
SHUBERT-GARRICK—The Garrick Players in
"Mrs. Wings of the Cabbage Patch." Mrs.
Jacques Martin, who had been appearing with
this company, returns for this week playing
Mrs. Wings. The cast is an extremely long
one and was excellently handled by Mr. Glas-
mire, the director. Eddie Fox, Gladys
Knorr, John Killee and Jack Ellis all are de-
serving of praise for their individual per-
formances.

NATIONAL—"Listen, Lester," opened Sun-
day after a "wild scurry" to make certain
time. Received favorable notices.

COGNOS—Collins' Variety Dancers, O'Neil
and Ward in "Rite of Variety" Hudson and
Jones in "On the Bridal Path," Thomas's
Dogs Jack Goldie, Morry, Sana and Lee. Fea-
ture film.

GAYETY—"Bewery Burlesque."
POLIS—Continuing the Mary Pickford
film, "Daddy Long Legs."

LITUR—Surcouf.
LOEW'S PALACE AND COLUMBIA—Both
presenting Douglas Fairbanks in "His Ma-
jesty, the American." This is the first ex-
periment by Lawrence Bestus, Loew's local
manager, on a double showing of a film. The
move seems to have been successful. Both
houses were "packed" both Sunday and Mon-
day.

MOORE'S BILATO—Constance Talmadge in
"A Temperamental Wife."
CHANDALL'S METROPOLITAN—Eugene
O'Brien in "The Perfect Lover."

Chandall's Metropolitan is getting so end of
publicity on the Eugene O'Brien picture, "The
Perfect Lover."



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MOVING PICTURES

STRAND.

The Strand has an excellent show this week, the orchestra, under Carl Edwards' direction, leading off with selections from Richard Wagner's "Tristan and Isolde," those tremendous melodies moved the house to applause. The picture selected by Manager Jack Eaton, held the spectator's interest. The trouble with these new selections is that an audience expects in them views of what has been happening as told in the daily newspapers. This isn't always what they get.

Gould's "Miracle Vase" was sung by Alys Michol, soprano, and the orchestra, the piece by Carlo Farinelli, baritone. The scene was an Orléans-Cherrie called "Where They Go Rubbing," and the comic, a "Silly Hat Harry" cartoon, was very amusing. The feature, Geraldine Farrar in "The World and Its Woman," a Goldwyn production, is reviewed elsewhere in these columns.

THE WORLD AND ITS WOMAN.

Maria Warren.....Geraldine Farrar
Prince Michael Orbellina.....Los Tellegen
Young Maria Warren.....May Giran
Young Prince Orbellina.....Francis Marion
Prince Michael Orbellina.....Alec B. Francis
Robert Warren.....Neemi Childers
Barnabas Olla Amilavari.....A. Lawson
Count Alex Voronov.....Archie
Prima Rodina.....Mme. Rose Dione
Mama Constanza.....Mme. Rose Dione

"The World and Its Woman," a Goldwyn offering seen at the Strand this week with Geraldine Farrar as the star and Los Tellegen featured, on the whole is a good market picture. It will go over big with the masses, but not so strong with the critics. The story is just the sort of thing Thompson Buchanan will write about in his next article orders not to a regiment is called out to enforce them. The scenario, too, is faulty. Goldwyn writers invariably fail to back up their loose ends. In this picture, the writer fails to establish a reason for why an American mining engineer living in Russia.

Photography, lighting effects, and Frank Lloyd's direction are excellent. The latter element gives Miss Farrar plenty of opportunity to appear at her most magnificent and she makes the most of those opportunities. As a result she should pack them in. She is the capable supported. Young Francis Marion is a charming young and Alec B. Francis gives one of his dignified portrayals as the old prince, while W. Lawson suit is sufficiently villainous to make a good villain.

No one in the picture also seems to realize that a Russian "Prince" is the counterpart of an American landowner. He isn't, no more so. "A prince cannot marry an American girl," than an American girl would say the opposite. The picture is a free-reel feature in which the "Grand Duke," "Veliki Kniaz" in Russian—and very paid little attention to the Czar's edicts as witness Grand Duke Michael and the Countess Torby. Additionally, the memoirs of General Grant's granddaughter, who married Prince Archibald Cameron, have been running in the Saturday Evening Post, so most of us know a Russian Prince can marry an American girl. Goldwyn inserts to the contrary notwithstanding.

Prince Michael Orbellina marries one of his own set, a girl who does not love him. She turns on him in the end, and when the Czar's ward, Maria Warren, makes a great hit at the opera he remembers her as his boyhood friend. They fall in love. The Bolshevik trouble intervenes (some good rousing stuff is shown here), his wife is killed, and he and Maria escape and marry.

Los Tellegen, in this picture is not his old self, but still he remains striking, understanding, a well versed actor. — *Lead.*

THE MARKET OF SOULS.

Helene Armes.....Dorothy Dalton
Temple Bane.....H. B. Herbert
Lyta Bane.....Phyllis McCullough
Evelyn Howell.....Dorcas Mathews
Herbert.....Donald MacDonald

A so-called society drama, mad, by Paramount-Artist, under the supervision of Thomas H. Ince. It is a free-reel feature in which Dorothy Dalton is starred.

The title of the picture is against it, even the label of the production firm and the fact that it was made under the supervision of one of the most successful directors does not help. It might go on Second Avenue, but it failed to make the smallest dent in the seating capacity of the Broadway Theatre Monday night.

John Lynch is responsible for the story, the scenario was written by C. Gardner Sullivan. Joseph Desrosiers was the immediate director. The star is supported by a commendable cast, who make the most of their parts, such as they are.

The subject is treated the same way it was 20 years ago. The country girl comes to New York and falls into the hands of a villain, is compromised and cast out by her relations. But never fear—virtue triumphs in the end, and the heroine marries her blind lover, whom she has married back to health and whose sight is restored. The villain makes amends for all his frightfulness by dying a glorious death on the field of battle.

Unusually good photography features the picture, and there are some handsome interiors, while the exterior are pleasing. The production is worthy a better theme.

Report that Vitaphone will move its Eastern plant to Los Angeles.

THE RIVOLI.

"The Miracle Man" has been running continuously all this week at the Rivoli, and will go on next week. It was reviewed in the VARIETY when first shown at the Cohan.

THE RIALTO.

The worst show given this year at the Rialto appeared on the screen and assaulted the ear there this week. Harold Lloyd in the Far comedy, "The Rialto," is the one excellent offering on the program.

Robert Warwick, in the Paramount-Artist picture, "Told in the Hills," is seen in a good idea badly handled, the shortcomings of which are more extensively set forth elsewhere in this issue. Even the news sections lacked pep. As for "Telling the Hills on the Screen" it is incredible that international, with so much to draw on to make this effective, could have fallen down at all. This special is released by Universal. It is not well put together. Some of the General's old friends in the town of his birth, Laclede, Mo., are first shown to an expectant public along with views of that town. We get a flash of Roosevelt and are reminded that he got a special marching to a brigadier's command over 802 officers (most of whom still remember the fact) when there were some views of Pershing in Mexico. These are followed by scenes showing the General abroad. There is so much to choose from here, and so much has been badly chosen, that the picture as a whole is a mess. What's more, Dr. Ricefield's musical effects are below his usual standard. His own American folk music is spoiled by the over punctuation of the drums, recurring twice and distantly. The picture is James Irving's baritone solo and the "Napoleonic Serenade" were better. — *Lead.*

TOLD IN THE HILLS.

Jack Stuart.....Robert Warwick
Rachel Ralston.....Ruth
Charles Stuart.....Tom Porman
Ann Holloway.....Wanda Hawley
Guy Macdonald.....Archie
Kallian.....Mona Bie
Paige.....Mona Bie
Thillie Hardy.....William Perry
Henry Hardy.....Harry Holt
Shauling Bravara.....Herbert
Captain Holt.....Guy Oliver

"Told in the Hills," a picture featuring with Robert Warwick in the leading role, is a \$20,000 failure. Its inability to register in first class theatres is the principal cause of the selling, and to this necessary part of a photograph. Mr. Warwick's performance is a goodly share of distinctly third rate effect. He had a role he should have made stand out in the picture. Instead, he is used to pull up to all the tricks he pulled in "Secret Service" he stalks about, poses, and in close-ups conveys the impression that he had just stepped from the dentist's chair.

The picture suggests the charming young girl who is supposed to be. She has pointed lines in her face and displays a little bit of make-up, the impression of a charming and lovely girlhood. Even Elsie Percy is too good to be used in such a picture. Most of Warwick's support, in fact, convey the notion that they are copying his methods. The rest of the cast is of no use unless Robert Warwick braces up and takes an interest in pictures he'll be through with when he is started.

The story is taken from the novel by Marsh McLean. Mr. Ritchie did the scenario, and George Melford directed. The tale concerns two brothers named Stuart, Charles, already married, falls in love with a young girl. He goes away, then, and becomes a scout known as Gensco, in his turn falling in love with a girl he cannot marry because of his marriage. During the Indian troubles he is suspected of conspiring with friendly Indians, put under arrest only to make his escape and save the surrounded United States troops.

There are some good fight scenes, and open air shots. There had to be to get this feature by at all. — *Lead.*

THE PERFECT LOVER.

Rachel Ralston.....Eugene O'Brien
Ray Byrd.....Lucille Lee Stewart
Garry Hawthorn.....Marguerite Courtot
Mrs. Whitney.....Mary Boland
Mavis Morgan.....Martha Mansfield
Prof. Hawthorn.....Tom McNamee

The Perfect Lover, a Selznick production with Eugene O'Brien starred, is a valuable stuff and will go down whole with most of the matinee girls. Ralph Ince, who directed, has provided a climax that will leave those who are not matinee girls satisfied, so all together this is a safe bet. He has supplied his usual series of apt touches, clever, suggestive details of direction, all through held Lella Burton Wells's story well in hand. He knew where he was going and got there with the help of Edmund Gendine, who wrote the scenario. The whole picture is based on Mrs. Wells' novel, "The Perfect Lover." The photography by William Beck is exceptionally good.

The play is well cast. Some of us can live until war time prohibition ends without seeing O'Brien again, but this time he is. He hasn't too many mannerisms yet, and while he's a bit too charming, as an actor, he'll do. Lucille Lee Stewart and Mary Boland are society parts with just the exaggeration necessary in the type of picture and Martha Mansfield and Marguerite Courtot played the innocents.

The story is of a young artist who comes to New York and is spoiled by a lot of women. He does a lot of indolent, but some of it in plain view of everyone—what happens

NEWS OF THE FILMS.

Francis MacDonald has signed for two years with the National.

Charles Kenyon and Harvey Thew have joined the Goldwyn editorial staff.

M. Fink has succeeded Harry Bush as representative of the Lumiere Studio.

Virtus R. Scott has succeeded James Dent as assistant to Myron Selznick.

"Ambition" is the title of Dorothy Phillips next Universal-Allen Holubar special.

Oliver Thomas' fourth Selznick production will be titled, "The Girl from Out Yonder."

Jack Dillon is a recent addition to the Metro directorial force.

Charles Ray's next is titled, "The Who Heitates," directed by Jerry Storm. Agnes Johnston supplied the scenario.

Major Wallace McCutcheon, veteran of the war, is in the Pathe serial, "The Black Secret."

Jack Pickford's first Goldwyn feature will be based on "The Little Shepherd of Kings," by Louis B. Mayer, let New York for Los Angeles last Monday.

Bessie Zeidman, cast publicity director for Louis B. Mayer, let New York for Los Angeles last Monday.

Philip Selznick, brother of Lewis T. is to become the Australian representative of the Selznick-Select pictures.

Sam Polo, circus acrobat and brother of Eddie Polo, has gone into pictures. He will be with Vitaphone.

A picture of Antonio Moreno was made a moment ago by the latest issue of "The Picture Show" last week.

Horace Davey, who directed the Christie comedies, arrived in New York Monday and will be released early in October. He has just been released from service.

Pauline Frederick is to star in pictures based on the successful A. H. Woods' productions, "The Days of Destiny" and "The Woman in Room 13."

F. P. L. has bought from George Broadhurst the rights to all of his plays, both those which are already produced and those he may write in the future.

The title of Norma Talmadge's next Selznick, "By Right of Conquest," by Arthur Horowitz, has been changed to "The Broken Barrier." It will be released early in October.

Helen Chadwick and Rockfells Fellows will assume the leading roles in the first Goldwyn-Kellogg production, "The Cup of Fury," by Rupert Hughes.

Anita Stewart in "The Wreck," a Vitaphone feature, includes in the cast Harry Moray, E. K. Lincoln and Gladden James. Ralph Ince directed.

"The Winged Trail" the Jacques Jaccard melior, starring Lieut. O. L. Leichter, the intrepid aviator, has been completed under Mr. Jaccard's direction.

The appearance of a new cigarette, "Ban-

In theatrical drobe, bless their charming frankness, but not in society. Mr. Jaccard, then sets out to retrieve his manhood. Going back to his home town, he marries the girl he loves, his boyhood. They come to New York. Poverty overtakes him. Appearing to an old friend, he comes in contact with his miserable quarters and has him around as a thief. With a dimly lit candle he leads her to his wife's bed and they lie together over his new-born child. She withdraws the charge.

The inserts are in a series, as if chosen from the young man's memoirs. This makes a novel effect. — *Lead.*

vision Smiles" in the United Cigar Store the 15th of this month, will mark a new tie-up for the further popularizing of the star.

Eugene O'Brien, Selznick star, is seriously ill with an abscess of the ear. His brother, Dr. George O'Brien, of Chicago, came to town to operate.

The National has purchased George Westons' serial story, "Mary Minder Her Business," which ran in the Ladies Home Journal, as a vehicle for Billie Rhodes.

Myron Selznick announces that he has purchased an original story from Ouida Berges, entitled, "The Melody of Youth," which will be used as the basis for Eugene O'Brien's next picture.

Gus Metzger, in charge of Universal Exhibitions in the northwest territory, with offices in Seattle, has resigned to handle the Clara Kimball Young production in the same territory with headquarters at Portland, Ore.

Walter Niehuhr has signed Ruby De Remer to play the leading role opposite R. K. Lincoln in "The Crucible," a forthcoming Lincoln production. George Archainaud is the director.

George Foster Platt has been signed as director selected for Art Acord's serial production, "The Melody of Youth," which will be used as the basis for Eugene O'Brien's next picture.

H. V. Van Loan has written "The Virgin of Stamboul" for Universal to be employed by Prescille Dean as a vehicle under Tod Browning's direction. William Parker adapted the yarn.

Edward Jose has completed "Mothers of Men," the Charles Whitaker adaptation of the novel of the same name by Henry William Warner and De Witte Kaplan. Clara Whitney is starred.

"The Man Hunter" in the title of the serial story selected for Art Acord's serial production, "The Melody of Youth," which will be used as the basis for Eugene O'Brien's next picture.

Theodore Kosloff will impersonate Adam, of Adam and Eve fame, in William De Mille's special Famed Players production, "The Tree of Knowledge." At any rate, the production expenses of Adam's costume is concerned, will not precipitate any comment on the high cost of clothes.

INCORPORATIONS.

Clemence Randolph, Inc., Manhattan, theatrical, 150 W. 42nd St., Steinhardt, Fletcher, C. Randolph, 33 Fifth Avenue, New York.

National Film Advertising Co., Manhattan, \$5,000; F. Davis, M. E. Curry, Y. Lee, 701 Broadway Avenue, New York.

Ferris Pictures, Inc., Manhattan, 1,000 shares of common stock, no par value; active capital \$10,000; J. Michael, F. Goodhue, G. E. Tierney, 120 Broadway, New York.

Central Film Exchange, Inc., Manhattan, \$25,000; A. J. Halprin, T. T. Schwabe, Blumstein, 41 Park Row, New York.

Jack Cunningham

Associated with
George Loane Tucker
Productions

HOLLYWOOD, CAL.

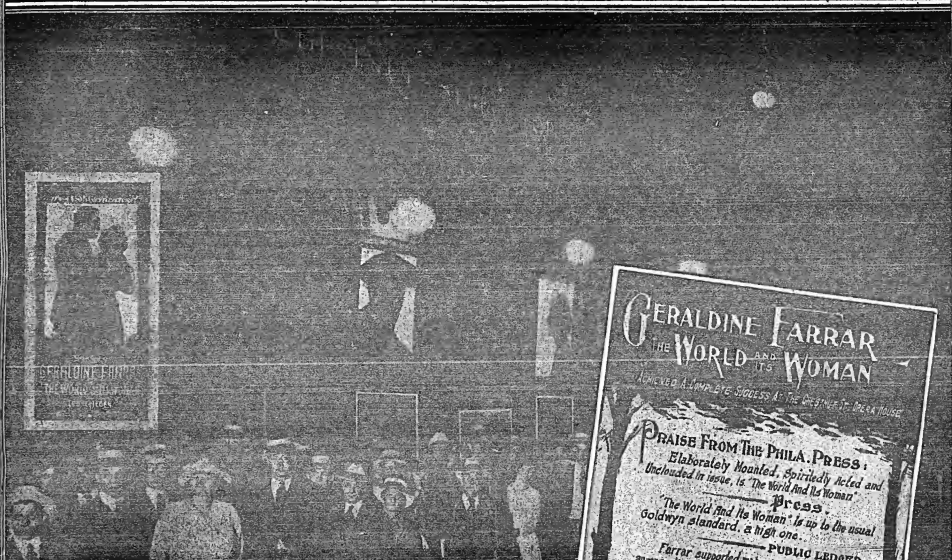
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First Two Releases
"School House Scandal!" — "Sheriff Tell's Comeback"
Starring POLLY MORAN

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The First Day of the SECOND WEEK

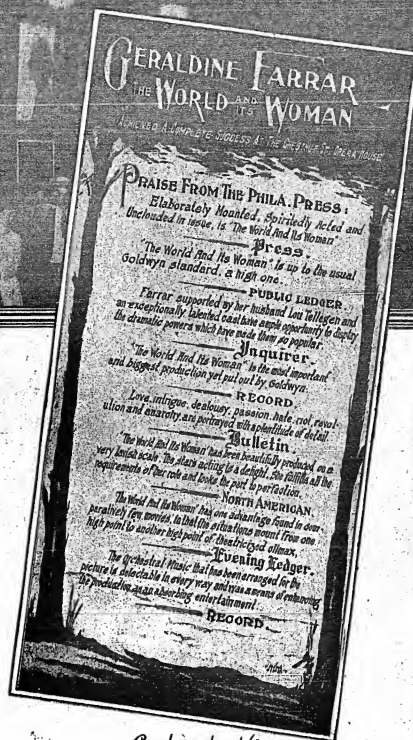


Samuel Goldwyn
Presents
**Geraldine
FARRAR**
in
**The
WORLD AND ITS WOMAN**

With *Lou Tellegen*

By Thompson Buchanan, Directed by Frank Lloyd

GOLDWYN PICTURES
CORPORATION
SAMUEL GOLDWYN President



Card sent out by
The Chestnut Street Opera House

MOVING PICTURES



Mollie King
in
"Women Men Forget"

Directed by John M. Stahl

American Cinema Corp.

Walter Niebuhr, Pres.

220 W. 42nd St. New York

MOVING PICTURES

59

COAST PICTURE NEWS.

By SIG. SCHLAGER.

Louis Mayer has leased the old Selig studio, Marshall Nellan will be his supervising director.

Witchell Lewis has finished "The Last of His People" and has only one more story to do for Selig.

John Blackwood, manager, playwright and scenarist, is now special representative for Tash H. Inc.

Yola Dana has started on "Please Get Married" the Culien-Brown farce, which Metro is picturing.

"The Climbbers," Clyde Fitch's play, is being filmed by Vitaphone with Corinne Griffith in the stellar role.

Norman Erskine is producing a series of "Short" Gibson-Josephine Hill short subjects for the same company.

Low Cody has advertised for the six most beautiful Los Angeles girls for his second picture "Mr. Don John."

Jack Dillon, who was to direct Jack Pickford, has been released to produce the next May Allison-Metro picture.

Catherine Curtis Productions will be made under the direction of George H. Blatt who made the Helen Keller picture.

"Tok" McKim is back from Bellingham, Wash., where he played the chief male role in Rex Beach's "The Silver Horde."

The price of Harold MacGrath's "The Splendid Hissard," which Henry Watkiss is to star in for Alan Dwan, is said to be \$4,000.

"The Breath of the Gods" is Tsuru Aoki's new Universal vehicle. Mollie Sturgeon is making it into an eight-reel super-production.

Clyde Fillmore, who is playing at Morocco's stock in Los Angeles, has signed to do another picture with Universal "during spare hours."

William S. Campbell is making more Joe Martin monkey comedies under a new agreement with Carl Laemmle. He is cutting the short.

William McLeod Baine's "Eastward Ho" is being made by Bill Russell in the East, but Fox is preparing for his third feature to be filmed in Los Angeles.

Warner Oland and Eileen Percy are co-starring through the third episode of "The Third Eye," the Astra serial, with J. W. Hense at the megaphone.

National Film (William Parsons) has sold the negative of "The Confession," with Henry W. Watkiss, for \$250,000. San Francisco bankers put up the money.

"Ambition," a play of the New York theatre—backstage—is being filmed by Allen Barber with Dorothy Phillips. Barber is in San Francisco with his company.

The "Mitch" by the way is to be starred at the head of a new company, according to authentic report. A sea story by Louis Stevens probably will be his premier vehicle.

As H. H. Van Loan story, "The Virgin of Rumbout" is the first production Friedla Dea-will make since her recent Universal agreement under which, it is reported, she is to receive \$1,000 a week.

Kathleen O'Connor donned boy's togs to play a scene in Levy's cafe—but that didn't do the company any good. Miss O'Connor is starring in "The Strange Case of Carandish," Carl Laemmle's new serial.

Tom Geraghty, now a Lasky staff writer, has been assigned to do the original story and continuity for Doug Fairbanks' next Lasky loaned Geraghty to Doug for the period assumed in writing the story.

Louis Stevens just finished the continuity of J. G. Hawley's "Kathleen's Way," which Universal will produce. Harry Carey probably will star in Stevens' adaptation of Charles Ross Jackson's "Sheriff of Wasco."

"Out of the Dust," the first McCarthy Brothers' feature starring Robert McKim, Thomas Matthews (Mrs. McKim) and Russell Simpson, has been edited and the producers have launched their second independent picture.

Elliott Clawson, former Universal scenarist, is with Goldwyn. So is Rupert Julian. The former wrote "The Kaiser, The Beast of Berlin." The latter produced it. Clawson is treating the continuity for Basil King's new story.

W. Christy Cabanne has been engaged by Louis J. Gamble to direct the second Low body production. The first, "The Beloved Daughter," is said to be a knockout. Exhibitors and distributors "react" are thick in Glendale.

"The Pinnacle," Eric von Stroheim's first editorial achievement, has been edited and

is now in eight reels. Good authorities predict it will be a sensation. Von Stroheim, Sam De Grasse and Francis Billington have the leading roles.

The script for "The Honor of the Family," the Dunne story Paramount is going to make under Louis Gamble's supervision in Glendale, is being prepared and shooting will start within a week. Colin Campbell will direct. Winifred Kingston again will be "Dusty's" leading woman.

Goldwyn's looks like an eminent authors' congregational meeting-place. Sam Goldwyn is inviting all his celebrities to feed with him and the "common garden variety" of scenario writer. Rex Beach, Basil King, Rupert Hughes, Gertrude Atherton, Thompson Buchanan, Mary Roberts Rinehart and Lewis Sharvit are "among those present."

Louis Burdock, serial producer, is suing Grace Darmond, picture actress, for \$31,000, because she allegedly held up his production

of the King Baggett serial. Darmond, according to Burdock, was invariably from one to three hours late on the set and often never showed at all. The inside of the matter is that Darmond had a falling out with Burdock over Jack Clymer, scenario writer, who quit, and then over Hamilton Smith, the director, who is now writing for the U. She gave notice and walked out at the conclusion of the fourth episode.

Helen Darling is the new leading woman in Christy comedies.

Joseph M. Schenck presents "FATTY ARBUCKLE"

PARAMOUNT ARBUCKLE COMEDIES

The first Arbuckle Comedy for the new season is

"BACK STAGE"

Written and directed by Fatty Arbuckle

Produced by Comique Film Corporation

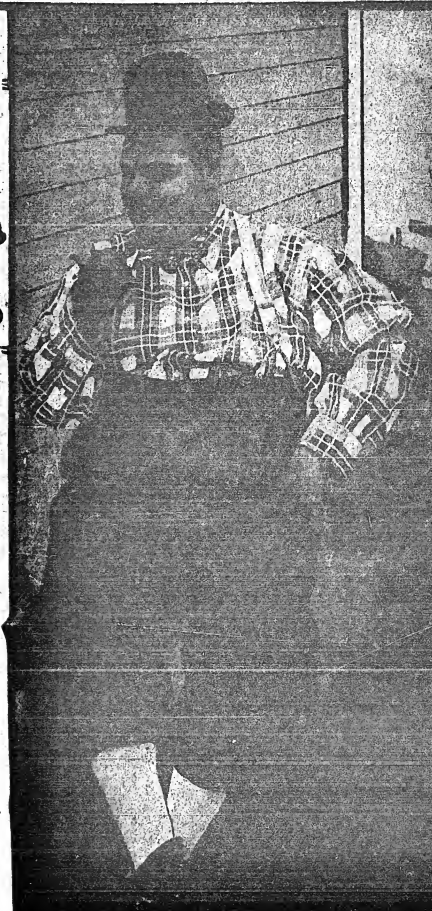
"Back Stage" is one of the funniest comedies that Fatty Arbuckle has ever made. That's a strong statement. You're not asked to believe it on trust. You can see the picture at your exchange.

"Fatty" is the stage manager, and he quarrels with the strong man. So the strong man quits, and Fatty gives the show himself.

The feature of the show is the great dramatic dance of King Murad and the Queen of his Harem, Fatima. What art, what delicacy of movement, what passion!

There's lots more, too. See it—then book it.

Released exclusively by



MOVING PICTURES

U. S. INDORSEMENT WITHDRAWN.

Announcing that the Public Health Service had withdrawn its indorsement of "Fit to Win," "End of the Road" and "Open Your Eyes," Surgeon General Rupert Blue went on to explain that the action of the department only relates to the commercialization of the films. Indorsement is likewise withdrawn from all other pictures dealing with venereal disease in however commendable a manner, if they have been shown or are to be shown commercially.

"This action has been taken," said General Blue, "in order that the educational, medical and legislative phases of the venereal disease program of the various state and municipal health organizations could be co-ordinated. It is believed that the pictures as enumerated have an educational value in the general venereal disease program as is now being conducted by the State Health Departments in co-operation with the Public Health Service—and this action only relates to the commercialization of the films."

PICTURE UNION HAS \$50.

The Motion Picture Players Union, starting with a membership of 20, three weeks ago, has increased its membership to 850. A minimum wage scale of \$35 weekly was adopted at the last meeting.

Drugged and Assaulted.

Los Angeles, Sept. 10. Betty Burke, in pictures, 20 years of age, was found in a vacant lot here, drugged after being robbed of \$40 and assaulted by two unidentified men.

LOUISE GLAUM'S JUDGMENT.

Louise Glaum, through Arthur Butler Graham, her attorney, recovered \$2,136.22 from the Paralta Plays, Inc., as a result of her suit for breach of contract. According to an agreement entered into by both parties May 20, 1918, Miss Glaum was to receive \$500 weekly for her services rendered in the starring of four five-reel features, these pictures to be completed within 20 weeks, at the end of which period her services shall be dispensed with unless her employers chose to continue them. Having completed three features up to Aug. 31, the contract had another four weeks to run for the purpose of completing the last picture. Although holding herself in readiness for the fulfillment of her end of the contract, the plaintiff alleges, the Paralta did not take advantage of them, the salary suit resulting.

The defendant's defense and answer that by a mutual agreement this contract was rescinded, did not hold in court, with the judgment award following.

Suit Against Grace Darmond.

Louis Burston, picture producer, has brought a damage suit for \$31,000 against Grace Darmond, alleging when she had been engaged by him for one of his serial productions, her repeated late arrival for work on "location" had delayed production to the damage extent prayed for.

The complaint alleges late arrival each day for over a month of more than three hours each morning.

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

RUDOLPH QUILTS C. K. Y. CO.

William Rudolph has tendered his resignation to the Clara Kimball Young Company, after having been with the organization over two years. The cause of his leaving them is the engagement of Harry Reichenback as personal exploitation manager for the Clara Kimball Young pictures.

Rudolph is leaving for Detroit today for a conference with Harry L. Garson. After his return the latter end of this week he will be able to announce his plans for the future.

NOVEL PICKFORD CONTEST.

Providence, Sept. 10. The Mary Pickford contest conducted by the Shubert-Majestic, which for the past three weeks has been showing with unusual success the Pickford film, "Daddy Long Legs," came to a close Saturday when Dorothy A. Beers, 15, of 15 Atlantic avenue, Edgewood, was declared to be the young woman who mostly resembles in Rhode Island Mary Pickford.

There were 131 contestants and the contest was declared one of the most successful ever conducted by a theatre here.

Warwick Was on Pershing's Staff.

Tuesday, at 3.30 P. M. General Pershing passed down Broadway accompanied by a bevy of motorcycle policemen and surrounded by his staff in automobiles. He was on his way to the Rialto Theatre to witness a picture starring Captain Robert Warwick, formerly a member of the General's staff.

VICTOR MOORE IN FEATURES.

Victor Moore is to return to the picture field.

His last appearance was in two-reel comedies. His return will be marked by a series of five-reel features. At one time prior to his comedy appearances, Mr. Moore appeared in several five reels which were produced by Paramount.

A. E. and R. R. Riskin are the promoters behind the present project and they have formed a million-dollar corporation for the purpose of exploiting the Moore feature output.

EDITH STOREY RETURNING.

After a year's absence Edith Storey is returning to pictures. Her first picture will shortly be released by Exhibitors Mutual. It was produced by Haworth and is one of a series.

GEORGETTE GEORGIN HERE.

Georgette Georgan, French actress, writer and composer, who has been prominent in pictures in France for several years, is now at work at Pathe's Jersey City studio. J. Charles Hayden is directing the production in which she will appear. The scenario is by Mme. Morel. Supporting her are Walter Miller, Jean Gautier and Prudence Thomson.

Tirango's Female Press Agent.

Mrs. Sally Lambert Mackreth has been appointed press representative of the Triangle Film Corporation to succeed L. L. Stewart, who resigned to take up new duties with the S. A. Lynch Enterprises.

Mrs. Mackreth was formerly assistant to Mr. Stewart.

THE PLAYHOUSE

BRADY
NNERS

A Triumph as a Stage Play! In Book Form a Best Seller!
Now a Motion Picture Classic!

ALICE BRADY

IN

"SINNERS"

Directed by KENNETH WEBB Scenario by EVE UNSELL

The same story that delighted theatre audiences from Coast to Coast—the same star who amazed Broadway by her talent-testing delineation of the character of the girl who held steadfast to her ideals in an environment teeming with temptation.

A wonderful combination of successes—the star; the play by OWEN DAVIS, author of two dramas now running on Broadway, and the book! Coming in?

REALART PICTURES CORPORATION
ARTHUR S. KANE, President
 112 West 42nd Street, New York City



MOVING PICTURES

57

PROTESTANT SECTS NOW UNITE TO SHOW FILMS IN CHURCHES

Inter-Allied Church Movement Includes All Except Roman Catholics. It Has Arranged Through Screen Entertainment Distributors to Show Various Subjects. Over 100,000 Parishes Equipped With Projection Machines. Of Value to Trade.

Within the next few months thousands of churches and schools will become available for the purpose of screen entertainments. The Screen Entertainment Distributors, Inc., through a deal with the heads of the Inter-Allied Church Movement, which includes every sect with the exception of the Catholic Church, will have the furnishing of screen features for the various churches, colleges, schools and community centers of the Inter-Allied movement.

John McAleer is the president of the Screen Entertainment Distributors, Inc., and associated with him in the project is A. D. V. Storer, who has been active in the picture field in an educational way for several years.

A deal has been closed with the Universal and Vitaphone companies for the use of certain of their subjects. A particular selected run of subjects will be used. According to report, almost 100,000 of the churches and schools listed are already equipped with projection machines and the balance will be fitted out during the balance of this year.

The item of adding the church and school days to the life of certain picture productions is one that will be of almost interest to the trade in general.

GOVT ENDORSEMENT WITHDRAWN

Washington, Sept. 10. The Public Health Service of the Treasury Department has withdrawn its endorsement of the films "Fit to Win," "End of the Road" and "Open Four Eyes" and all pictures dealing with venereal diseases that have been shown or are to be shown commercially.

This action has been taken in order that the educational, medical and legislative phases of the venereal disease program of the various state and municipal health organizations could be co-ordinated.

It is believed that the pictures as enumerated have an educational value in the general venereal disease program as is now being conducted by the State Health Departments in co-operation with the Public Health Service and this action on the part of the Treasury Dept. only relates to the commercialization of the films.

STUDIOS GOBS' HOSTS.

Los Angeles, Sept. 10. Film studios from San Diego to Seattle have been thrown open to the visiting gobs of the Pacific fleet and every star and extra is "receiving" the boys in blue. Lew Cody has invited Admiral Rodman and all the officers and men who care to go to his Glendale studio, with carte blanche to question the Louis J. Gannier "mess hall" for grub. Universal, Brunton, Mary Pickford and Charlie Chaplin are patriotically entertaining the coast's guests. America's "Daring" went to San Diego to greet the fleet at the southern port, Mark Larkin, her right bower of exploitation, heralding the event.

En route to the coast a fifteen epis-

ode serial was projected on a screen erected on the quarter deck of the New Mexico. The wardrobe officers of the battleship have a projecting machine of their own and when it is too rough or cold for open air exhibitions they have their private showings.

PHOTO NOVELS NOT PLAYS.

In saying that he intends to produce "photo novels," not photoplays, Emile Chautard, the French director who has just turned out "The Mystery of the Yellow Room" for Realart, has coined a term that means everything and nothing. What the French actor and producer actually intends to indicate is that he will try to make good pictures.

"Another way of expressing my idea," he declared recently, "is to say that the photonoel is read just as a book is. It merely substitutes action for words."

Mr. Chautard insists that photoplays are jerky, that they are a throwing together of incidents. His photonoels, he hopes, will be characterized by better results. The term has already caught on.

RIGHTS FOR EIGHT STATES.

Chicago, Sept. 10. Linick-Jacoby Enterprises have acquired state rights for the Mack Sennett "Bathing Girls" and "Yankee Doodle in Berlin" for the following: Missouri, Kansas, Louisiana, Mississippi, Minnesota, Wisconsin, North Dakota and South Dakota. They will show the film act in these states on percentage and straight rental contracts. H. O. Martin will have charge of the bookings.

OTIS SKINNER IN "KISMET."

Otis Skinner has been signed by David G. Fischer to appear in the screen version of "Kismet," a Waldorf Co. film.

This will be Skinner's film debut.

SEELYE OUT OF UNITED.

C. R. Seelye is no longer with the United Motion Picture Theatres Association of America. He tendered his resignation because of a difference in the conduct of the policy of the company. His future plans are to be announced in the very near future.

DORIS KENYON AN AUTHOR.

Doris Kenyon, the film star, has written a book of dramatic sketches, monologues, poems, etc., many of which she recited for soldiers. It will be published by James T. White & Co.

"Miracle Man" at Rivoli.

"The Miracle Man" began a two-weeks' engagement at the Rivoli Sunday. This is the first time a picture has stayed a second consecutive week at either this house or the Rialto, though Nazimova in "The Red Lantern," after pulling \$18,000 in, was brought back to the Rivoli after an interval for a second week.

EXHIBITOR NOW WARRIOR.

Syracuse, Sept. 10. Aleck Papayanakos, of Papayanakos Brothers, who practically control all picture theatres in Watertown and vicinity, is now in the uniform of a Greek soldier at Athens. According to a letter received by his relatives at Watertown, Papayanakos was impressed by the Greek military authorities shortly after his arrival in his fatherland on a visit. Accompanied by his wife, the hostess magnate left Watertown in the spring for his old home in Greece. Although he was long a residence of the United States, he had never been naturalized.

The story of his trouble is to the effect that when he landed in Athens, he was held up by the military authorities and was not permitted to further accompany his wife, but was made to doff his citizen togs for the uniform of a Greek private. His wife is now at Sparta. Papayanakos is 37 years old.

FILM BIBLE STORIES.

Los Angeles, Sept. 10. The Excelsior Film Corporation, capitalized at \$500,000, will make modernized versions of Biblical stories under the direction of Frederick Vroom, who has just finished acting in a Lew Cody production. Local clergymen and business men are sponsoring the project. Moulton's version of Job, Ralph Conners' "Sky Pilot," Sheldon's "Crucifixion of Philip Strong" and "His Brother's Keeper" will be produced. Work already has begun on "Three Short-Sighted Fools" an "up-to-date cinedramatization of Christ's parable of the men who were invited to the wedding feast but refused."

CAPITOL, PHILADELPHIA, OPEN.

Philadelphia, Sept. 10. The Capitol, located on Market, below Eighth street, the newest of the string of new houses added to the Stanley Co. list, opened today. The film features for the opening week are, Wallace Reid in "The Valley of Giants" and Elsie Ferguson in "The Witness for the Defense," three days each.

The Capitol is the ninth theatre devoted strictly to pictures located on Market street and owned by the Stanley Co. All are situated in a radius of 14 blocks. They are the Market, Ruby, Savoy, Princess, Palace, Family, Victoria, Regent and Stanley.

EARLE WILLIAMS' NEW CONTRACT.

Earle Williams has signed a new contract to appear with the Vitaphone Company for another year.

The contract was entered into in Los Angeles on Monday and the telegraphic communication regarding its consummation reached New York yesterday.

JUDGMENT AGAINST BUSHMANS.

Francis X. Bushman and Beverly Bayne Bushman, known as Beverly Bayne, had a judgment entered against them last week for \$3,433.52 by the National Bank of Baltimore, acting through Hughes, Rounds, Schurmer & Dwight of this city.

The bank had begun a damage suit in Baltimore, some time ago, as a result of which they were awarded judgment for \$3,346. The Bushmans appearing through George J. Tinsley.

When the action was brought to New York the defendants, through J. Robert Rubin, entered a demurrer stating that the complaint failed to set forth cause for action, which the court ruled "frivolous."

HAVE AN ADVENTURE SERIES.

Robert Cole have secured the releasing right of a series of adventure pictures which are to be placed on the market almost immediately. They are to be known as the "Adventure Series."

PICKFORD REPERTOIRE.

Los Angeles, Sept. 10. For the first time in weeks the Kinema, Emil Kehrlein's high-class picture palace, is making money. Mary Pickford is turning the trick with a week of repertoire. Every day sees a change of bill with a different Sennett comedy. Despite the antiquity of some of the vehicles the Kinema is lining 'em up. Kehrlein is trying to bolster up his house with a series of 12 Stage Women's War Relief films which he bought through Carl Nathan, Carl Laemmle's representative.

BRADY BACK IN THE WORLD.

William A. Brady will again be a member of the executive staff directing the destinies of the World Film Corporation. There have been rumors to this effect for several days.

When asked regarding the possibility Mr. Brady stated that he felt indebted to the World Film to a great extent and that he felt that any time that the World needed him he would be doing wrong by not going back.

WHEN TO TELL—AND WHAT.

Elmira, N. Y., Sept. 10. Display advertisements, sensational to the nth degree, were used here to exploit "The Revelations of a Wife," which filled an engagement at the Lyceum. After heralding the daily matinees were for "ladies only" and night performances limited to those "over 16" the display advs. cried, "each of the daily matinees, Alice Sterling, a woman with a past, will address the ladies, those single, married, divorced, or in love, and those contemplating marriage on the all-absorbing subject of 'The Duel of the Sexes.' She will endeavor to make clear the question, Whether it is best to tell of your past life before marriage."

FILM COWBOY COMPETITION.

Los Angeles, Sept. 10. Art Acord has challenged the prominent cowboys in filmdom to compete with him in a rodeo to be held at Ascat Park October 3-5. Doug Fairbanks has agreed to enter.

Others will be Tom Mix, Will Rogers, Fred Stone, Hoot Gibson, Pete Morrison, Harry Carey, Neal Hart, Jack Hoxey and Fred Burns.

FARNUM FOLLOWS "CHECKERS."

William Farnum, in "The Last of the Duanees," is the attraction that has been selected to follow "Checkers" at the Central on Sept. 15. An arrangement has been reached between the Fox office and the Shuberts to keep the Central open because of which the calling off of the time at the 44th Street was arranged.

MARGUERITE CLARK LEAVES L. A.

Los Angeles, Sept. 10. Marguerite Clark tomorrow will depart for New York—if she can find a way to get out of Los Angeles. Miss Clark, her lieutenant husband, and Director Walter Edwards expect to remain in the East, where all future Marguerite Clark pictures will be filmed for F. P. L.

WANT COMEDY DIRECTORS.

Gouldwyn is trying to secure the services of at least two capable comedy directors, but thus far have been unable to get the men they want.

Pawtucket Follows Providence Lead.

Pawtucket, R. I., Sept. 10. Following the lead of the film houses in Providence because of increased wages given to employees and other increased expenses, theatres here have put a new schedule of prices into effect.

The new schedule is 10 cents and war tax from 12 (noon) until 5 p. m. and from 5 until 10:30 15 cents with the two-cent war tax.

These prices apply to children as well as adults and one price is to prevail in the pit and gallery.

VARIETY

NATHANSON WINS BIG FIGHT TO GET FILMS FROM ALBEE

Court Battle Ends in Providence With Victory For Complainant. Selznick Directed by Court to Give Owner of Modern First Runs on Pictures Named in Disputed Contract. Bitterest Local Legal Fight in Years.

Providence, R. I., Sept. 10.

The legal battle which started in the Superior Court here last week between two groups of theatrical interests over the rights to the showing of certain films in this city came to an end with Max Nathanson, owner of the Modern, winning a victory. The petition of the Nathanson Amusement Co. for a preliminary injunction against the so-called Albee interests was granted, giving to Nathanson the exclusive first-run rights to exhibit films for eight Selznick pictures.

The equity suit was brought by the Nathanson Amusement Company against the Providence Theatre Company, the Emery Amusement Company, the Rialto Amusement Company and Charles Lovenberg, the latter being manager of the E. F. Albee Theatre here. After the announcement of the decision by the court, it was agreed that the Providence Theatre Company had no interest in the case and that the name of E. F. Albee should be included among the enjoined respondents.

Mr. Nathanson had contended that he made a contract with the Select Pictures Corporation and the Selznick Pictures Corporation in Boston for the exclusive right to the first run showings of the films in Rhode Island. In proof of his contention he showed that he had actually booked the play "Marie Limited" in which Alice Brady was the star, and had exhibited the film at the Modern during the week of Aug. 31.

He declared that representatives of the firms he had contracted with informed him about that time that he could obtain no more of the films in the list for which he had made an initial payment of \$3,500, giving as a reason that his "application" for a contract had been rejected by the New York office of the firms involved.

Testimony given by both sides occupied all of last week, several local theatrical managers appearing together with Charles R. Rogers, sales director for the Selznick and Select Pictures Corporations and others.

At the conclusion of the case Judge Sweeney said that "there was some

arrangement made about the sale of these pictures between David L. Selznick and Max Nathanson." The court held that irreparable injury could be done to the Nathanson Amusement Company if the theatres in this city represented by the various respondents were allowed to exhibit the films in question while, on the other hand, if the respondents were enjoined from using the films they could easily obtain other pictures. The prayer for the preliminary injunction was therefore granted.

The case attracted much attention among theatrical managers of the city and the legal battle was one of the biggest and most bitterly contested of recent years.

WHERE IS QUINN?

The bet for the cleaning up of the entire motion picture industry as far as a certain Mr. Quinn, of Los Angeles, is concerned seems to be entirely in the dark at present. Mr. Quinn, according to report, arrived in New York yesterday, but a search of the hotel in which he and his committee had their offices revealed that neither the offices were being continued there or that Mr. Quinn was registered among the guests. The picture industry is not particularly worrying about Mr. Quinn or his movement, which was principally directed at the women's clubs of this country, but they would like to know why the promoter is evidently secreting himself in New York.

Griffith Studio in New Rochelle.

Albert H. T. Banzhaf, local attorney for David W. Griffith, completed a deal last week whereby the Henry Flagger estate in New Rochelle, N. Y., was leased by the producer for the location of his eastern picture activities. A large studio is to be erected on the grounds. Mr. Griffith, as well as his technical and studio directors, are on their way East from the Coast.

Dorothy Green Leaves World.

Dorothy Green has completed her contract with World film and will make no more pictures for that company.

DROWNED IN FILM SCENE.

Newport, R. I., Sept. 10.

While staging a fight for Fox Thursday afternoon, Jesse Washington, colored, of 163 West 131st street, New York, was drowned. A number of boats scoured the waters of the bay later in an attempt to locate the body, but were not successful.

The company, making scenes for an unnamed picture, had been inactive for several days due to cloudy and rainy weather and started out early Thursday morning. The company during the afternoon arrived at Bishop's Rock, for what was to be one of the big scenes.

Washington and another member of the company, John O'Brien, were to be caught by the camera while fighting on the deck of the submarine. The submarine was to have sunk at a critical moment in the encounter. The fight proceeded as planned and at the moment desired the submarine submerged.

The two men disappeared in the water. O'Brien quickly reappeared on the surface but Washington failed to come up. Waiting a few minutes, the members of the company did not express anxiety, but after some little time, when the man did not come up again, help was summoned from the shore and the bay in the vicinity of the tragedy was dragged with no signs of Washington's body.

Further film feats were immediately cancelled for the day and the members of the company joined in the attempt to locate the body, also without avail.

BIG FOUR'S ATTORNEY GOES WEST

With Dennis F. O'Brien's departure for the Coast yesterday (Thursday) to confer with his clients, Mary Pickford, Douglas Fairbanks and Frank Keeney, the former two of the United Artists combine, and that of Nathan Burkan, who represents Charles Chaplin, another United star, there is "something in the air" which the attorneys do not care to discuss just now.

D. W. Griffith, the fourth member of the corporation, is supposed to be on his way eastward, probably already in town, as is his attorney, Albert H. T. Banzhaf, and a return trip of the latter director and legal advisor to the Coast will indicate a situation of serious interest in the picture world.

FRENCH STATISTICS.

Paris, Sept. 10.

During the four weeks in August the productions presented were: first, 4,077 metres of French (compared with 6,405 the previous week), and 22,302 metres of foreign films (compared with 20,800); second, 4,660 metres of French and 22,663 metres of foreign; third, 5,254 metres of French, 24,510 metres foreign; fourth, 2,370 metres of French and 25,187 metres of foreign films.

MUSICIANS' STRIKE PROVISIONS.

Paris, Sept. 10.

The syndicate of exhibitors has advised its members not to grant the extra claims for more money from the musicians and if necessary to use only a piano. At a meeting held end of August, the managers engaged themselves not to sign a new contract with the orchestra union; to use only a piano if a strike is declared; not to negotiate separately with their musicians, but only through the directors' syndicate; that if any house is boycotted by the orchestra union, a supply musicians from their respective bands to the boycotted establishment, and to pay to their syndicate a fine of from \$100 to \$400, according to the category of the picture theatre, for any infraction of these obligations.

The exhibitors have decided to increase their prices of admission from Oct. 1 next. Their association has officially approved the action and void the measure at a recent meeting of directors. No universal augmentation has been fixed, each exhibitor having full latitude to regulate his own prices according to the locality of his hall.

SELZNICK GIVES \$25,000.

Lewis J. Selznick will be the man responsible for the building of an annex to the Home for Aged Hebrew. At a luncheon table at the Astor, Judge Otto A. Roginsky explained how hard it was to secure funds at the time for the project. Two tables away Selznick was seated with a party of friends. He overheard the conversation and leaped over and asked how much was needed. Being told the sum he left the table and returned in a few minutes with a check made out for the full amount.

IN BARRYMORE'S ROLE.

Earle Williams has been cast by Vitagraph to appear in John Barrymore's role in "The Fortune Hunter."

NICK CARTER WRITING FILMS.

Frederick Van Rensselaer Dey has been signed by Vitagraph to write features for Harry T. Morey. Mr. Dey is the famous Nick Carter.

Powell Directing Pickford.

Los Angeles, Sept. 10. Having finished "Common Property," a Russian theme based on the soviet nationalization of women, Paul Powell has been engaged by Mary Pickford to produce her next vehicle, "Polyanna," from the stage play.

Forty Men Save Walter Long.

Thanks to T. Hays Hunter's desire for realism, Walter Long, screen villain, had to fall over a 40-foot cliff in the final scenes in "Desert Gold" shortly to be released. Forty men were required to hold the net which caught him.

VARIETY

Hotel JOYCE

31 WEST 71st STREET
(Central Park West)

DAVE HARRIS

The new Single is working

A fellow and his wife engaged a room one night. By talking in his sleep he caused a terrible fight. He whispered, "Jennie, let me have a kiss or two." His wife's name was Alice. Now his eyes are black and blue.

IN ROOM 202

Now for the new one. Hop Sing Joy. Some laugh.

Direction:

Irving COOPER Joe

JOHNNY FRANCIS

and

KEN WILSON

JUST FINISHED
PANTAGES CIRCUIT
NOW REPRATING TOUR ON
LOEW CIRCUIT

MANAGEMENT:
SAMUEL BAERWITZ



Jack Lait

Catches Singing Fish
Read What He Has
to Say
Rialto, Chicago.
Aug. 27

"NIOBE"

"A spirit in a tank on
your stage, gave the
best value for the
money of the show.
The turn is deliciously
staged and also finished
all via but much ap-
preciated."

LAIT

Next Week (Sept. 15).
—Grand, Cleveland, O.

FRANK KATHRYN Moore and Sterling

"On a Wednesday Evening"

MERCEDES

727 IRVING PARK BLVD.
Telephone: Wellington 19123
CHICAGO, ILL.

(INEZ) (GEORGIA) (ALICE) PATTON, YANTIS and ROONEY

"THREE GIRLS FROM HARMONYLAND"
SUCCESSFULLY TOURING PANTAGES CIRCUIT

ERNIE EVELYN GORDON and DELMAR

SNAPPY SINGERS OF SNAPPY SONGS IN "BLUIN THE BLUES"
Now playing (Sept. 11-14) Lincoln Sq., New York
Direction, I. KAUFMAN

FRED DUPREZ



Starring in "Mr. Manhattan"
In England
New York Rep.:
SAM. BAERWITZ
1405 Broadway
London Rep.:
MURRAY & DAW
8, Lime St. W.C. 2
By American Author:
JAMES MADISON
English Parvenues of
Comedienne:
WESTON & LEE

MARIE CLARKE and EARL LA VERE'S

FRIEND MAGGIE SEZ:

One of our pals took sick last week. We feel it queer. We know it made him well because when he returned it was found we had some Curd Name.

"You know how it is with me, Timmie."

This Week (Sept. 8-10)—Majestic Theatre, Baltimore, Pa.

Sept. 11-13—Foster's Theatre, Hazleton, Pa.

Timmie Budd: did you ever play Hazleton?

GRAND-MOTHER A-T-T-E

A-G-E O-F 77

H-A-S 4 C-H-I-L-D-R-E-N

At Her Birthday Party

TED HEALY

Loew Circuit Direction, MARK LEVY

EDDIE

MCCARTHY

AND
LILLIAN

STERNARD

In "Two Beds"

EVERY LINE PROTECTED

Mlle. Lingarde

EUROPEAN POSEUSE
PLASTIQUE NOVELTY

Direction, PETE MACK

Blanche Latell

NOW WITH
"OVERSEAS REVUE"
ORPHEUM TIME

Week of Sept. 8, Wm. Penn and Broadway, Philadelphia; Sept. 15, Allegheny, Philadelphia; Week Sept. 22, Grand, Philadelphia, then Detroit, Rochester, Buffalo, Toronto, etc.

JIM and MARIAN HARKINS

Direction,
NORMAN JEFFERIES

COOK and OATMAN
Loew Circuit
I Repeat and
Repeat and Repeat
Disappointments don't

P-A-Y

To prove I'm Right
Listen to this
Monday Morning
While the Wife Was
Busy Ironing
the

PHONE-RANG

In order to make the One O'clock
Train for Trenton

"P-A-C-K-I-N"

Part II.—In our Rush did We
Forget the Electric Iron?
No, but I wish we had, for it
Burned thru half our
Wardrobe and Scorching the
other half—
(Just a Good "50-50" Iron)

LANGTON and SMITH

Loew Circuit Direction, MARK LEVY

SID

VINCENT

and
ADA

CARTER

In

"THE LAUGHING LADY"
Personal Direction, Boyle Woolfolk

W. V. M. A. Western B. F. Keith



Pauline Saxon

SI
PERKINS'
KID

"CHUD"

Blough and Lockard

(IN BLACKFACE)

FEATURED COMEDIANS
With KELLY FIELD PLAYERS
Headlining Pantages Circuit

"ROLLIE"

OSWALD

Care of

Rawson
and Clare
Auburndale,
L. I.



STEVE JUHASZ PRESENTS

Boila and Co.

IN A
DAINTY SONG AND
DANCE DIVERTISEMENT
Featuring TWNETTE the
American Dancing Girl

DIRECTION:
BEEHLER & JACOBS

Slept in Room 202, Hotel Grant, Chicago. Got up in the morning, looked out of the window. It was raining. So I put on rubbers and raincoat, went down stairs, looked out of the lobby window, sun was shining, sidewalks dry.

Hotel Haunted? No, Leonard (Prince) Hicks has installed a sprinkler on roof to keep the "Court Room" cool.

No more, courts for me—Good Night, Judge.

DAVE MANLEY

"Leave the Hall"

Now Touring Orpheum Circuit

ARTHUR WEST AND COMPANY

IN

"What the Critic Said"
By GUS KAHN

Eastern Representative, HARRY WEBER
Western Representative, SIMON AGENCY

HARRY W. JOE Conn and Whiting

VARIOUS FEATS
WITH THE FEET

THIS SEASON

With DAVE MARION

HELPING BARE LAYOUR
AND JOE KENNEDY
AND OURSELVES

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

BURTON NINA JACK BROWN, GARDINER and BARNETT

IN A PASSING REVIEW OF SONGS AND DANCES

Headlining Loew Time

Direction, MARK LEVY

VARIETY

Booking Exclusively with W. V. M. A., B. F. Keith (Western
and Affiliated Circuits)

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A COUPLE OF DAFFY DILLS

Dan BRYANT and STEWART Dick

BOOKED SOLID

W. V. M. A., INTERSTATE, B. F. KEITH'S CIRCUIT (WESTERN)

7
Se 19 20

15 CENTS

VARIETY

VOL. LVI, No. 4

NEW YORK CITY, FRIDAY, SEPTEMBER 19, 1919

PRICE 15 CENTS

A detailed illustration of a movie theater marquee. The central feature is a large circular frame containing a black and white portrait of a man, identified as Maurice Tourneur. Above the circle is a small Paramount Pictures logo. The marquee is flanked by two signs: "Drama" on the left and "Variety" on the right. The background of the marquee is decorated with stylized trees and foliage. At the bottom, a checkered floor leads up to a small platform where a sign reads: "MAURICE TOURNEUR Whose next Paramount-Artcraft Picture, 'The Life Line', (released Oct. 5), contains astonishing scenes of a wreck at sea."

Pictures

Drama

Variety

MAURICE TOURNEUR
Whose next Paramount-Artcraft Picture, "The Life Line", (re-
leased Oct. 5), contains astonishing scenes of a wreck at sea.

LITTLE BY LITTLE IT WORKED ITS WAY
SLOWLY BUT SURELY
INTO THE HEART OF EVERY SONG LOVER,—UNTIL TODAY

LITTLE BY LITTLE

YOU'RE BREAKING MY HEART

HAS BECOME ONE OF THE MOST "TALKED OF"
WALTZ "SOB" BALLADS OF THE PRESENT TIME

By MAX CLAY and ROBERT LEVENSON

Little By Little You're Breaking My Heart

By MAX CLAY
& ROBERT LEVENSON

Moderately with much expression

The musical score is written for piano and voice. It begins with a piano introduction marked 'Moderately with much expression'. The melody is in 3/4 time. The lyrics are: 'Things that turned my night in - to - day, Let - tie by lit - tie you're break - ing a - way or - try thought in break - ing my heart, Lit - tie by lit - tie we're drift - ing a - part. REFRAIN Tenderly, with much expression Lit - tie by lit - tie you're break - ing my heart, Like a child would break a toy, gave you most all that was dear to me, All you're hav - ing the best in a mem - o - ry. I dreamt I would be don't love me the same to - day As you did long a - go, The like a rose, the love you gave Was on - ly for a - day, The lips that burned with love for me Have now grown cold, I plain - ly see, The smiles that once were all my own I find now how bet - ter mine a - lone, And break - ing my heart, A heart that is yearn - ing for you, yearn - ing for you.' The score includes piano accompaniment and vocal lines with lyrics.

17250

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347 Fifth Ave.

DOCHOWARD
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611 Main St.

GABE NATHAN
Los Angeles, Cal.
Superba Theatre Bldg.

JACK CROWLEY
Providence, R. I.
18 Belknap St.

JOS. L. MANN
Denver, Colo.
420 Barth Block

HAL. M. KING
Kansas City, Mo.
Gaiety Theatre Bldg.

BARNEY HAGAN
Seattle, Wash.
500 Montlake Bldg.

SYDNEY KLEIN
Salt Lake City, Utah
421 Holland Bldg.

BILLY HALLET
St. Louis, Mo.
217 Pantages Bldg.

ROSS MCCLURE
Minneapolis, Minn.
217 Pantages Bldg.

BARTLETT HOLMES, 51 W. Lafayette, Detroit

CHARLES WARREN, 2-4 Arthur St., New Oxford St., London, W.C. 1, Eng.

VARIETY

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NEW YORK CITY, SEPTEMBER 19, 1919

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22, 1905, at the Post Office at New York,
N. Y., under the Act of March 3, 1879.

LOEW BUYS THEATRES IN SOUTH; BUILDING THREE IN CLEVELAND

Vendome, Nashville, and Staub, Knoxville, Tenn., Now Owned
by Loew Circuit. Loew's Ohio Theatres Co. at
Present Operating Eight Cleveland Houses,
With Three More to Come. Dicker-
ing For Valuable Boston Site.

Nashville, Sept. 17.
The Marcus Loew Circuit has pur-
chased the Vendome theatre property
here. Possession passes about Dec.
25. All legitimate bookings for the
theatre by Klaw & Erlanger after that
date have been canceled. The house
seats 1,800.

The same circuit has also purchased
the Staub Theatre property at Knox-
ville, this state, taking possession im-
mediately. The house will be entirely
remodeled. It now has a seating ca-
pacity of 1,600.

Cleveland, Sept. 17.
Marcus Loew is about to take over
two more theatres in this city, giving
the Loew Ohio Theatrical Co. eight
local houses to operate.

Besides these, the Loew Circuit now
has three theatre building propositions
in Cleveland.

Boston, Sept. 17.
The Loew Circuit is reported to have
placed a bid for the Bacon property,
formerly Siegel's department store, at
Washington and Boylston streets. The
site contains 50,000 square feet. No
price is mentioned, but the first mort-
gage on the property is said to be four
million dollars.

Reports for the past ten days have
said Marcus Loew contemplated a
southern invasion. Asked at his office
Wednesday concerning the Tennessee
purchases, Mr. Loew confirmed the ac-
count, and said the policy of the ac-
quired houses would be vaudeville. He
also stated the purchase of both the-
atre properties had been outright.

Asked concerning his other proposed
southern negotiations Mr. Loew re-
plied he preferred not to mention any
prospective deals until they had been
closed.

Mr. Loew asked that the report he
or his circuit was interested with
Adolph Zukor (Famous Players-
Lasky) in the purchase of the Put-

nam Building be emphatically denied.
He stated he has no interest whatso-
ever in that building, nor has Mr. Zu-
kor any interest in the Loew purchase
of the Hibben property at Broadway
and 45th street (northeast corner).
Several of the Putnam Building

FOUR YEARS IN AFRICA.

Johannesburg, S. A., Aug. 7.
Aug. 11 Marie Tempest concludes her
fourth season in this city, since the
premiers in Sept. The four seasons
in the year constitute an achievement
without precedent in this country.
Miss Tempest and her company after

CRITIC BUILDS FOR ACTORS.

Helen Barr Bartlett has been left
\$50,000 with which she intends to build
a "Studio Home" in East Pittsburgh.

TWO NEW CONTRACT CLAUSES.

Two clauses in the Standard Contract published herewith contain-
ing points not heretofore given much publicity are as follows:

Clause 9, Section B—
"Salaries shall be paid on Saturday night."

The payment of salaries Saturday night is regarded throughout
the legitimate branch of theatricals as one of the distinct advantages
gained by the actor as a result of the strike settlement terms.

Henceforth it has been the general practice of most managers to pay
salaries Tuesday night for the performances given the previous week.
In some instances this was stretched out to Wednesday and Thursday,
giving the manager the advantage often of a half week's hold-back.

Clause 16, Section 1—

"The actor agrees to be prompt at rehearsals, to pay strict regard to
makeup and dress, to perform his services in a competent and pain-
staking manner, to abide by all reasonable rules and regulations, and
to render services exclusively to the manager from the date of begin-
ning of rehearsals, and shall not render services to any other person,
firm or corporation, without the consent of the manager."

The latter part of the above clause is an advantage accruing to the
manager, inasmuch as it will prevent actors under this form of con-
tract from appearing in pictures while under contract to appear in a
stage play, unless the manager gives his consent.

leases, including Loew's, Shanley's and
the clothing firm have five years yet
to run. It is not anticipated Mr. Zukor
expects to raze the building before the
expiration of the longest term of
leases. The site is 200x300, taking up
the entire front of the Broadway block
between 43d and 44th streets. The
asking price for the Putnam Building
a few months ago was \$4,000,000. The
consideration paid by Mr. Zukor has
not been given out.

Regarding his purchase of the Hib-
ben property, Mr. Loew stated title is
to pass within 60 days from the sign-
ing of the contract (last month).

The house will be known as "Point
Breeze" and will be open to profes-
sional folks at all times. Miss Bartlett
is at present a dramatic critic on one
of the Pittsburgh daily papers.

THEATRE DANCING AT NIGHT.

Detroit, Sept. 17.
The attendance drawn to the dan-
cing after the performance at night in
several local theatres' foyers is attri-
buted to prohibition. The dancers pre-
fer the foyer to a restaurant without
liquor.

The dance period is from eleven until
one.

AGENTS "BUYING" ACTS.

Arthur Horwitz and Lee Kraus, a
vaudeville agency firm is issuing blan-
ket contracts to a number of acts
handled by them. It is said that
around 20 such contracts have been
issued, the idea being to attract rep-
resentative acts to their office.

The contracts are on a play or pay
basis and are not instruments giving
the firm authority to book acts but
guarantees the act booking. The con-
tracts are for various periods and
guarantee 10 weeks' work in 12, 15
weeks in 17, and 30 weeks in 35.

If the number of weeks guaranteed
are not provided the agents must pay
salaries. In cases where they might
be stuck they would undersell the act,
paying the difference between the fig-
ure secured and the salary guaranteed,
from their own pockets. They say
they have not had to meet that situa-
tion as yet.

K. & E.'S NAME OFF.

The names of Klaw & Erlanger have
been removed from the front of the
Amsterdam and instead the new three-
firm of Erlanger, Dillingham and Zieg-
feld now appears as the management.
This is in line with the recent an-
nouncement the trio had taken over the
house and would produce as a trio.

The Amsterdam is still owned by
Klaw & Erlanger, Mr. Klaw's interest
being the same as formerly. Erlanger,
Dillingham and Ziegfeld are the op-
erating company and have the house
under lease.

ADA MAE WEEKS FEATURED.

Chicago, Sept. 17.
A bit of strike aftermath is suspected
in the featured billing of Ada Mae
Weeks in the announcement of "Listen
Lester," which opened Monday at the
Illinois.

Miss Weeks was one of the "loyal"
players.

Gertrude Vanderbilt, Clifton Webb,
Ada Lewis, Fred Heider, Eddie Givley
and the Four Entertainers, Equity
members, were with the show, but are
not there now.

PANTAGES PAYING FOY \$2,100.

San Francisco, Sept. 17.
A report emanating from the local
Pantages offices is to the effect that
Eddie Foy and family have been booked
for the circuit at a weekly salary of
\$2,100 and transportation.

RICKENBACKER'S OCEAN FLIGHT.

Eddie Rickenbacker, the American
ace, is planning a flight across the
Pacific ocean. The plans are still in
their infancy, but it is understood pic-
ture interests are behind the flier in
the project.

CABLES

FRENCH EXHIBITORS GIVE IN, MAKING PEACE UNANIMOUS

Sign Terms Submitted by Musicians' Union Agreeing Not to Discharge Any Employee Concerned in Strike. Vaudeville Men Sore at Legitimate Managers For Failing to Support Them. Latter Would Not Lock Out Employees.

Paris, Sept. 17. Film exhibitors have signed the agreement submitted by the musicians' union, accepting all terms imposed and paying all in full during the lockout.

The exhibitors additionally agree not to discharge anyone concerned in the trouble.

It is agreed that all contracts after Sept. 20, when the agreement goes into effect, shall pass mutually through the musicians' union and exhibitors' union.

The vaudeville managers signed a similar agreement last week. There is much feeling against the legitimate managements over here by the vaudeville directors and exhibitors. They accuse the legists of lack of support through declining to join the lock-out.

COCHRAN ATTACKS CRITICS.

London, Sept. 17. Charles B. Cochran has come out with an attack on critics and newspapers, saying he can predict exactly what they will say about "Algar," opening tomorrow at the Pavilion. Cochran declares he can never become interested enough to read what they say.

This publicity stuff has worked like a charm. Cochran is an excellent showman, self-advertiser and humorist. It looks as if he doubted whether "Algar" would be a success.

THREE SEEK BIG FOUR RIGHTS.

London, Sept. 17. There are three apparent contenders for the British distribution right to the product of the United Artists ("Big Four"). The are Stoll, Tippet and Sir Edward Hulton.

Hulton is a wealthy newspaper proprietor. His representative is now on the ocean. Hiram Abrams' visit here has been postponed.

COMEDIE FRANCAISE NON-UNION.

Paris, Sept. 17. The troupe at the Comedie Francaise refused to comply with the request of the Confederation of Labor to join the Syndicate.

ENTENTE FILM CO. FORMED.

London, Sept. 17. The Franco-British Film Producing Co. has been formed with a capital of \$17,500,000. British and French interests have combined to form it. France promises to subscribe half the stock.

VOYCE FAVORITE CANDIDATE.

London, Sept. 17. Albert Voce is the favorite among the candidates for chairman of the Variety Artists' Federation to succeed Fred Russell. The election takes place Wednesday.

BALLET DANCERS STRIKE.

Paris, Sept. 17. Ballet dancers at the Theatre Monnaie, Brussels, have struck, demanding higher salary.

PARIS CASINO REVUE OVER.

Paris, Sept. 17. The new revue at the Casino, first

shown Sept. 13, is a success despite that the reviewers did not care for it. Phyllis Monkman and Jack Buchanan an attracted notice with their dancing.

FRENCH HIGH FILM RECORD.

Paris, Sept. 17. Upon presentation today of film statistics for August, it showed the highest record in France for foreign film releases, nearly reaching 123,000 metres.

OPENING AT ALHAMBRA, PARIS.

Paris, Sept. 17. Opening Sept. 12 at the Alhambra (vaudeville) and successfully, were Carl Hertz, Menetti and Hedelli, Nathano Brothers, Rembrandt, Kublick,

The Samuelson Agency, in association with the Royal Film Exchange, has contracted with Universal to produce several British plays on the Pacific coast.

The first production will be "Damaged Goods." The original lease has expired. The new purchasers paid \$17,000 and 10 per cent of the gross for the screen rights.

TULLY'S "BIRD" SUCCESSFUL.

London, Sept. 17. "The Bird of Paradise," by Richard Tully, can now be reckoned a success. The newspapers all praise it, and it was received enthusiastically when opening Thursday at the Lyric.

NEW REVUE AT CASINO.

Paris, Sept. 17. After being closed for rehearsals a week, the Casino reopened today with a new revue by Willemet, with Phyllis Monkman and Jack Buchanan in the leading roles.

PAVIE TAKING APOLLO.

Paris, Sept. 17. Pavie, temporary director at the Varieties, is taking over the Apollo from Volterra.

Lady De Freese Given \$20,000.

London, Sept. 17. Vesta Tilley, wife of Sir Walter De Freese, has given \$20,000, the proceeds of her recent farewell tour, to the charity for crippled children.

De Courville Sublets Little.

London, Sept. 17. Albert de Courville has abandoned his "Looking Glass" theatre scheme and sublet the Little Theatre to Vedrenne.

"Algar" Opens Tonight.

London, Sept. 17. Charles Cochran has definitely set the opening of "Algar" for tonight at the Pavilion.

IN PARIS.

Paris, Sept. 17. As reported in a cable to VAMPIRE, the Theatre Albert Premier closed as a playhouse for the V. A. E. in Paris Aug. 23. The final program included the Tricks and Tunes troupe (Clara Howard, Hazel Moran, Henry Marquis, Wilbur and Harrington, Ray Walker), Arthur and Leah Bell, ventriloquists, Barbour and Jackson, the Three M's (a quartet composed of Alfred Armand, Hal Pierson, Bertha Down and Louise Carlyle).

A detective play signed Pierre Veber has just been presented at the Theatre du Gymnase, with the title "A bon chat." This refers to the French proverb, "A bon chat a bon rat," but as the word rat is considered unlucky on the local stage the authors have evidently cut it short—as they might have done with the play. It is really the American managers' "cheated," or diamond cut diamond. There is no corporation more superstitious than that of the actor, and it was considered unlucky to say the tag at rehearsal, the phrase Charles XII, or English in India being invariably used in Great Britain in the old days. There is a story that Ellen Terry was unable to repeat the last line in a play on the first night for the reason she had never learned it at rehearsal. To open an umbrella on the stage, or whistle Locke's music for Macbeth on tour were also thought disastrous for the success of a play. Auction. On the other hand, a black cat brings a long run, and Miss Hughes, a stout actress, once sat on one at the Strand Theatre, London, the animal having been put under a cushion by a carpenter to assure its presence on the stage at the premiere. The first nighters were amazed to hear squeals and see the cat limp to safety.

When the Athenée gets out of the hands of the decorators Lucien Koenberg proposes to open with a new comedy by Romain Coolus and M. Hennequin entitled "Amou, quand tu manges tiens," to be created by the actor-manager, Arnaudy, Bonvallet, Gallet, Belieres, Mmes. Augustine Lerich, Madeleine Soria and Janine Roncay.

Firmin Gemier has now arranged with the management of the Cirque d'Hiver (at present a moving picture resort of the Sandberg combination) to present classical plays in October in the old circus, to include "Oedipe, roi de Thebes," and "Shakespeare's 'Cleopatra,' adopted by Nepotys.

The new managers of the Theatre du Vaudeville, Gheusi and Deval, which house will in future be known as the Theatre Lyrique and produce opera comique, to open in October, are offering a price of \$2,000 with guarantee of production within one year for a new work by a French composer. The house is now being renovated, so badly required at a number of other Parisian theatres.

L. Volterra's Theatre de Paris (ex Theatre Rejane) has closed for the season; the Chatelet has reopened with Jules Verne's "Tour of the World in Eighty Days" as usual. A big revue is being prepared for Oscar Duirene at the Concert Mayol by his associate Henri Varna and Leo Lelievre. The Marigny remains shut, though a real summer resort; skating still attracts at the Alcazar d'Été, while vaudeville of a kind prevails at the Ambassadeurs.

KICKING ALL THE TIME.

Chicago, Sept. 17. Lillian de Forest is a toe dancer in the Winter Garden revue. In private life she is Mrs. Louis J. Ballin. In his bill for divorce this week, Mr. Ballin complains his wife appeared without even tights. He says she didn't confine her kicking to the revue, but kicked him, too.

MANAGERS YIELD TO STRIKERS.

Paris, Sept. 17. All the resorts are now open again, the trouble with the musicians having been arranged, though several picture houses are still using only pianos.

Faced by the strikers' demands, the legitimate managers promptly capitulated. Few closed during the vaudeville lockout. Music halls and picture houses were dark three days.

Finally, the managers of the last named signed an armistice with the International Syndicate. It will continue until Saturday, when the new tariff begins.

Other claims, meanwhile, are coming up for discussion between the syndicates of the opposing forces, not through the federation as demanded by the strikers.

The managers agreed to pay union rates to the musicians and others who remained during the lockout.

MANY AMERICANS SAILING.

London, Sept. 17. Eddie Polo and his company sail for New York tomorrow on the Megantic. Willie Edelsten leaves Sept. 19 on the Baltic. On the Lapland, Sept. 16, are Cate Downing, who is going to Australia to conduct musical shows for Hugh McIntosh under a year's contract, and Frank Craven, who returns second cabin, all he could get.

Commenting laughingly about it, Mr. Craven remarked he was over the line and returned second class after his failure. His show, "Too Many Cooks," closed after two weeks, but Mr. Craven accepts the result philosophically.

Lee Ephram is booked to sail Sept. 20 on the Mauretania.

MELLER AT DRURY AGAIN.

London, Sept. 17. "The Great Day," the new melodrama which opened yesterday at the Drury Lane, has fifty speaking parts, five acts and nine scenes. It is a stupendous production with the usual melodramatic conflict between villainy and virtue.

CLEVELAND HIP UNIONIZED.

Cleveland, Sept. 17. A settlement has been effected in regard to the unionization of the Keith Hippodrome here. The house has been non-union for some time. The Keith interests were represented by J. J. Murdock.

There will be a period of time of about two weeks granted to both sides for the straightening of affairs at the house and a complete union crew will undoubtedly take its place there in about ten days.

The musicians, operators and stage hands unions are all effected by the settlement.

At the headquarters of the L. A. T. S. E. in New York no comment could be obtained on the Cleveland settlement. The only statement was that it was understood that the matter had been straightened out.

REVIVE "FOLLIES OF '18."

When the present intention to reinstate this season's "Follies" at the Amsterdam has been fully determined upon, and that seems very likely now, Flo Ziegfeld has in mind reviving last year's show, "Follies of 1918."

The plan seems to be to have the "Follies" of last season take up the current "Follies" time for a certain section of the country.

THE DOYLES RECONCILED.

Through the efforts of Henry J. Goldsmith, of H. J. & F. E. Goldsmith, attorneys for Gene Doyle, her action for separation against James Doyle, of Doyle and Dixon, was discontinued last week, a reconciliation being effected.

VAUDEVILLE

5

CORA YOUNGBLOOD CORSON NOW IN KEITH-BOOKED THEATRE

Opened at Poli's, New Haven, First Half This Week. Very Favorably Mentioned by House Management. Miss Corson Credited With Having Started White Rats' Strike, Also Vaudeville Investigation. Booking Accepted As Proof No "Blacklist" Longer Exists in Vaudeville.

New Haven, Sept. 17. The Cora Youngblood Corson Sextet opened at Poli's Monday. The house management states it is one of the best variety turns ever in the theatre. The booking appears to have created some talk among vaudevillians in town, but the cause for it is not readily procurable. The act is said to have been booked for two weeks in the Poli houses, following its return from overseas entertainment under the auspices of the Knights of Columbus.

The cause of the talk concerning the Cora Youngblood Corson Sextet opening at Poli's, New Haven, correspondent heard, but could not explain, arises through Miss Corson and her act now playing a house (Poli's) booked through the Keith agency. When the Keith agency was the United Booking Offices, it contended with the White Rats in a strike that started in Oklahoma City. It was reported at the time Miss Corson, then a deputy organizer for the Rats in that state, issued the strike order.

It also has been reported Miss Corson was the instigator of the vaudeville investigation by the Federal Trade Commission, still pending. Shortly after the strike ended the Corson act sailed for abroad. It played over there until we entered the war, when it became an entertaining unit for the K. of C. and was reported over here to be doing valiant work in amusing the soldiers of the A. E. F.

During the Trade Commission hearings in New York City, the counsel for the Government sought to prove by testimony of Buffalo and Rochester vaudeville managers that the Corson act had been "blacklisted" by the Vaudeville Managers' Protective Association. Counsel tried to extract testimony to the effect that Gus Sun, who booked the act into those two V. M. P. A. theatres in the respective cities and afterward ordered the act to be canceled, had done so upon instructions from the head office of the V. M. P. A. in New York City. While the local managers testifying embodied those facts in their statements, the connection between Sun and the V. M. P. A. was not made exactly clear, excepting that Sun was then a member of the Managers' Association. An investigation Tuesday made by a VARIETY representative as to the manner in which the Corson turn happened to be booked in a Poli house through the Keith office revealed nothing unusual. P. Alonzo, the Poli booking agent, said the act had been submitted to him and he had been assured the turn would make good. Acting upon this information he had given it two weeks on his time as a trial playing period.

The booking, however, of the Corson act by the Keith agency, with the booking men understanding that such a contract could not go through unless agreeable to all the powers of the office, seemed to be taken by vaudeville bookers and agents as an indication that though a "blacklist" ever did

exist in vaudeville, the last vestige of it disappeared with the placing of the Corson turn in a Keith-booked theatre.

ANDREW PARISH ARRESTED.

Andrew Parish, known professionally as Andy Taylor, of Taylor and LeClaire, is being held in the Tombs under \$2,000 bail on a grand larceny charge. Parish protests his innocence but is being held pending the appearance of a bondsman.

On his way to Brooklyn to visit his mother, having but recently arrived from a tour of the Fantages time, a stranger accused him and another man, James Russo, of picking his pocket on the Canal street subway station. An empty purse figured in the charge, lying on the floor of the platform between the artist and Russo.

Both men, it was found, had clean records, but were held for further examination. Russo is out on bail.

LAY MEMBERS FOR LIGHTS?

Members of The Lights, the summer theatrical club at Freeport, L. I., may be called upon to decide next June, just before the reopening of the clubhouse, whether lay members are to be permitted to join.

There is a conflict of opinion on the point. The Lights was formed for professionals and show people only.

The question of increase of dues for resident members (Freeport and vicinity) will also come up at that meeting. The argument is that resident members have more use of and privileges in the clubhouse than the members residing too far away to make more than an occasional visit to the shore where the Lights house stands.

With the prohibition enactment, and especially the actors' strike of the summer, there is a matter of finance for the Lights to consider now.

LILY LENA COMING HERE.

Rose & Curtis has placed Lily Lena in big time vaudeville. She will open Jan. 12 at the Bushwick, Brooklyn.

Miss Lena after a lapse of many years is again coming to this country and was one of the first of the English "single women" to try their luck in American vaudeville many years ago, they following the lead and remarkable success of Alice Lloyd. Miss Lena will receive a salary of \$500 weekly.

DEARTH OF SMALL TIME ACTS.

Small time booking agencies are complaining over the scarcity of next to closing acts and vaudeville material in general. An agency which has eight weeks on its books was unable to secure a next to closing act for five days for its local houses last Monday.

JUDGMENT AGAINST JACK WYATT.

Chicago, Sept. 17. Through its Chicago attorneys, S. L. & Fred Lowenthal, VARIETY has obtained a judgment at Ft. Wayne, Ind. of \$200 against Jack Wyatt.

There are attached and held at Ft. Wayne for VARIETY about \$700 worth of Wyatt's properties. These will be sold to satisfy the claim unless Wyatt immediately pays the judgment.

It was necessary to secure depositions from several people in New York and return them to Ft. Wayne, through Wyatt having made affidavit there when attached that he never authorized the advertising VARIETY sued him for, had never contracted for it and did not owe VARIETY any amount at all.

The depositions in the action showed that Wyatt called at VARIETY's office in New York, asked that credit be extended to him and ordered the advertisement published. The advertisement was a sketch of Wyatt and his act, "Scotch Lads and Lassies," drawn by Bert Levy. Mr. Levy's deposition said that Wyatt had appealed to him to make the sketch (or which Mr. Levy did not charge) and also Wyatt asked the deponent (Levy) to intercede with VARIETY to have it published on credit. That VARIETY informed Levy that Wyatt's credit was so good as far as VARIETY was concerned, but at the persuasion of Levy and others, including Wyatt's plea, the credit was extended.

Other depositions made by employees of VARIETY in New York told of Wyatt's call at VARIETY's office there, of his personal application for credit and how he personally asked that the advertisement be published on the back page of VARIETY.

It is said here VARIETY may proceed criminally against Wyatt in view of his positive affidavit in Ft. Wayne that he did not owe any money to VARIETY and had not authorized the publication of the advertisement.

The story of VARIETY vs. Wyatt from Chicago is substantially correct. Wyatt recently called at VARIETY's office in New York, said he owed the money and wanted to make a settlement. It was refused pending the outcome of the trial at Ft. Wayne, through having interposed the denying affidavit. Previous to the attachment he had frequently received letters from VARIETY asking that he give his attention to his account and ignored them entirely until attached, when, for the first time, he denied the debt.

Wyatt is a Scotchman. He has been over here several years. VARIETY pursued its action against him at a much greater expense than the amount involved. It was necessary for VARIETY to engage three firms of attorneys, one at Ft. Wayne, another in Chicago and another in New York City.

DEMPSY OFFERED \$3,000.

Chicago, Sept. 17. New York interests are making an effort to secure Jack Dempsey for vaudeville. The heavyweight's tour managers have been offered \$3,000 a week.

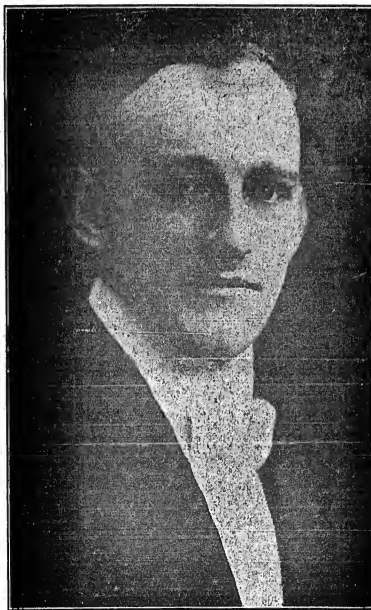
VAUDEVILLE BUSINESS BETTER.

The vaudeville business around New York is reported more prosperous at this time than one year ago.

BABE DE PALMA ILL.

Syracuse, N. Y., Sept. 17. Babe De Palma was not with the "London Belles" when that show reached here Monday.

Miss De Palma, the ingenue, was taken ill at Rochester and forced to leave the company there for a rest. New chorus girls also reported here to join the Sydel show.



ALAN COOGAN

(Formerly with MULLEN and COOGAN)

For the past six months I have been in the brokerage business, and, while not intending to boast, I can truthfully say I have established a good reputation in the financial world and have been entirely successful in a material way.

I am now associated with the prominent firm of E. H. WHITING & CO. and will give my personal attention to orders in all Stocks and Bonds. Your inquiries are earnestly invited and will receive my individual attention. Telephone: Broad 1223-4-5-6. 44 Broad St., Suite 701, New York.

VAUDEVILLE

AGENTS BOOKING FOR LOEW MUST DEAL FAIRLY WITH ACTS

J. H. Lubin, General Booking Manager Loew Circuit, Issues Strict Orders Forbidding Any Agent to Charge More Than 5 Per Cent. "Side-Money" Arrangements Between Agents and Acts Barred. Agents Breaking Rules Will Be Penalized.

J. H. Lubin, general booking manager of the Loew Circuit, has announced strict rules for the agents booking through his office, in connection with their business relations with acts.

Mr. Lubin says an agent may charge five per cent. and no more. One agency firm the other day was suspended when it was brought to Lubin's attention it had charged 10 per cent. Lubin says his announcement includes as well any "side money" not computed on a percentage basis.

The general booking manager added that he did not intend to look for formation of this nature but would receive it if proffered and warned agents booking with him to watch their step.

MOSS' HOUSES SPLITTING.

E. S. Moss' Hamilton and Jefferson playing straight pictures inaugurated a split week policy this week. The houses which formerly played vaudeville when turned over to pictures used but one feature a week. Both are neighborhood theatres and it was found necessary to return to a split week policy with the new type of entertainment.

Both houses reduced their scale of admissions for the evening shows this week.

DELMAR HAS 10 WEEKS.

The "Southern time" as the route given through Jule Delmar in the Keith office is referred to, amounts to 10 full weeks, briefly more or less.

Actually in another 10 days Delmar will be booking 21 houses. He is now booking 19, each a split week. The Grand, Montgomery, Ala., one of the S. A. Lynch string, reopens with Delmar-booked vaudeville Sept. 18.

ONE NIGHTERS SHIED AT.

Theatre managers of Long Island towns in the habit of playing vaudeville one night a week are having difficulty in securing booking connections. One small, time agency which has been supplying these houses has turned down several managers, claiming the remuneration from one-night stands is not sufficient.

Houses in New York playing Sunday concert acts are having no trouble in securing acts.

HART STARRING FOUR.

Joe Hart is readying four new dramatic plays for vaudeville. They are Homer Miles in "The Roughneck" (six people); Hilda Spong, "Eyes of Truth" (four), and Sarah Padden in a new sketch by Rupert Hughes, as yet untitled.

Bookers Moving Around.

The Wilmer & Vincent offices, Frank O'Brien, Jack Hodgdon, Doc Brea, Jeff Davis and Fred Mack, will move their present quarters on the fifth floor, Family Department, Keith Exchange (Palace Building), this week to the new annex, 1560 Broadway.

The annex is an extension cut through from the fifth floor of the Palace to 1560 Broadway.

Walter Kingsley, now on the second

floor of the Palace Building, will occupy the front section of the annex.

The space formerly occupied by Wilmer & Vincent, will be taken over by Arthur Blondell, Billy Delaney moving into Blondell's old quarters.

HART AND LE MAIRE TOGETHER.

Max Hart and Rufus Le Maire are to open a dramatic and musical comedy agency with a view to going into legit producing. Hart has placed a number of people with various musical shows and has been dividing his time lately between his vaudeville agency and his legitimate interests.

LOEW'S "BROKEN BLOSSOMS."

"Broken Blossoms," the Griffith production, will be released on the United Artists' schedule Oct. 20.

Marcus Loew has booked the film for his local theatres.

FOY'S ANNUAL BENEFIT.

Eddie Foy staged a benefit performance at New Rochelle, N. Y., Sunday night that netted several thousand dollars for the fund which will erect a new Catholic church in that city for Father Manzelli.

Father Manzelli is the priest who attended Mrs. Foy during her illness and who gave her the last rites of the Catholic church on her deathbed. During life Mrs. Foy always gave time and money to the New Rochelle church and following her death Mr. Foy promised to keep up the interest of the parish.

This is the first benefit Foy has staged for the church, but he proposes to make it an annual affair.

Vaudeville and Pictures at Moss House.

Two or three vaudeville acts will continue on the bill at the B. S. Moss houses in Greater New York where a picture house has recently been inaugurated.

Turns will be limited to six minutes and informed by the booking office as to what style of work to follow in order to work in harmony with the picture policy.

Plimmer Moves.

Walter J. Plimmer, the vaudeville booker, has moved his office to the New York theatre building. Two other agents have lately opened offices there, namely Harry and Leo Fitzgerald and W. B. Lykens. The booking office of the war department (formerly Liberty theatre division) is also there.

Bothwell Browne in Act with Girls.

Bothwell Browne, playing on the road with Sennett's Diving Girls and "Yankee Doodle in Berlin" will enter vaudeville with an act built around himself and the Diving Girls.

The act, which will be in the shape of a revue, will open Oct. 27.

Moss Booking Sunday Shows.

The B. S. Moss office had completed arrangements for the booking of the Sunday concerts at the Casino and Empire, Brooklyn.

It is planned to start the Sunday shows the latter part of this month.

PANTAGES NEW FRISCO HOUSE.

San Francisco, Sept. 17.

The report Pantages will have a new theatre here has practically been confirmed. The building in which the present theatre is located has changed hands and according to a report, the Pantages lease is due to expire within a short time. A renewal will be taken for the period of construction of the new house.

While the site for the new theatre has not been made public, it is believed to be the S. W. corner of Eddy and Mason streets. An unfinished building has been occupying the corner for several years.

LABOR AGAINST MOUNTFORD.

It was reported during the week theatrical labor is objecting to Harry Mountford and James W. Fitzpatrick continuing as the official heads of the vaudeville branch of the Associated Actors and Actresses of America.

The association is called the Four A's and includes the Actors' Equity Association as an individual part.

LOEW WANTS AGENTS AROUND.

The Loew booking office sent out notices Tuesday to all agents booking on its floor that in the future they will be present in their offices until 10 p. m. on Monday and Thursday and from 11.30 until 2 on Sundays.

NEW HOUSE IN ALLENTOWN.

Wilmer & Vincent will break ground for a vaudeville theatre in Allentown, Pa. next Monday. The house will be located at the corner of Hamilton and Sixth streets. Seating capacity will be 3,500. It is understood Wilmer & Vincent's present Allentown house, the Orpheum, will continue with pictures and vaudeville, after the new theatre opens.

AUDUBON INCREASE.

An admission increase of 5 and 10 cents has been inaugurated at Fox's Audubon, upper Broadway. The 10-cent increase prevails on logs and orchestra seats, while the balcony seats have jumped 5 cents.

Asks Divorce from Ted Snyder.

Mrs. Louella Snyder, through her attorney, Jerome Jackson, began an action for absolute divorce against Ted Snyder Tuesday in the Supreme Court, Kings County, Brooklyn.

Jan A. Timony is Mr. Snyder's attorney.

Mr. Snyder is member of the music publishing firm of Waterson, Berlin & Snyder.

Barney Meyers Again Booking.

B. A. Meyers, who recently returned from California, has re-entered the vaudeville agency field and taken an office in the suite of Bert Lamont's in the Putnam building.

Mr. Meyers will specialize in foreign bookings.

Fox's Highest Salaried Manager.

Harry Salovey, manager of Fox's Bedford, received an increase last week which gave him the distinction of being the highest paid house manager on the Fox Circuit.

Chic Sales on Screen.

Chic Sales will appear on the screen shortly in a series of comedies written for him by Irvin Cobb.

Sales is negotiating with several film concerns, but may finally decide to sponsor his own productions.

Montrose and Allen Are Apart.

Chicago, Sept. 17. The vaudeville team of Montrose and Allen have separated. Billy Allen is now in an act with Emil Subera. Belle Montrose is resting.

DIVORCES IN CHICAGO.

Chicago, Sept. 17.

Jessie Fritz left the bed and board of George E. Fritz two days after they were married. George got a divorce this week.

Helen Brooks left Matthew Henry over in England and came over here to see if the American circuits could give her a better route than the European. When she sent for Matt he refused to come over. Helen got her divorce.

Marion Van Deusen deserted George twice. The second time George got a divorce.

Judge Sabath granted all three decrees.

Attorney Benjamin H. Ehrlich represented the complainants.

GORDON KICKED IN VAIN.

Gordon Dooley returned Tuesday night to "Monte Cristo" at the Garden after incapacitating himself through an unfortunate but unavoidable accident.

Explaining the occurrence which resulted in a sprained wrist, he declared that during the pleasantries with his brother, William, it has been part of the "program" for him to jump up in the air and kick Bill in the chest.

"I continued with my part of the act," added Gordon, "but the difficulty was that when I jumped in the air to kick my Brother Bill in the chest, he was not there."

Missing his brother, Gordon had a silent argument with Fate for a number of nights.

J. H. MOORE FEATURING HIMSELF.

Detroit, Sept. 17. After a great many years the Temple Theatre's press agent now issues announcements concerning "J. H. Moore's Temple Theatre." Formerly it was just Temple Theatre.

James H. Moore is the owner of the Temple, succeeding to it solely following the death of his partner in the firm of Moore & Wiggins.

The Temple, Rochester, playing vaudeville as well, is also owned by Mr. Moore.

LOST VALUABLE FEATHERS.

San Francisco, Sept. 17. The Three Maori girls, who arrived on the Island from Australia last week, had aligrettes and bird of paradise feathers valued at several thousands of dollars confiscated by the customs officials.

The Maories told the custom inspectors they intended filling an engagement on the Orpheum Circuit.

The girls are not known at the local Orpheum offices.

NEW ACT ON BIG TIME.

Bill Quaid's "Old Time and Modern Song Revue" will open at Keith's, Jersey City, next Monday. Mabel Burke and Jimmy Flynn will sing the old and new numbers, respectively, that the turn consists of.

Following the Jersey City date, the act will start of a big time route.

EMPRESS CHANGES HANDS.

Cincinnati, Sept. 17. The Empress Theatre, here, has been sold by Henry Clark to Henry Wietzman, of Detroit. The purchase price was \$125,000.

The Empress will change its policy from pop vaudeville to burlesque, as result of the deal.

GEORGE JESSEL MARRIED.

The secret marriage of George Jessel, now in the "Gaieties," to Florence Courtney (Courtney Sisters) became known yesterday. Fay Courtney will do a single act because of the wedding of her sister.

The couple were united about a month ago.

ARTISTS' FORUM

Concise letters to 150 words and write on one side of paper only.
Anonymous communications will not be printed. Name of writer must be signed and will be held in confidence, if desired.
Letters to be published in this column must be written exclusively to VARIETY.
Duplicate letters will not be printed.

New York, Sept. 12.

Editor VARIETY:—
I read that Alax Carr is to produce a new play called "The Rounder."
As you may recall, I have played a one act play called "The Rounder," which is fully copyrighted, for many years. Through VARIETY, I was enabled to notify both Thomas Wise and the late Bobby Mathews in time to prevent the contention which would have arisen from their use of this title. I am quite sure Mr. Carr will also desist when he knows the facts. I have a three act version of the play in preparation and must therefore protect the title.

J. C. Nugent.

New York, Sept. 13.

Editor VARIETY:—
In answer to the letter of Mr. Morzotto that appeared in the Forum some time ago, I wish to state that I am the originator of playing 2 Bb clarinets at once, each carrying a different voice, without plugging any holes, and I have been given credit by musicians in houses I have played, that I am the first and only one they have ever seen play two without plugging any holes.
As for Mr. George, I claim I am the originator of playing 3 Bb clarinets at once, each carrying a different voice, playing them free and clear, and do not need a jury to decide that as I do it before the public every day and anyone seeing my act can readily distinguish the three distinct voices, and as for Mr. George saying that I am among the ones who know he is a "master originator," I can say this and verify it, when I was leader of orchestra of the Grand Theatre, Chicago, directing with a Bb clarinet, transposing violin parts, Mr. George was on hand trying to imitate me in every way, and when I left to go in vaudeville he got the job and tried to fill my place, but could not do it.
When I was playing vaudeville he got his idea of trying to play more than one, and now I am making records for him to school by.

If he is a "master originator" he is the only one who knows it, and he should learn how to play one well and then criticize.

I planned and carried out the idea of playing two and three clarinets at once, had never seen or heard of anyone doing it, therefore consider myself the originator, and also started this jazz craze for the clarinet and am the originator of jazzing and slurring on that instrument, which quite a number of clarinetists have tried hard to imitate.

Wilbur C. Sweetman.

The original and much imitated Ragtime Clarinetist.

Pawtucket, R. I., Sept. 15.

Editor VARIETY:—
In VARIETY of Sept. 12 I notice where Harry Barrett claims to be the "originator" of the throwing of the "boom-erang" straw hat.

I wish to state he is quite correct as far as the "novelty" of straw hats is concerned. The material we have used for a number of years over numerous circuits. The act was billed as "The Original Barretts." I was a student and later years a partner with Harry Barrett. Therefore I am entitled to do all comedy bits and juggling material with straw hats that I originated while a partner with Harry Barrett and after we had dissolved

partnership in the season of 1916.
Harold Baker
(Johnson, Baker and Johnson.)

Sept. 12.

Editor VARIETY:—
Will you advise performers who carry dogs with them, for show or other purposes, that when they play and travel in the State of Wisconsin, to have a veterinarian certificate (\$2) for each dog, to show the baggage department on the railways, otherwise they cannot check the dogs. I wanted to check my dog tonight for Chicago but was told by the baggage department that I need a permit. This law is on for over a year, but nobody informed me about it.

Hoping my advice will save many performers trouble. There is a heavy fine attached if one does not comply with the law.

Toto, The Clown.

Pittsburgh, Sept. 14.

Editor VARIETY:—
I would like to deny the report published in VARIETY that Lois Josephine and Leo Henning are doing the same act which Josephine and Brookes did. With the exception of the "Valentine" and "Fishing" numbers, we are doing an entirely new act even to our settings. The two numbers mentioned above belong to Miss Josephine.

Leo Henning.

FRIEDMAN PUBLISHING.

George A. Friedman has decided to become a music publisher on his own. He recently sold his interest in the firm of McCarthy & Fisher. Mr. Friedman was with the firm at its organization, receiving a 10 per cent. interest. Some months ago Joe McCarthy sold his half interest to his partner, Fred Fisher, for \$70,000. The firm has been in business for two years and is reputed to have netted in that time \$250,000. It has published several song hits, among them "Chasing Rainbows."

Mr. Friedman is looking for a location in the Times Square vicinity.

Vaud. for Colonial, Portsmouth, N. H. The Colonial, Portsmouth, N. H., one of the new Union Theatre Company houses, will start playing vaudeville next week, Sept. 22.

It will play four acts, on a split week basis, splitting semi-weekly bills with their other house in Lewiston, Me. Both houses have been added on to the books of Doc Breed.

Edel Cox Locates in New York. Earl Cox, the Chicago agent, arrived in town last week to take up a permanent business residence in this city. Cox will produce revues along the same lines he worked on in Chicago. He has no New York connections and will act independently. His initial effort is a "tab" show which has already been routed in vaudeville.

IN AND OUT OF THE SERVICE.

James Danube (4 Danubes, acrobats) was discharged from 26 M. C. Co. First Division, at Camp Meade, Md., this week.

Jack White (Slim), First Div., A. E. F., has returned from France with two wound stripes. It was reported that Mr. White had been killed in action. After a short rest, Mr. White will re-enter vaudeville in a new sketch written by Al. Tenney.

DEMAND FOR FOREIGN ACTS.

Frank Wirth returned this week after ten weeks abroad, visiting a number of cities on the Continent, where he both placed American turns and received commissions to book foreign acts there.

Among the turns placed overseas are May Wirth and the Wirth Family, who have contracts for sixty weeks, to begin after the Ringling's and Barnum & Bailey show closes its season here. Miss Wirth will open at the Coliseum, London, Dec. 15, and will follow with the Moss Empires and Stoll tours. She will appear next summer in the 1920 revue at the Scala, Copenhagen. The booking there is for four months. Some twenty other acts were placed by Wirth, including the Clown Seal and Adonis.

Mr. Wirth, who during the next year will devote his time to placing foreign bookings here, made affiliations with a group of artists representatives abroad. They include Paul Schultz, said to be the biggest German agent; Gus Bauer, the English agent; George Pasquet of Paris and Willie Shumann, who covers Scandinavia. Wirth said that through these affiliations acts can secure contracts for three years' work.

Mr. Wirth visited Holland, Belgium, France and also touched Alsace and Lorraine on the return journey. He said that taxes abroad were not as heavy as reported, amounting to about 15 per cent., but that there were liberal allowances for agents.

Wirth will represent over fifty foreign acts here. During November he will again go abroad.

RAY WALKER BACK.

Ray Walker, who went over to France with Margaret Mayo's "Shock Unit," was one of the first of that Over There Theatre League shows to sail, returned Monday on the "America," after 13 months' continuous service.

Mr. Walker was with three different units, playing France, Belgium, Holland and Germany, and was one of seven entertainers who received a distinguished service medal from the Army and the "Y" Entertainment Departments at Le Mans, France.

FRISCO IN ON SONG.

Frisco's "Kitchen Stove Rag," which George Fairman recently sold to Witmark's, is the subject of a controversy which may require legal adjustment. Chuck Reisner, Jimmy Morgan and Fairman are the accredited authors with Frisco in for a third as his bit for the use of his name.

The sale was made without consulting the "Jazzier" and he claims the others were reimbursed while he was ignored. He threatens legal proceedings unless some agreement is reached, giving him a slice of the purchase price or future royalties.

MARRIAGES.

Walter Wanger to Justine Johnstone, at City Hall, New York, Sept. 13. Walter LeRoy Van Fassen to Martha Russell, Sept. 6, at Austin, Tex. Both are in vaudeville.

Art Penney ("Ace of Reverses") to Adele Pomeroy (non-professional) at Denver, Aug. 27.

Carmelita Meek, formerly of Lord and Meek, was married in San Francisco last week to Louis Fontanelli, manager of the Lyceum theatre.

BIRTHS.

Mr. and Mrs. A. L. Lewis, at their home in New York, Sept. 7, daughter, Elizabeth Harriet.

Mr. and Mrs. Walter S. Bacon, Sept. 7, at Denver. Mrs. Bacon is known professionally as Sybil Bacon.

Mr. and Mrs. Alcide Nunez at the home in New York, Sept. 9, daughter. Mr. Nunez is a member of Louisiana Five Orchestra.

NEW ACTS.

Buddie Doyle, blackface comedian. Bert and Lotty Weston. Luba Mehroff & Co., singing and dancing (Ray Hodgdon).

Raymond & Schram (two men singing and dancing). Ray Hodgdon. Farnan and Nash, two men, songs with piano.

Frank Hurst, singing act, with piano accompanist.

Delbridge and Gremmer (formerly Eda Eldridge 3) (Jos Michaels). Jean Southern in new act (Billy Grady).

Malin and Goldie, man and woman, singing and talking.

Ford and Goodrich, man and woman, singing and talking.

Anderson (formerly Anderson and Beaman) and Yvel, man and woman (Ray Hodgdon).

Kitty Doner, assisted by her sister, Rose, and two musicians (Arthur Klein).

George Mack (Musical Mack) in "Orange Grove" singing and musical, carrying four people.

Aircraft Revue, with six people, three men, three women. Singing and dancing (Harry Fitzgerald).

"Sweet Sweeties" with 10 people, opening on the Loew time (Herman Becker).

Eddie Buzzel and Peggy Parker, late of "Not Yet Maria" by Jan Harzen (Direction Lawrence Schwab).

"One Cent Sale" with 17 people produced by the A. & A. Producing Co. opening Sept. 15 at Proctor's Elizabeth.

Pat Rooney and Marion Bent, it will include Loretta McDermott and 14 choristers, with lyrics by Edgar Allan Wolff and music by Eddie Conrad Henderson's Orchestra, with leader Bernie Smith, will be in the cast.

Four McQuids, three girls, one boy comedy talk, singing and dancing Kelly, Finn and Rose, two men, one woman, in "1920 Dance Revue." Navy Radio Five (sailors), songs. Jack Mcville Company, straight, comedian and blackface woman in "Till-Ask-A" (Dave Sablosky).

ILL AND INJURED.

James P. Mack, who was operated upon Aug. 19 by Dr. John F. Eardman at the Post Graduate Hospital, New York, has left the hospital, cured.

Col Aiken is critically ill at his home, 647 E. 137th street, New York.

Mr. Aiken last appeared with Mrs. Fisk in "Erstwhile Susan" and was to have been included in the cast of Smith & Golden's "Thunder."

PRODUCTION ENGAGEMENTS.

Ned Norworth has been engaged by the Shuberts for the "Gaieties" through Max Hart.

Stanley Murphy, with David Belasco for a Chinese role in the new Belasco production.

Harry Miller and Olive Hill, who have been appearing in vaudeville's a team joined "The Lady in Red" on the road at Detroit this week.

Comstock & Graft have engaged the "Russian" Cathedral Quartette, for their piece, "Through The Ages," to open October 20.

The Russian Balalaika Orchestra at the Park has been engaged to play at Los Angeles, with the D. W. Griffith picture, "Broken Blossoms."

Mae West has signed with the New Wayburn Revue, which will form part of the show at the new Capital Theatre, when it opens.

Arthur Havel and Brother were added to the "Chicken Chow Mein" a year-day. The brothers foregoing route that they had for their own preferring to join the big act.

Tex Ellis has been signed by Ziegfeld. The producer saw him work benefit and immediately commissioned Frank Hale to secure his signature to a five-year contract. He works with one of the strongest southern dialects heard.

VAUDEVILLE

AFTER YEAR AND A HALF FIGHT SCENIC ARTISTS WIN STRIKE

Battle Came to an End Tuesday. Ligon Johnson and Charles Shay Bring About Agreement Granting 44-Hour Week and \$1.50 an Hour Pay. Arbitration Board Also Set up. Legal Holidays Are Recognized.

The battle that has been going for the past year and a half between the United Scenic Artists' Association and eight of the big scenic studio operators was amicably settled Tuesday through the signing of an agreement giving the scenic artists practically everything they have been fighting for. The agreement calls for a 44-hour week, with pay for journeymen at \$1.50 an hour. Apprentices (Class A) are to receive \$1 an hour. This brings journeymen's wages up to \$66 a week and apprentices \$44 a week. Class B apprentices are to receive 45 cents an hour.

Ligon Johnson, attorney for the U. M. F. A. and Charles Shay, president of the I. A. T. S. E. were mainly instrumental in bringing the two sides together, several conferences having been held during the past week, at which both Johnson and Shay were present.

Gates and Morange, Dodge and Castle, New York Studios, Physic Studio, Unitt and Wickes, Lee Lash, H. Robert Law and Platter and Emmens, from whose studios the members of the Scenic Artists' Association have looked out for a year and a half, signed the agreement.

The agreement also calls for the recognition of eight legal holidays as non-working days, payment of wages in advance and an arbitration board to settle disputes.

The peace pact dates from Sept. 1 and runs for one year. August Vols, president, and Walter Durrell, business agent, of the Scenic Artists' Association, signed for their organization.

FRED BELCHER'S FUNERAL.

One of the most impressive services ever held on Broadway was enacted last Sunday when they laid the body of Fred Belcher, general manager of the Jerome H. Remick Company, at rest from Campbell's undertaking parlors.

After a brief ceremony Eddie Miller, accompanied by the chapel organist, sang "Until We Meet Again." When Mr. Miller had concluded there was not a dry eye in the audience.

Down on the sidewalk, pent up with grief, were Harrison Fisher, Harry Lucas, Steve Riordan and his daughter, and Ballard MacDonald. They had been with Mr. Belcher for hours previous to his death. They could not muster up sufficient courage to listen to the services.

They, among others, accompanied the body to the crematory on Long Island, where Mr. Belcher's remains were taken care of according to his wishes.

IN AND OUT.

Are and Are opened Monday at the Broadway, Springfield, Mass., replacing King and Brown, the latter team having separated.

Work and Kent dropped out of the Delancey Street bill the first half, replaced by Berwick Bros. Illness caused the replacement.

The woman in the Sam Liebert and Co. sketch at the Columbia Sunday fainted during the act at the after-

noon show, necessitating the ringing down of the curtain.

SPORTS.

The Loew basketball team for the coming season will have two new faces, Sol Turek and Charlie Moskowits having been dropped from the regular team. Two new stars, the names of whom will not be divulged, will be seen on the court for Loew.

Three of the old regulars, Abe Friedman, Alex Hanlon and Moe Schenk, will again take the floor, the team having already started practice.

STOCKS OPENING.

H. Sallan and Co. will open stock at the Park, Erie, Pa., this week, using "Fair and Warner."

BURLESQUE PRICES WILL STAND.

Despite the increased cost of production and the tilting of artists salaries, the burlesque officials of the Columbia and American Wheels have decided not to raise the price of admission for the coming season. A prominent official when interviewed gave the following as the reason for the economic policy:

"We draw our patronage from what is termed the 'middle class' and with the present abnormal living costs we think it would be an injustice to the average theatergoer to increase the price of admission with a possibility that the burlesque patrons who has a limited amount to spend on amusements will be forced to patronize the 'movies' and the cheaper kind of vaudeville exclusively."

The first reports from the new season's burlesque openings on both wheel presage a wonderful season and we think that it is good policy to let well enough alone.

GIRLS WANTED FOR BURLESQUE.

The burlesque advance men are acting in the capacity of agents in two capacities, i.e. advance and employment, the latter due to the scarcity of chorus girls, the majority of advance agents having been informed by the managers that new girls must be secured in each stand played due to the scarcity of girls in New York, which has necessitated the majority of shows starting their season lacking the customary quota of chorus girls.

Burlesque agents are securing the country for new girls with cabaret and vaudeville sadly depleting their ranks in New York.

NEW FACES IN CHICAGO.

Chicago, Sept. 17. A new staff is handling the Columbia, the foremost burlesque stand here, as follows: Manager, George E. McDonald; treasurer, Claude L. (Duke) Boyd; assistant treasurer, Basil Mallacot.

Two Shows Nightly During Series.

Cincinnati, Sept. 17. Manager Harry Hedges at the Olympic will give two night shows during the world's series baseball games in Cincinnati.

The first show will start at 7:30, and the second at 9:30 as the theatre can be emptied and refilled.

NATIONAL SHOW OPENS POORLY.

Rochester, N. Y., Sept. 17. Rochester's newest theatre, Columbia, opened Sept. 13 with National Burlesque. The usual opening night crowd was apparently present more out of curiosity than to enjoy the show.

The offering had nothing startlingly new and showed marked evidence of being thrown together in a hurry. Principals tried hard to act the roles as if thoroughly familiar with them, but without much success.

The chorus worked overtime, but their lack of drilling was one of the features.

Perhaps with some grooming the show may go over passably well, but the chances of competing with Columbia Burlesque in this city do not look very bright unless better shows than "The Girls from the Gaieties" are booked.

The Columbia opened in poor style, little or no publicity having been given to the event. Looks as if the people behind it were not sure how much money they could afford to sink in it and therefore did not want to spend more than they had to.

On the other hand the Gayety made a bone play by publishing an ad, soft-soaping the public that it is going to present real nice, clean shows, etc., as if admitting competition and promising to be good.

BURLESQUE ENGAGEMENTS.

Norma Belle, Roy Sears and Billy Gibson for Kahn's Union Square stock. Mittie De Vere for Jazz Babies. Jean Shuller for Girls from Joyland. Ed. Crawford and Ernest Fisher for Girls, Girls (Roehm and Richards).

Benton and Clark for Jazz Babies. Dot Ray, ingenue, for Abe Reynolds' show.

Hilda La Roy, prima, for Girls de Looks. Claire Clark, ingenue, for Bostonians (I. N. Weber).

Bert Bernard for Union Sq. Dorothy Lawrence for Tempters. Vic Plant, Liberty Girls.

Velma Addison for Tempters. Bert Bernard for Union Square. Rob Burke and Eugene Schuler for Girls from Joyland.

Gene Shuler with Sam Williams. Mittie De Vere, "Jazz Babies." Dottie Ray, Spiegle's Revue.

Lloyd Peddick, Hurtig & Seamon's "Wonder Show."

Ray Sears, Jack Gibson, Norma Belle, Union Square Stock (Roehm and Edwards).

NEED CLARK AND McCULLOUGH.

"Peek-A-Boo," the Jean Bedini show, has recalled Clark and McCulloch again, after two weeks on the road with Charles Gillette and Sam Abdallah.

The show opened in St. Louis as a road attraction with the two acrobats as features, but Bedini decided to make a quick change and recalled his former featured principals, settling with Gillette and Abdallah on Actors' Equity terms.

The original "Peek-A-Boo" team had been held out of the show when leaving New York, to appear in a new Broadway production Bedini is interested in.

BURLESQUE CLUB MEETING.

The Burlesque Club will hold a special meeting at the club headquarters, 125 West 47th street, Sept. 23, at 11:30 p. m.

The meeting is for the election of officers for the coming year.

BURLESQUE CHANGES.

Billy Randolph of "Aviator Girls Co." has turned in his notice to the manager of the company.

HIP, HIP, HOORAY.

Mr. George Beltrage, Columbia Theatre, City.

Dear Mr. Beltrage: There is nothing to "Hip, Hip, Hooray" about. If you have concluded that a burlesque show consists of a series of vaudeville specialties, hip, hip, hooray all by yourself.

Your "Hip, Hip, Hooray" has wonderful possibilities, but they are all hidden. Costumes, scenery, scenic effects, wonderful, but no book. And Eddie Kane, Jay Herman and Helene McLean, all clever, cannot deliver a show without a book.

And Mr. Beltrage, look out for Harry White. Mr. White is a great copy of Frisco and a combination of dance between that individual and George McKay, but some musical comedy producer will step in the Columbia this week, and unless you have Mr. White tied up on paper, look out. He carries all the earmarks of a musical comedy principal, but he has nothing to do in your show but dance.

Eddie Kane is a funny chap. Jay Herman, his partner, works great with Kane, but their specialty is not going to "Hip, Hip, Hooray" all around the Columbia wheel. Their vaudeville act as it is done in your show is wonderful. They make them laugh and while they are on they keep them laughing, but once they exit they are the "Hip, Hip" out of the "Hooray."

The costumes are gorgeous. The scenery is something to look upon, but in burlesque they want a book. They want something to lean up to the numbers behind a cue, and in your "Hip, Hip, Hooray" there is nothing funny but the cues. And as the average show may come it becomes monotonous. It's just one musical number after another.

Your chorus is away above the average, both from a vocal and scenic standpoint. They shape up with the best group on the stage. They look simply wonderful, but they have nothing whatever to do except shake their heads and follow the lead.

Mr. Beltrage, take this show out in the sticks and get it. It's a show that is worth while. Get some comedy. Kane and Herman know how to handle it but they must have something to do. Charlie Horwitz, who is credited with the book, is a clever writer, but he has nothing to do in this effort. He has written nothing but cues. And a burlesque show consisting of cues won't make them laugh on the road.

As the show stands now you have nothing but Kane and Herman's act, a book specialty, a great looking chorus, some wonderful scenery and Harry White. Hang on to the clothes and scenery. Kane and Herman are something to do and look out for White. If you don't Rube Lomax or Chamberlain Brown will sell him on you.

Your show, as it stands right now is away below expectations. And, Mr. Beltrage, buy your burlesque experience you know it. Utilize some of that experience and give the Columbia wheel "Hip, Hip, Hooray."

Wm. J.

DAUPHINE STOCK, NEW ORLEANS.

New Orleans, Sept. 17. It is not necessary to guess about the appeal of Low Rose's stentch undressed organization at the Dauphine, which began its dalliance Saturday evening. From the first drop to the last the admixture was drained with the keenest appreciation ever apparent.

Rose has a show. One sensed that surely and securely innuendo bedfellow the rise of the curtain, the first impression being accentuated with the travestied progression. From the stock aside it is elaborate, occasionally, humorously and, in a feminine way, artistically. Its one discoloring element was the weakness of the male principals. They displayed not enough concept in the matter of diffusing material to generate laughter, not being timed exactly, but seemingly lacking knowledge in the way of tickling the ribbilities.

The initial bit is called "The Isle of Joy." It is in two parts, with everybody concerned being parties of the first and second part. Programmatically, it is asserted, John F. Burke authored, it is conventional, and some say, wise, that authors be named when circumstances permit. Since time immemorial, the principal burlesque comes have assumed the authority of authors. Must be somebody, so it may as well be them. "The Isle of Joy" is a true-and-tried burlesque that has been called a lot of things. During the first part everybody, but Burke and his second part, to the second part, one glimpses it. Of course, the finale of the first part, generally, has the company boarding a craft to take them there. At the Dauphine but a few left on the boat, most remaining below, have caused the writer to worry all through the second part as to the things they got to the Isle. But then, a plot can make mistakes!

No one at the Dauphine appeared to care much about anything but the other. The writers and their sisters with roles to propel. There are twenty girls in the chorus division, all of them active and attractive, and some fair to name upon. Mabel LeMonnier directed them. Doing excellently, they were given a new and intricate evolution and an apparently optimistic esprit de corps, the girls, as revealed, could not help but send a stock burlesque show over to success.

John F. Burke and Ben Pierce handled the comedy. Pierce was more favorably received than his confrere, and will probably rank in popularity. Eddie Miller proved an adequate straight, with Steve Mills, Jack Lewis and Sam Rose doing violent. The latter sang at odd, diverse and devious moments.

All of the feminine principals were received graciously. Emma Kohler betrayed more ability than the others in her role, a role that was evidently not nurtured in burlesque. O. M. Samuel.

VAUDEVILLE

SHOW TITLES CLASSIFIED

NEW STANDARD CONTRACT

The following is the new P. M. A.-A. E. A. Standard Contract agreed upon Sept. 1, 1917, by the Producing Managers' Association and the Actors' Equity Association.

All salaries A. E. A. U. P. A. contracts in effect before the strike stand until expiration.

Engagements entered into by Equity members on and after Sept. 8 call for the new P. M. A.-A. E. A. contract as appended below.

P. M. A.-A. E. A. MINIMUM CONTRACT.

Standard Form of..... 10.....
Agreement made this..... day of..... 19.....
between..... (hereinafter called "Manager")
and..... (hereinafter called "Actor")

1. The Actor and the Manager agree that this contract is entered into independently of any other contract between any Equity member and any producer and of any other contract or contracts, affiliation or understanding of any character whatever other than the agreement dated Sept. 8, 1917, between Producing Managers' Association and Actors' Equity Association.

2. The Manager engages the Actor to render services in..... upon the terms hereinafter set forth, and the Actor agrees to accept such engagement on the following terms:

1. The date of the first public performance shall be the..... of..... or not later than fourteen days thereafter.

2. Employment hereunder shall begin on the date of the beginning of rehearsals and shall continue until terminated by such notice as is herein provided.

3. The Manager agrees, as compensation for services hereunder, to pay to the Actor..... dollars (\$.....) every week from the date of the first public performance of the play.

4. (a) The Actor, if required, shall give four weeks' rehearsal whenever..... (b) If further rehearsals are required, then for each additional week or part thereof the Manager shall pay the Actor..... dollars (\$.....) per rehearsal. (c) Rehearsals shall be considered to be continuous from the date of the first rehearsal to the date of the first public performance of the play as provided in paragraph 2.

(c) If the above play is a musical play, and a spectacular production, whenever the word "Four" appears with reference to rehearsal in this contract, the word "Five" shall be substituted.

5. This contract may, during rehearsal, be terminated as follows:

(a) At any time during the first ten days' rehearsal of the Actor, if the contract be signed and entered into within two months of the date mentioned in paragraph two, except in case the Actor be reengaged for a part which he has previously played;

(b) Any time after the first ten days' rehearsal of the Actor, by the Manager, by giving the Actor a sum equal to two weeks' salary;

(c) The Actor may cancel the contract by giving written notice and paying to the Manager a sum equal to two weeks' salary;

(d) If a play is withdrawn from the stage ten days and abandoned by the Manager, the Manager shall pay the Actor a sum equal to two weeks' salary.

6. This contract may be terminated at the beginning of rehearsal be terminated as follows:

(a) If this contract was signed and entered into prior to two months of the date mentioned in paragraph two;

(b) By the Manager giving written notice and paying to the Actor two weeks' salary, unless the Manager shall have previously notified the Actor that the play will not be produced or that the Actor will not be called for rehearsal; provided further, that the Actor has secured another engagement at a salary not less than herein provided, payments under which are to begin not later than the date of the first public performance herein provided. In these events, the Manager shall not pay said sum equal to two weeks' salary, nor shall he do so if under similar circumstances the Actor secures an engagement at a larger salary;

(c) In that event the Manager shall pay the difference between the sum equal to two weeks' salary and the sum which the Actor would receive for two weeks' work.

7. Either party may terminate this contract at any time on or after the date of the first public performance of the play by giving the other party two weeks' written notice.

8. (a) If the play runs for a week or less, the Manager may close the play and company without notice, and terminate the right of the Actor to further compensation, provided he has paid the Actor for all services rendered from the date of his first public performance, and in no event less than two weeks' salary.

(b) If the play shall run more than four weeks, the Manager shall give one week's notice of the closing of the play to the Actor and company, and thereby terminate the right of the Actor to compensation except for services performed in the last week of closing.

9. If the Manager is prevented from giving rehearsals because of fire, accident, pestilence, illness of star, or prominent member of the cast, Act of God, public enemy or any other cause which could not reasonably be anticipated or prevented, then, the time to last shall not be counted as part of the "four weeks' rehearsal" period herein provided. When said time on lost shall exceed two weeks, the Actor shall be free if he so elects.

10. (a) The Actor shall furnish and pay for each costume as are customarily worn by citizens of the present day in this country, together with wig, boots, and shoes necessary appurtenant thereto. All other clothes, wigs, shoes, costumes and accessories and all "properties" to be furnished by the Manager.

(b) If the Actor be a woman, then the following clause supercedes (a): In both dramatic and musical companies all artists' gowns and all "properties" shall be furnished by the Manager. Hats, footwear for modern plays to be furnished by the Actor.

(c) All costumes, wigs, shoes and stock- ings shall be furnished the chorus by the Manager.

(d) It is understood that in every case where the Manager furnishes costumes and accessories under the provisions of the agreement, if notice of cancellation of this contract be given by such Actor, in that event he or she shall reimburse the Manager for the necessary and reasonable expense to which may be put in altering or rearranging such costumes for his or her successor.

(e) (a) Right performance shall constitute a week's work. A sum equal to one-eighth of the weekly salary shall be paid for each performance over eight in each week. (b) Salaries shall be paid on Saturday up to two hundred pounds weight.

11. The Manager hereby agrees to pay for transportation of the Actor to and from the place of performance, including transportation from New York City to the opening point, and back to New York City from the closing point. The Manager also agrees to pay the cost of all transportation of the Actor's personal baggage up to two hundred pounds weight.

12. (a) If this contract is cancelled by the Actor, he agrees to pay his own railroad fare back to New York City, and to reimburse the Manager for any railroad fare the Manager may have to pay for the Actor's successor up to an amount not exceeding railroad fare from New York City to the point where said successor joins the Company.

(c) If the Company is organized and its members are engaged outside of New York City, the name of such place is, unless otherwise stated, herein agreed to be substituted for New York in paragraphs eleven and twelve.

13. The Actor shall travel with the Company by such routes as the Manager may direct, and the Actor shall not demand compensation for any performance lost through unavoidable delay in travel which prevents such performance by the Company.

14. It is further agreed if the Company cannot perform because of fire, accident, pestilence, riot, Act of God, the public enemy, or for any other cause which could not be reasonably anticipated or prevented, the Actor cannot perform or rehearse on account of illness or any other valid reason, then the Actor shall not be entitled to any salary for the time during which said services shall not be performed for such reasons.

15. Beginning with the season 1920-1921, full salaries will be paid week before Christmas and Holy Week, but during the season of 1919-1920, the Manager may terminate the contract.

16. In the event of such lay-off, the Manager shall not be entitled to the services of the company unless rehearsal be made necessary by the sudden illness of the star, or of some prominent member of the company or of change in the cast.

17. The Actor agrees to be prompt at rehearsals, to pay strict regard to make-up and dress, to perform his services in a competent and painstaking manner, to abide by all reasonable rules and regulations, and to render

the most important reference work relative to theatricals has just been completed by Ligon Johnson, attorney for the United Managers' Protective Association, who has compiled the titles of all plays ever registered for copyright in the United States, as well as the titles for all motion pictures.

Mr. Johnson's compilations embrace between 80,000 and 100,000 plays and pictures, and through an index system can give instantaneous information as to whether or not the title has ever been used, and if used, for what character of plays or picture.

The value of this information is indicated by a recent ruling of the courts that plays and pictures are competitive; that if a play is a success and the title was used for a picture, the picture might be enjoined; likewise, where a picture is a success and the title were used for a play, the play might be enjoined.

But a small amount of litigation has ensued on such matters, but with the growth of pictures and the general use of titles without investigation may lead to considerable sums invested being tied up. Also a picture

der services exclusively to the Manager from the date of beginning of rehearsal, and shall not render services to any other person, firm or corporation, without the consent of the Manager.

17. All communications which refer to the Company in general shall be posted upon the call-board. Notice to the Manager must be given to him personally or to his representative.

18. In event any dispute shall arise between the parties as to any matter or thing covered by this contract, then said dispute or claim shall be arbitrated. The Manager shall choose one arbitrator and the Actor's Equity Association the second. If within three days these arbitrators shall not be able to agree, then within that time they shall choose a third, who shall not in any way be connected with the theatrical profession.

If they fail to do so,..... or his appointee shall be the third. The arbitrator shall hear the parties and within ten days decide the dispute or claim.

The decision of a majority of said arbitrators shall be the decision of all, and shall be binding and decisions shall be final. The arbitrators shall determine by whom and in what proportion the cost of the arbitration shall be paid. The parties hereby appoint said Board its agents, with full power to finally settle said dispute or claim, and agree that its decision shall constitute an agreement between them, having the same binding force as if agreed to by the parties themselves.

Should suit be brought before the selection of arbitrators, the party sued may at any time after suit and before trial give notice to arbitrate, and then in such case arbitration must be chosen as stated hereinbefore.

The parties hereby agree that the arbitrator selected by them, and they shall bear equally the expense of the arbitration and the umpire.

In witness whereof, we have hereunto set our hands, the day and year first above written.

..... Manager.
..... Actor.

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producer might spend large sums in advertising a title which, should the title be enjoined, would be entirely wasted. It is too often the case where a producer of play or picture is unaware that the title had been used before and that tends to cheapen the play or picture.

By reference to Mr. Johnson's list such errors can be avoided. It is the first compilation of the kind ever made and embraces all registrations from 1878 to date. Mr. Johnson receives weekly reports from the copyright office, which keeps the list continually complete.

He is now at work preparing a similar compilation of all literary works, the dramatization and picture rights of which are preserved under the copyright law. The title lists also include full data on when the plays or pictures were produced, and by whom. Also there is record of the number of times a title has been used and other data of much value to all producers.

CABARET.

Under the direction of Assistant U. S. Attorney Joseph H. Mulqueen, 12 U. S. Federal Agents entered Daly's cabaret and restaurant establishment Tuesday evening (Sept. 16) and placed four employees and the proprietor himself under arrest, charged with violation of prohibition. The prisoners were taken to the West 30th Street Police Station, and later released on \$500 each furnished by Daly.

THE ROSE ROOM IN HARRY BOND'S

restaurant, Hartford, Conn., opened with a cabaret entertainment of seven acts: Lillian Kirkmish, Broadway Trio, Joe Levering, Eleanor Rickers, Libra, Maurice and Betty Hale. A 50-cent cover charge drew a lot of "ohs" from the natives.

JULIA GERRITY, who has been a feature at the Alamo, Harlem, for years will open at the Tokio, Monday, Sept. 15.

TAYLOR AND JACKSON, lately of "Piedmont" Coney Island, will enter vaudeville with the "Memphis 5" jazz band.

WALTER WINDSOR is producing a new review for the Piccadilly, Newark.

RAY SAMUELS MOVED DOWN AT PALACE.

Ray Samuels, following her opening at the Palace this week was moved from fourth position to next to closing.

AMONG THE MUSIC MEN.

Wal Bolan and Norman de Weir have joined the professional staff of the McKinley Music Co.

Toby Fitzpatrick is now connected with Witmark's professional office.

Ed Kline is back in town after an extended trip through the West.

St. Corey, last with Stern, is now connected with the professional staff of Shapiro-Berstein.

Kathryn Joyce has assumed her duties as the new manager of McCarthy-Fisher's band and orchestra department.

Percy Williams, the song writer, is now connected with the traffic department of a down town export firm.

Jack Carroll last with McCarthy-Fisher, is back in Manhattan after a summer engagement out of town.

Waterson-Berlin & Snyder have been granted the song rights to "The Miracle Man." Harry B. Smith is writing the number.

Harold Dellon, last professional manager for T. B. Harma, is now connected with Gilbert & Friedman's professional department.

Low Porter is back at his post in the Stern professional office, having recuperated from his recent illness—pleurisy.



MR. AND MRS. CHARLES E. BRAY
A snapshot of Mr. and Mrs. Bray while stopping over at Yokohama, Japan, on their tour of the U. S. They are representing the Orpheum Circuit on his travels.

IN LONDON

London, Aug. 31.
Percy Burton (who is presenting Lowell Thomas, the American correspondent, to large houses at Covent Garden Opera House and managing for Robert Lorraine, who may also appear in America later in "Cyrano") has arranged for Sir Johnston Forbes-Robertson to return to America in the fall on a lecture tour, comprising the principal cities in the East, including New York, Boston and Philadelphia, and extending as far west as Chicago, and taking in some of the principal educational centers and universities. The arrangement was consummated with and for William B. Fenkins, Inc., of New York, and Burton will probably be unable to accompany the titled actor owing to pressure of other business.

Lorraine in "Cyrano" attained its 200th performance at the Duke of York's Aug. 30, while Lowell Thomas took in £3,000 last week and two extra matinees are announced for the current week. Rumor hath it that Burton has an interest in "Too Many Cooks," for which he is presumably acting as William A. Brady's representative, and is still more interested in the London production of "Treasure Island." So it will be readily seen that he has himself pretty well spread over the London theatrical map.

Sir Johnston's three discourses will be confined to Shakespeare, the first being a general survey of Shakespeare, the second on Hamlet and the prose of Shakespeare, and the third on Macbeth, Othello and King Lear. His tour will cover a period of ten weeks, starting from the end of October or nearly in November, and his passage is already booked on the "Orduna," sailing from here Oct. 11.

According to inside gossip, William Harris, Jr., while over here last June made what is considered an excellent deal (for himself) for the London presentation of "East is West." It is said he received five thousand dollars advance royalty, an equal sum as a bonus and one-third the profits.

The principals now rehearsing for the new Gaiety show, "The Telephone Call," which is being staged by Leon Errol, include Nellie Taylor, G. F. Huntley, Stanley Lupino, Henri De-Bray, Austin Melford.

Larry Ceballos received word here last week from America that a final decree of divorce had been granted his wife, and is already willing to have another try at the matrimonial game. The lady on whom he has his eye is very charming and has a good job. Meantime Larry is working industriously staging the numbers for all sorts of shows in and around London.

Lily Lens has received cabled notification that the American vaudeville tour has been laid out and commenced Jan. 12 at the Bushwick.

Charles Gulliver is so busy negotiating for more theatres he hasn't time to purchase bar glasses for his Palladium. VARIETY's local correspondent dropped into the Palladium the other night and strolling to the bar for a glass of ginger ale, had to wait until those already there had finished their drinks before he could be served.

Jack Mason is here. He thinks as well of London as of yore. You can take that whichever way you want it.

The Alhambra management has again been compelled to postpone the production of "Eastward Ho," the reason being the bigness of the set, most of which are in the hands of different scenic artists and builders and a full

clear stage is required for each one. Oscar Asche and his confreres are determined that when the curtain does rise there shall be no hitch. Andre Chalon's new revue, "Bran Pie," at the Prince of Wales, was also postponed for a night, but has now had a highly successful opening. The Two Bobs, a newcomer Rebla who is somewhat like Alfred Lester, Jack Hulbert and Beatrice Lillie, all making big individual successes.

Low Lake has created a furore with his production of "Pretty Peggy" and will spend the fortnight at the West End house "across the bridges," the Kennington Theatre. Charles Austin has never got more out of his drooleries, and Toots and Lorna Pounds aid and abet him brilliantly. The revue will come to the actual West as soon as a theatre can be found for it.

Opinions as to the Robert Hichens "Voice from the Minaret" differ, but Tuesday's audience was sufficiently enthusiastic to make the management hopeful of a long and successful run. The piece deals with the popular subject of marital infidelity and presents the somewhat strange spectacle of the hero having been dedicated to the Anglican church prior to becoming a devotee to Venus, bowing to Mahomed at the call of the muezzin, as token of his return to Christianity. Norman McKinnel as the unfaithful villainous husband makes the big success.

Somerset Maugham's "Home and Beauty" was successfully produced at the Playhouse last night. It is a brilliant farce, but the dramatist has been unable to resist the temptation of the bedroom. The fun is fast, furious and genuine, and the chief acting honors go easily to Charles Hawtrey and Lotie Venne.

Productions every night next week with the exception of Friday: Monday, "Too Many Crooks" at the Savoy; Tuesday, "Back Again" at the Ambassadors; Wednesday, "Daddies" at the Haymarket; Thursday, "Jack O' Jingles" at the New; Saturday, "Who's Who" at the Adelphi and "Algar" at the Pavilion. "Eastward Ho" should come in somewhere and may perhaps fill the vacant night. Of these new plays "Jack O' Jingles" and "Daddies" have been tried successfully "on the dog."

"Baby Bunting" opens at the Shaftsbury Theatre Sept. 10. One of the big scenes will be an American cocktail bar at a Cross Channel aerobus station. In the meantime, a huge signboard, which takes up much of the front of the house announces the theatre is being completely redecorated—this seems a big and important thing nowadays. Dorothy Minto has been compelled to relinquish her part owing to illness.

The Actors' Association and the Theatrical and Touring Managers' Associations have been busy studying the touring contracts. The matter has been gone into very fully and some alterations having been made, the rough draft has been referred to a further meeting. The negotiations were exceedingly friendly and it is anticipated that before very long the provincial contract will be a fitting companion to the London standard form. The A. A. is also carefully and keenly considering the matter of child employment on the stage.

Sir Frank Benson returns to the stage this autumn, his Shakespearean company resuming its tour in October. The tour embraces every town and city in the U. K. and will be under the direction of Harold F. Neilson.

Seymour Hick's new production, "Adam and Eve," will be closely associated with the vaudeville world. A big scene in the production is the stage of a music hall with Hicks himself as a "cod" mesmerist. He has also broken out with a book, "If I Were Your Father."

Owing to William Rea's unavoidable absence from the cast of "Abraham Lincoln" at the Lyric, Hammersmith, John Drinkwater has been compelled to go on for the part of the great patriot. The play will shortly be produced in America under the superintendence of the author. Later he will lecture in Boston and other cities on the subject of "Poetry and Life."

The Duke of York is getting ready to say "au revoir" to Robert Lorraine and "Cyrano" prior to welcoming Gina Palerm and "The Girl for the Boy." The new musical show is an adaptation of "La Petite Chocolatière," book by Austin Hugon and Georges Arnaud, music by Howard Carr and Bernard Roll. The men of the company will include Gus McNaughton, J. C. Piddock and John McArdle.

Sept. 13 sees the fall of the curtain on "The Lilac Domino" at the old Empire in Leicester Square. The opera will be followed by Serge Diaghilev's Ballet Troupe, who will stay twelve weeks, presented sixteen ballets, supported by a specially selected symphony orchestra of seventy. "Masseine" will be one of the bright particular stars. The fall of the curtain on the ballet troupe will see the last of the theatre under the old regime, for the buildings will then pass into the hands of those whose work it will be to demolish it. With the destruction of the old Empire one of London's most famous landmarks will pass away. As a music hall the place was the Mecca of the pleasure-seeker, although the promoters was sometimes a greater attraction than the stage.

Henry Ainley reports the great success of Tolstoy's "Reparation" on its provincial trip.

Percy Hutchinson sails for New York on the S. S. "Amsterdam" Sept. 15. He opens at the Manhattan Theatre on Oct. 6 with "The Luck of the Navy" and will play his original part.

A leading lady new to London has been brought from the Manchester Repertory Theatre for the Lyceum production of "The Wild Widow." This is Helen Temple. Next Saturday, Sept. 6, will see the premiere.

The D'Oyley-Carte Opera Company's London season will start on Sept. 29 at Prince's Theatre with a revival of the "Gondoliers." The last London revival was at the Savoy ten years ago.

The London suburban touring world has lost a friend by the death of Mrs. Eliza Fredericks, proprietress of the theatres Royal and Borough Stratford. She died last Thursday following a serious operation.

Arthur Roberts is returning to the vaudeville stage with one of his earliest successes, "Who's the Count." After a week at Gravesend to get the show into working order, he will open in town, probably at the Holborn Empire.

Lois Fuller and members of her Paris Dancing School began a short ballet season at the Coliseum, presenting in addition to the divertissement "The Veil of Magic Light" a trifle called "The Sacred Bird." Also in the program, deputizing for Vernon Watson, were Fred Kerr and company in Seymour Hick's "Peace, Perfect Peace."

Albert de Courville has in prepara-

tion a new revue which is called "Ding Dong." This will be produced some where in the West End shortly with a big cast. After this production a second edition of the Hippodrome "Joy Bells" will be proceeded with for production some time in November.

James Sexton, an M. P. on whom the amusement world in general looks with great confidence, has turned author, his first offense being a play, "The Riot Act."

"Chu Chin Chow" will have another anniversary celebration at His Majesty's tomorrow night, Sept. 1. New musical numbers and new dresses will be introduced.

When he wants a new play to follow "The Rotters," which appears to be settling down for a long and successful run at the Kingsway, Arthur Gibbons will probably produce a new Scotch comedy.

Mena, a magician who lost his right arm at Passchendaele, reopened in London at the Camberwell Palace last Monday. Despite his infirmity, he triumphantly came out of the ordeal.

Maidie Scott is back again at the Palladium with new songs. This hall seems to be her permanent address.

Latest news from the Alhambra seems to indicate that the postponement may be of longer duration and caused by something more important than the difficulty of staging the enormous scenes. There is a leading comedian short, and the management are even now hunting London for the right man. The part was offered to Ralph Lynn, but Robert Hale will probably be the player.

Bert Gilbert is busy rehearsing a new sketch, "A Dark White Horse," which will be the medium of his return to the London halls after his visit to America.

Grace Wyndham has secured the rights of a new sketch by Denton Spencer entitled "Bachelor Brown." She will produce in London shortly. With the diminishing in the drawing powers of the small revue, the sketch long out of favor, seems to be coming back into its own as a popular music hall item.

Hetty King has successfully produced her new number, "See the World and Get Paid For It" at the Empire, Newcastle. The song is, of course, founded on the recruiting posters which show all the delights of the British "Tommy's" life, but preserve a discreet silence on the subjects of route marching, "fatigues" and "pack drill."

WHITNEY IS "SWEET SIXTEEN."

F. C. Whitney is to make another try at the producing end. It is to be a musical comedy entitled "Sweet Sixteen," written by Edward Poulton and Silvio Hein.

Alexander Clark and Edna May Oliver have been engaged. Rehearsals started this week.

John Drew to Rehearse.

Rehearsals of the new Italian comedy announced last Spring for John Drew by Arthur Hopkins, will begin shortly. No name for the piece has been selected, a simple translation of the original name not being suitable.

Jane Cowl and "Nightie Night."

Jane Cowl has issued a statement contradicting the impression she was concerned in the authorship of "Nightie Night." Beyond urging Adolph Klaber to accept it, she had nothing to do with it.

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The week at the St. Denis, Montreal (vaudeville) starts Sunday.

Sam H. Harris has started a new hobby, that of breeding pedigreed Pomeranians. His kennels are at Great Neck, L. I.

Frank Moore is beginning his second season with "Parlor, Bedroom and Bath," the piece in which sister Florence scored her biggest success.

"Lovett's Concentration" will start on the Loew Circuit Sept. 29. The act will play full weeks, booked by Horowitz & Kraus.

Willie Solar has left "The Lonely Romeo" show and opened last week vaudeville in Philadelphia. He has been routed for 39 weeks, including the Pan time.

Stan Stanley is playing around for the Loew Office and is billing his assistant as May Barry. The present Miss Barry is not the Mabel Barry who appeared with him recently.

E. J. Carpenter has taken out "The Captain and the Boys" a cartoon show, formerly operated by Gus Hill as the "Katzenjammer Kids," over the one nights.

The name of Albert Phillips was included in the list of Fidelity members recently published in VAMAZ. Mr. Phillips is a member of the A. E. A. and is not affiliated with the A. F. L.

Louise Carlyle recently back from Europe, where she was a "Y" entertainer for 18 months, brought a vase from Cologne which she presented to Lee Krause.

The Shubert, Brooklyn, will commence playing Sunday concerts of six acts and a feature picture September 21. Arthur Loew, of the Marcus Loew Agency, will do the booking.

Ernest J. Jacobs, organist at Fox's Audubon, will resume in the same capacity with the Capitol, Broadway and 49th street, when it opens in about two weeks.

Knapp and Cornella sailed Sept. 18 for Europe, to play four weeks in England and four weeks at the Alhambra, Paris. The bookings were arranged by Horace Reeves.

Ed Wynn has secured his release from the Shuberts. He has several offers under consideration among them one from William Morris and one to go to London under the management of Sir Alfred Butt.

Lewis B. O'Flaherty, formerly advance man with the Dillingham office and recently discharged from the navy, has embarked on a general publicity enterprise. He has taken offices at 25 West 42d street.

Frank Wolf, Jr., the Philadelphia booker, is now booking the Family, Shamokin, Pa., a split week, using six acts each half, and the Grand, Baltimore (Highlandtown), which uses four acts each half.

The opening of "See Saw" has been postponed from next Monday night until Tuesday. This was decided by Henry W. Savage to not conflict with the opening on Monday of John Cort's "Roly Poly Eyes" and the Smith-Golden production of "Thunder."

Lieut. Bill Woolfenden, in the regular army, may receive his discharge by Oct. 15, when he will return to vaudeville agenting. Lieut. Woolfenden was among the first to go overseas and was wounded abroad. He is now stationed at Staten Island.

"My Lady Friends," one of H. H. France's new plays, which will star Clifton Crawford, goes into rehearsal Sept. 22. The piece will open in Akron, O., not coming to New York until later in the season. It was written by Frank Mandel and Emil Nyltary. The show is a farce.

Frank Joyce, former partner of Flo Lewis (Lewis and Joyce) and proprietor of the Hotel Joyce, New York, has purchased a picture theatre in the Prospect Park section of Brooklyn. The cost was \$5,000 and the house which seats 600 will be renovated and reopened as "The Joyce."

FEDERAL TRADE COMMISSION'S HEARING WILL BE REPORTED IN "DAILY VARIETY"

The adjourned hearings of the Federal Trade Commission in the matter of the vaudeville investigation by the Government, will be resumed next Monday, Sept. 22, at Washington, D. C., unless postponed between now and that date.

These hearings, consisting of the defense to be offered by the Vaudeville Managers' Protective Association and its members, will be reported in detail daily in "Daily Variety" commencing Tuesday, Sept. 22.

The verbatim testimony will appear in each issue of the weekly Variety (Friday) thereafter and continue weekly in the weekly Variety until it all shall have been published.

The El Rey Sisters, at the Hippodrome last season and this summer abroad, returned to New York this week. They open at Keith's, Philadelphia, Oct. 6. These El Rey Sisters are skaters and not the same El Rey Sisters (singers and dancers) who have been playing under that name on the same time.

When Walter Daniels was in Fort Wayne, he wrote an article about vaudeville. It was published in the Fort Wayne "Journal" under Mr. Daniels' signature. He made the story interesting, telling the Fort Wayne public they wanted to laugh and told them to go to vaudeville as the recipe for that.

The Art Hickman Orchestra opens on the Amsterdam Roof next week, instead of vaudeville as was reported. Flo Ziegfeld has engaged the Coast musicians to furnish dance music following the finale of the "Nine O'Clock Revue" until closing time, one o'clock. The new "Midnight Frolic" on the Amsterdam Roof will open Sept. 29.

The Alex. Kozloff Ballet, which has been releasing several weeks, will open its season with a benefit performance at the Rosemary Theatre (Conklin Estate), Huntington, Long Island, for the Milk Fund for French Babies, Sept. 27. The Ballet will appear at the Metropolitan every Tuesday during the opera season.

Keith's Colonial is using an advertising innovation in the form of a four-page throwaway labeled "The One Best Bet." Inside is a picture of a race finish and the wording runs to the race type with catchlines, "Don't Let This One Get Away From You," "Seats Are

Going Fast on the Advance Sale," "COLONIAL Is a REAL Live One," and then introductory matter about the different attractions for the current week.

In the suit of Abner Symmons against Ellwood F. Bostwick and Edward S. Keller for an accounting of the profits of "The Thirteenth Chair," a road show which the trio controlled jointly, the producing of the books last week proving the latter's statements to be correct, will probably close the suit this week. A formal discontinuation of the action, according to legal demands, will be filed within the fortnight.

Harry Halbert, the dancer, has returned to the U. S. after a year's service overseas as a flying sergeant. Halbert enlisted nine days prior to the United States entering the war and holds the rank of sergeant first class Air Service in the regular army. He will be unable to secure his discharge until March, due to his enlisting prior to the declaration of war, his term of enlistment not expiring until that time. Halbert with Sgt. Coombs, prominent in the recent Toronto air race was

TOMMY'S TATTLES.

By Thomas J. Gray.

The Boston Tea Party started a Big Tine was a long time ago, The Boston Police started a new one last week. The only difference is the first war had American ideas and the last one Bolshevik thoughts behind it. The critics are giving the new war bad notices.

Demands of cop's union may call for side doors on all ice cream parlors after January First.

Firemen who are now organizing may refuse to put out any fires that cannot show a Union Label.

Some of the stay-at-home politicians who led the Liberty Loan parades are now holding up the Peace Treaty, while the world waits and Germany grins.

The Americans who are shouting about the French tradesmen over charging our soldiers might say a few words about the shop keepers and the hotel owners in the towns near our Army cantonments.

Soldiers won't be of much use now until the politicians want to use them on Election Day.

Papers say there are 26 wars going on at various parts of the world at present. This does not include the battles every Monday afternoon between the vaudeville acts and the theatre orchestras.

Years ago when a sailor left the navy he could qualify for a tattooed man's job with a circus. Now-a-days he goes into vaudeville with a jazz band.

It's hard to tell the difference between the sounds of a good storm at sea and jazz music at that.

Glide Gray (no relation to us) says that the shimie dance was originated by an Indian who wore woolen underwear for the first time.

Western college is to put in a special course in acting. Members of the football team will probably be taught all the heavy parts.

If other colleges follow suit, it will be funny to see the agents of the college commencement exercises.

We know a lot of Agents who would look funny near any college at any time.

Can you imagine calling up your agent and having his office boy say to you "He's out of town. He just went to Harvard to sign up two buck dancers who graduate this afternoon."

In case everybody should start an Actors' College we'd like to name it's officers and faculty:

President—Felix Adler.
Dean—Frank Tinney.
Board of Faculty—Loney Hastell, Johnny Dooly, Will Morrissey, Jimmy Duffy, Bert Fitzgeralds, Corie Payton and James Thornton.
Board of Trustees—Johnny Stanley, Arthur Sullivan.
Professor of Languages—Frich Henry P. Dixon, assistant.
Professor of Bow—Eddie Leonard.
Committee on Short Acts—J. Francis Dooly, Eddie Foyer.
Choir Leader—Eddie Miller.

Does any one know how the League of Nations affects the plots of comic operas?

Adele Butler opened in "Some Night" at Parson's, Hartford, last Monday. The play is by Harry Dell. Miss Butler was last seen in the "Chu Chin Chow" premiere over in Philadelphia.

among the first enlisted men to become fliers in the army.

Charles E. Bray, during his visit (with Mrs. Bray) at Yokohama, wrote to New York, saying that the T. D. Frawley Company was then in that city, playing a week's engagement to good business. The Frawley Company sailed Sept. 2 for Shanghai, where they will play four weeks. Mahlini, the magician, an old time, is playing around Yokohama and Tokio. He is doing very well. Several of the older vaudevillians over here will recall him. The Orient is crowded, Mr. Bray says, and the high cost of everything is peculiarly prevalent just now for tourists in Japan.

Frank J. Wiltach, press agent, presented an unusual gift to the New York Public Library in the form of a collection of scrapbooks called "Curiosities of Journalism." Mr. Wiltach picked up what virtually seems the original volume of this set while rummaging in an old book shop. The collection is due to its donor, consisted of one large scrap book, which he purchased. It was obviously begun by a New York newspaperman about 30 years ago, whose name to the present day is unknown. The idea was carried on by Mr. Wiltach since the first book became his property, until he had secured enough additional material to fill five scrap books of equal size. The collection is unique in that it traces and exemplifies the development of headline writing in American newspapers. Other data in the books contain circulation schemes, editors' lives and dislikes, and original copies of newspapers. In presenting the book to the library Mr. Wiltach felt that the proper place for them was to put them at the disposal of the public.

SALARY INCREASE ADDS \$8,400 TO HIP'S OPERATING EXPENSES

**Chorus Gets \$2,600 Because of Minimum Scale of \$35 Per Week Per Girl, Remainder Going to Stage Crew.
Added Expenditures May Necessitate
"Happy Days" Closing in April
This Season.**

The final computation of the increase in weekly operating expenses for "Happy Days" at the Hippodrome shows that it cost \$8,400 weekly more than when the show started. Of this increase \$2,600 goes to the chorus because of the minimum scale of \$35 per week per girl, the balance going to the stage crew.

Clearers, electricians and property men have all been increased while the Hip management voluntarily boosted the wages of heads of departments. In addition to the union scale lift the Hip has always given a bonus of 25 cents per show which is still retained.

The increases to chorus and crew are mainly responsible for last week's operating expense going to \$41,000. This season when the show was at its normal gait the expense was around \$28,000. Last week's gross at the Hip was \$68,000 aided by the Pershing celebration. But the difference does not represent all profit. The production cost for this year's show is \$382,000, which must be earned before an actual profit on the show is attained. This season's \$8,200 weekly increase may practically wipe out any chance of "Happy Days" turning a profit much over the production cost. Because of that it is thought likely that no production will be attempted next season, although that is not a final decision. It is assured, however, that the added operating expense will force the show to close earlier than the previous season, April 1 being regarded as the final week. Last season the show continued until the third week in May.

SELWYN CONFIRMS DIVORCE.

Verification of the divorce of Margaret Mayo from Edgar Selwyn.

Miss Mayo, who was overseas in the "Y" unit, "Somewhere in America," and who returned several months ago, secured the decree at Reno, Nev.

Mr. Selwyn, who returned to New York last week after a hurried trip to the coast, was accompanied by Miss Mayo, and since then the couple have been much in each other's company. This has given basis for the opinion that a reconciliation may be shortly effected.

"ANNOYANCE STORY" AN ERROR.

A story sent to the newspapers Tuesday by Comstock & Gest stated Helen Barnes of "The Five Million" had reported to the Actors' Fidelity League and Comstock & Gest that she (Miss Barnes) had been subjected to annoyance by five members of the Actors' Equity Association. The notice also stated Miss Barnes had reported that the five Equity members had made efforts to get her (Miss Barnes) to quit the Fidelity and join the Equity.

Attempts to ascertain the names of the Equity members alleged to have annoyed Miss Barnes proved fruitless Wednesday when inquiries were made regarding the matter at Fidelity headquarters.

Mr. Parkhurst, press representative of the Fidelity, stated the Fidelity had not sent out the story. Will Page, press representative of Comstock & Gest stated the story had been sent out by him, upon representations

made by Miss Barnes, but that no names of the alleged Equity annoyances could be given out.

Mr. Page said the affair had evidently been a misunderstanding and that Comstock & Gest preferred to have the matter dropped.

At the Fidelity headquarters later, it was stated Miss Barnes had reported there that she had been annoyed by Equity members but that the annoyances had occurred some time ago. Nothing of recent nature had taken place, with respect to annoying Miss Barnes. Fidelity headquarters stated. Mr. Parkhurst intimated that a "misunderstanding" had evidently been responsible for the notice going out.

At Equity headquarters, Grant Stewart said he was not aware of any one having annoyed Miss Barnes, and that Equity members had strict orders not to annoy or harass any one, no matter what their theatrical association affiliation. Mr. Stewart stated he was rather inclined to think that someone had exaggerated and that there was no ground for assuming any Equity member, according to his knowledge of the affair.

PUBILLONES CIRCUS IN HAVANA.

Mrs. Geraldine Pubillones, owner and proprietor of Pubillones Circus in Havana, left New York last week, after arranging with her manager, Richard Pitrot to put on a new show in Havana. Mr. Pitrot has already contracted the following acts: Fillis Family, riders; Four Riders, equestrians; Casino, Spanish dancing act; Jarro, perch act; De Phils, high wire act; Cottrell Family, riders; Chas. Siegrist Troupe, from Ringling Circus; McIntyre, sharpshooters; Percival Taylor's Lion Act; Flying Codonas, aerial act; Balfour Trio, aerial wonders.

Richard Pitrot is also dealing with more big acts for the road and claims this will be the biggest show he has ever sent to Cuba. The shows will open the end of October at the National Theatre in Havana, for a run of six weeks, after which they will tour the island of Cuba until next May.

"MORNING JUDGE" ON ROAD.

A road company of "Good Morning, Judge," the musical comedy seen here last season, is now rehearsing and will open at the Riviera, New York, Sept. 22. After a week's run it will be into the Chestnut Street, Philadelphia, indefinitely. Pittsburgh, Toronto, Montreal and Buffalo follow, with a later swing over the Subway circuit.

George Hassell, the corpulent comedian of the piece's Broadway run, again heads the cast. Shep Camp fills the other heavyweight part in the show. In the cast are Allen Kearns, Peatrice Curtis, Robert Vivian, Peggy Bates, Loretta Jane Sheridan, Beresford Lovett, Alice Fleming, Eugene Ordway, Charles E. Verner and Frank Bisby.

"Declassé" Opening.

"Declassé," Zoe Aitken's play in which Ethel Barrymore will resume her position as star under the Frohman wing, will open at the Empire this week in October.

A REGULAR IN PRESS STUFF.

Lexington, Sept. 17.

The Kentucky State Fair at Louisville, and the Blue Grass Fair at Lexington the week before that, put over the best piece of publicity in these parts for a long time. "Uncle Johnny" Shell, the Kentucky mountaineer, said to be the "oldest man in the world." According to his press agents (and the Associated Press swallowed it, too) the Methuselah of the Mountains celebrated his 131st birthday while visiting the fair here. And he does look it.

C. F. Dunn, secretary of the local board of commerce, got busy about two months before fair-time, and chiefly through his efforts, press bureaus and photo and matrix distributors got stories and pictures of an old man who had just been discovered in the mountains, and who had tax receipts to prove he was over 120 years old. Uncle Johnny himself modestly admitted 130.

After the story was well planted throughout the country, and the New York papers carried the most of it, they put over the finishing touches by discovering that the old gent, at 131, was the father of a five-year-old child. For a week or so this bird got more stuff on the front page than Wilson, Lodge and the Boston police put together.

Then some public spirited citizens (who were interested in the success of the fair) got together and sent a formal invitation to the old gent to come to Lexington as the guest of the city. His invitation during fair week was a coincidence. The usual mortgage was discovered on his little farm in the mountains, and the day after his arrival the papers announced that arrangements had been made for him to receive callers in a tent at the fair grounds, at 25 cents a throw, the money going to pay off the mortgage and take care of him "when he gets out."

And the funny thing about it all is that those who have taken the trouble to investigate are really convinced that this fellow is telling the truth when he says he remembers when Washington died.

Anyway, it was worth the two bits to see him snicker when anybody asked him about that 5-year-old kid.

FRENCH PLAYERS ANNOUNCED.

Robert Casadesu is due here early in October with the French artists who are to appear at the Theatre Parisien (formerly the Belmont), which is now being remodeled. Among the players who are coming are Felix Barre, comedian from the Grand Guignol; Roger Piquard, of the Theatre Antoine; Lili Rito, of the Palais Royal; Henriette Delaunay, of the Comedie Francaise; and Susanne Caubet, of the Theatre Sarah Bernhardt.

The show at the Parisien will consist of light dramas and musical pieces, but both styles of attraction will be short and separating them will be Chansons Montmartre, a sort of vaudeville musical revue which thrains of topical events.

ZIEGFELD SORE AGAIN.

The best recipe to make Flo Ziegfeld sore is to use upon another stage something from "The Follies."

The latest happening of the sort is dated in Chicago, where some one is terial "You Cannot Make Your Shimie Shake on Tea," a song written by Irving Berlin. That is a part of "The Follies" and copyrighted along with the remainder of the performance.

Mr. Ziegfeld has started his lawyers after the Chi singer. The last time the "Follies" producer took the bit in his mouth through "lifted" material belonging to him he just about broke up a show using it, then playing in Newark.

SHUBERT ORDERS BLOOM TO PAY.

A wire was received at the offices of the Actors' Equity Association Tuesday morning from Chicago stating that a serious clash had occurred Monday night between members of the chorus of Shuberts' "Passing Show," playing at the Garrick, and Ed. Bloom, manager of the show.

According to the Chicago wire, Bloom, Monday night, refused to pay the chorus the new scale of \$35 a week and also declared that he (Bloom) had received no orders as to payment for chorus people's stockings, etc.

The matter was immediately taken up with the Chicago musicians and stage hands' locals and the Central Labor organization of Chicago. A meeting was held by the three above-mentioned, and it is understood an ultimatum was sent to Bloom, the effect of which was that unless Bloom came through with the chorus demands before Wednesday, strike action would be taken by the labor bodies conjunctively with the Chorus Equity.

The Equity officials in New York immediately got in touch with Lee Shubert on receipt of the Chicago wire, and Mr. Shubert despatched instructions to Bloom to pay the \$35 and furnish the shoes and stockings as called for.

Bloom in explanation of his stand is understood to have replied that he had not been officially advised as yet of the new Equity arrangements for the chorus, but would follow orders, as wired by Lee Shubert.

COMSTOCK & GEST'S 16.

Counting "Chu Chin Chow," "The Five Million" and "Adam and Eva," Comstock & Gest have 16 productions now arranged for Broadway.

The two forthcoming Century productions will be "Aphrodite" in November, and "Mecca" in February, while a new revue for the Century roof is now preparing.

The other shows are "Luck of the Navy" (Manhattan, opening Oct. 13); "Phi Phi," a Parisian comedy; "Bal Tabarin" also a French piece; "The Light of the World" (formerly "Through the Ages"); "The Rose of China," a musical version of "Brewster's Millions"; "The Cave Girl," a new revue featuring the Dolly Sisters, and "The Checker-Board," a play by The Hattens.

A musical revue for the Princess is also announced.

C. & H. START EIGHT THIS WEEK.

Cohan & Harris will have opened eight attractions by next Monday. The first show to open is "A Prince There Was" (with Grant Mitchell) at the Standard tonight. The Western "Prince" company opens at Denver next Sunday. Mrs. Fiske opens at Atlantic City on Thursday in "Miss Nelly of O'Neale's" and on the same evening "Three Faces East" starts at Wilmington, Del. "Going Up" western company opens at Hamilton, O., Sunday, the No. 1 "Going Up" starting Monday at Columbus, O. "A Tailor Made Man" begins its road season at Cincinnati on Sunday and "The Acquittal" will debut at Toledo on Thursday, going into Chicago for a run. "The Royal Vagabond" now at the C. & H. Theatre, completes the firm's string for the present.

"BIRD'S" NINTH SEASON.

Richard Walton Tully's "The Bird of Paradise" (No. 1) will be presented by Oliver Morosco in Buffalo this evening. This is the ninth consecutive season for the "Bird."

Mr. Morosco will start the No. 2 "Bird" on its third season Monday. (Other legitimate news on page 23)

RIALTO FULLY RECOVERED IS BREAKING RECORDS NOW

Last Week Half Dozen Shows Flirted With \$16,000. "Follies"
Playing to \$30,000 Weekly. Hippodrome Got \$68,000.

Several New Hits. There Will Be Openings
Next Week, Bringing Total of Shows
Playing to Forty.

Analysis each day of legitimate business along Broadway made since last week in the "Daily Variety," indicates the Rialto has fully recovered from the effects of the month long theatrical strike.

There was a strain of skepticism last week when takings were big because of the presence of the General Pershing celebration. But since then there has been no diminution of attendance, the very few weak attractions being the exceptions. Right now September looks like a record-breaker and the number of shows holding over from last season is surprising.

Last week half a dozen shows flirted with \$16,000 business. In that class were "The Royal Vagabond," "Scandal of 1919," "Greenwich Village Follies," (now at the Bayes) and "East is West." Ziegfeld's "Follies" went to \$18,800 for five performances and now playing to \$30,000 weekly business.

"Gaieties of 1919" also started off smartly at the 44th Street, but the early days of this week found it slumping a little. "Happy Days" at the Hippodrome mounted to \$68,000 for last week.

Last week's group of new plays found several hits with "Adam and Eva" at the Longacre, "Scandal" at the 39th Street and "Civilian Clothes" at the Morosco all deemed to have landed. "Nightie Night" at the Princess is going strong with capacity business drawn in the little house, while "A Regular Feller" at the Cort has a chance. Grace George in "She Would and She Did" at the Vanderbilt started without much promise but is playing to splendid business, going at a pace close to the leaders among the new shows. "Up From Nowhere" at the Comedy has attracted attention but "Lumiere" at the Henry Miller is a flivver, and Ruth Chatterton in "Moonlight and Honey" will succeed it after next week.

There is a comparatively full in the arrival of new plays for this week, only two being listed. They are "First Is Last" at the Maxine Elliott for Wednesday and "Clarence," the first of the George Tyler, string, arriving at the Hudson Saturday.

Of first night importance is the resumption of "The Jest" at the Plymouth Friday (tonight) with John and Lionel Barrymore. It was the dramatic sensation of last spring. Arthur Hopkins is handling the first night of reopening as a first night, the buy by the agencies not beginning until Saturday.

This week finds 35 attraction going. Next week will have at least 40, at mid-week there being five new offerings listed to bow in. They are H. W. Savage's "See Saw" at the George M. Cohan; the Shuberts' "The Dancer" at the Harris; "Thunder" (or "Sunrise") at the Criterion which will be presented by John Golden instead of Smith & Golden; Walter Hart's second Cosmo Hamilton play "An Exchange of Wives" at the Bijou and the new "Midnight Frolic" on the Amsterdam Roof. There will be but six regular theatres on Broadway yet to open to that the coming week will find the 1919-20 season in full swing in New York.

It will, however, be some time be-

fore the road season, which usually starts first, will be running at the flood. Difficulty in securing time for premieres out of town is holding up a number of new plays, which means an ultimate delay in them reaching Broadway. It is charged that road congestion is largely because of the booking of numerous "turkeys" in choice one night territory and on the best nights of the week. Ordinarily such attractions are not booked more than two weeks in advance and the alibi given for them having gotten there to the exclusion of regular attractions is that the strike made the regulars uncertain. Bookers for producers also claim that routers in the big offices have been too prone to "book terms" instead of shows, meaning that the small traveling organizations play on a 50-50 basis. Yet few of them attract any real money and make it harder for the big shows.

With the managers agreeing to give an extra one-eighth salary for all extra performances regardless of whether contracts antedate the strike agreement, the general impression is that Wednesday matinees will be eliminated in nine-performance territory. That is predicted to come for a majority of shows in New York when Sunday performances are permitted as expected this season. Musical plays will especially be affected by the extra one-eighth, managers saying their share of the gross at a matinee would mean a loss where the extra eighth was paid.

It has been pointed out that many road shows depend upon nine or ten performances for their existence and it is insisted that if a pro-rata salary arrangement is forced on them, it will be impossible for them to exist. However the Actors' Equity Association agreement and the actors new contract are matters between the Producing Managers Association. Therefore the small individual road manager is not bound to eight performances and if he can secure casts along the old lines, that is his own affair.

In western territory and in New York when Sundays are allowed for legitimate shows, a new arrangement between the producers and the house may be made, giving the attraction a greater split for matinees, which might be enough to furnish an "out" on the extra eighth salaries.

This week finds "Lightnin'" now starring Frank Bacon, starting on its second year at the Gaiety. It is the second attraction to have completed a year's run and now takes the lead in length of run. "Friendly Enemies" which was the first to turn the trick is, however, still in New York, playing at a popular scale at the Manhattan and actually in its 54th week or one more better than "Lightnin'." Another show practically sure to beat a year's run is "East Is West" at the Astor, while "The Jest" has possibilities.

There are 14 buys remaining in New York now, and there is every indication that by this time next week there will be five additional shows added to the list of those the brokers have invested in. Of those at present "Those Who Walk in Darkness" at the 48th Street is to be the shortest lived. The buy is for less than 200 seats a

OPERA PEOPLE COMING OVER.

Cleofante Campanini, general director of the Chicago Opera, will arrive in New York about the middle of October, according to John Brown, the eastern representative of that organization.

Together with Madam Campanini, Rosa Raisa and Teofilo De Angelis, the new conductor, all have booked passage on the Dante Alighieri, scheduled to leave her port in Italy Oct. 6.

The Chicago Opera will not follow suit in the matter of raising the prices for orchestra seats, as the Metropolitan did. With the opening of the season, the Metropolitan will charge \$7.50 for orchestra chairs, but other seats are not affected by the new raise.

The \$6.00 charge will remain as in the two previous seasons at the Lexington when the Chicago comes there in January.

UNIVERSITY'S MUSICAL CENTER.

San Francisco, Sept. 17.

A modern opera house and musical center under the ownership and management of the University of California is being sponsored by wealthy San Franciscans.

The plan is to subscribe \$1,500,000 with which to purchase a site in this city and erect a suitable building. The property will then be given to the University expressly for an Academy of Music.

The structure will also house the musical activities of the San Francisco Symphony Orchestra and other musical events.

night for two weeks. This was forced on the brokers by the Shuberts. The other new buys are for "Adam and Eva" at the Longacre where the brokers are handling 400 a night; "Civilian Clothes" at the Morosco with 400 a night and 25 per cent. return; 200 a night for "Nightie Night" and 300 of the lower floor for "Scandal." The latter was the original buy. This has been added to by the brokers taking 100 balcony seats a night for the piece, something that has been rare in the last few seasons.

The entire list comprised "The Royal Vagabond" (Cohan & Harris); "Those Who Walk in Darkness" (48th St.); Shubert Gaieties of 1919 (44th St.); "Lightnin'" (Gaiety); "Scandals of 1919" (Liberty); "Adam and Eva" (Longacre); "Civilian Clothes" (Morosco); "Ziegfeld Follies" (Amsterdam); "Greenwich Village Follies" (Bayes); "The Jest" which opens tonight (Plymouth); "Nightie Night" (Princess); "Voice in the Dark" (Republic); "Oh What a Girl" (Shubert); "Scandal" (39th St.).

The five new ones that are to be added during the coming week are "Exchange of Wives" (Bijou); "Just a Minute" (Knickerbocker); "Thunder" (Criterion); "See Saw" (Cohan) and "First Is Last" (Maxine Elliott), which opened last Wednesday night.

The cut-rate mat has been doing a rushing business since the reopening of the houses. There were 15 shows listed for the matinee Wednesday and for the greater part these are regular that they are getting for the night performances as well. Orchestra seats could be had for "A Regular Feller" (Cort); Thurston (Globe); "Friendly Enemies" (Manhattan); "Civilian Clothes" (Morosco); "At 945" (Playhouse); "The Challenge" (Selwyn) and "She Would and She Did" (Vanderbilt). Balcony seats were on sale for "The Crimson Alibi" (Broadhurst); "A Lonely Romeo" (Casino); "Chu Chin Chow" (Century); "Those Who Walk in Darkness" (48th Street); Shubert Gaieties (44th Street); "The Fiv Million" (Lyric); "Oh What a Girl" (Shubert) and "Monte Cristo Jr." (Winter Garden).

SMITH & GOLDEN DISSOLVE.

Announcement was made Tuesday of the dissolution of the producing firm of Winchell Smith and John Golden (who drops the middle initial L from his name). The firm has been exceptionally successful with their offerings during the several years of their partnership, their big hit coming with "Turn to the Right" and the current "Lightnin'." The announcement stated Mr. Golden will continue to produce and that he will exclusively put on Mr. Smith's writings in the future.

When news of the separation from a production standpoint reached Broadway it was stated that Mr. Smith was "stealing George Cohan's stuff." Mr. Cohan has been getting rid of a number of theatrical interests, most of which are supposed to have been purchased by Sam H. Harris, who produce Mr. Cohan's future plays.

The reason given for the Smith & Golden split is that the former reuses as a manager because of the new conditions of "labor unions" that now confront him in the theatre.

Mr. Golden takes over control of eight companies now in operation under the Smith & Golden name. They include three comedies, "The Wise Fools," two of "Lightnin'" two of "Turn to the Right" and "Thunder" (also called "Sunrise"), which opens next week at the Criterion.

Plays to be put on by Mr. Golden are "Lanterns" Mitchell's "Happy New Year," Victor Mapes and William Collier's "A Horse on Him," which will star Mr. Collier; Lawrence Gibdon's "Bumble the Brave" and "Wagon Faces" by Janet Montague called "Both Doing Well."

SHOW FEATURING NONETTE.

Nonette is to be featured in a new musical play, the present title of which is "She's a Darling."

The piece was written by Alonzo Price and Tony Buffano, who wrote "Somebody's Sweetheart." The authors, however, have split, Price retaining the book of the show and Buffano recalling his score. The show will be supplied with music by another composer who will team with Price.

Nonette refused an offer of a big time vaudeville route last week because the managers did not agree to her \$200 weekly increase of salary. Nonette wanted \$550. The managers offered her \$350. Last season she received \$450 in vaudeville.

TINNEY WITH "SOME TIME"

Boston, Sept. 17.

Arthur Hammerstein's "Some Time" opened here Saturday night with Frank Tinney in the lead, he appearing during part of the performance in white face.

Ida May Chadwick is now in the role formerly played by Mae West and has converted the character to rule lines rather than the "lip" gal of Miss West. "Dad" Chadwick is also in the show. Though the "shimmy" is out of the show, Tinney carrying about a walrus moustache (white face) has inserted a comedy song with Miss Chadwick. It is called "I'm a Broadway Swell and You're a Bowery Bum."

"ANGEL FACE" GOING TO PHILLY.

When George W. Lederer resumes the tour of "Angel Face," which the actors' strike stopped a successful run of in Chicago during the summer, Mr. Lederer will send the show most likely to Philadelphia, at the Forrest. The opening will be around Oct. 1. The run is now set for four weeks. It is a part of the time originally laid out for the Lederer show.

DAZIE FOR "APHRODITE."

Dazie, the toe dancer is the first principal to be engaged by Comstock & Gest for "Aphrodite," which opens at the Century Nov. 22.

SHOWS IN NEW YORK AND COMMENT

"Adam and Eve," Longacre (last week). Opened Saturday night last and jumped into immediate favor. Agencies have bought heavily.

"A Regular Feller," Cort (3d week). An automobile comedy with clever cast. Started off well and is regarded as having a good chance.

"A Lonely Romeo," Casino (13th week). With no musical show below 4th street appealing to the Low Fields' piece has been drawing fairly well. It is turning a profit, but will probably leave when road troupes are stridened.

"A Valse in the Dark," Republic (4th week). Took up its good pace upon reopening. Last week was just under \$10,000.

"Act & Act," Playhouse (10th week). Played to excellent business last week with \$10,000 gross. Business this week started off nearly as good.

"Clarence," Hudson (1st week). One of the string of five new shows tried out by George Tyler. Debuts Saturday night.

"Crissum AHHH," Broadhurst (6th week). Had drawn excellently since reopening on Wednesday night of last week. Stands up with the other mystery plays.

"The China Chow," Century (3d week). Has another two weeks to go. Business fair for the very performance. Around \$17,000 last week.

"Civilian Clothes," Morosco (6th week). Lines up as a sure hit. Reviews uniformly praiseworthy.

"East is West," Astor (45th week). As much in demand as ever, with capacity business for the very performance. Around \$16,500 last week.

"Friendly Enemies," Manhattan (3d week). Without attracting wide attention good takings have been drawn through popular appeal.

"Follies," Amsterdam (11th week). Has played to capacity ever since opening Wednesday of last week. The average night business going over \$4,000. Should get around \$10,000 in round.

"First is Last," Maxine Elliott (1st wk). Had its premiere Wednesday night. Offered by William Harris, Jr.

"Five Million," Lyric (7th week). Moved back from the Midway Garden. On last week's gross was around \$9,000, which figure should be beaten this week.

"Gaieties of 1919," 44th Street (7th wk). Reopened to great success last week but slumped the earlier part of this week.

"Greenwich Village Follies," Nora Bayes (10th week). Moved up from the Village last week. Expected to double the business downtown. \$15,000 last week.

"Happy Days," Hippodrome (4th week). Drawing great business; last week aided by the Pershing holiday, gross mounted to \$63,000.

"John Ferguson," Fulton (17th week). Not pulling as strongly this week as last, when the gross was \$7,000.

"Lightning," Gaiety (6th week). Is new in its second year and no end of the run in sight. Scale raised to \$2.50 with Saturday night at \$3. Frank Bacon now starred.

"Lassore," Honey Miller (2d week). Not a Broadway show. Is going out. "Moonlight and Honeyuckle" opens Sept. 19.

"La La Luella," Criterion (15th week). Ends an extra two-week engagement Saturday, going to the road. "Thunder" (also called "Sunrise") succeeds it next week.

"Monte Cristo, Jr.," Winter Garden (25th week). Has reopened to big takings, and the Shuberts are in no hurry to put in "The Passing Show," now in rehearsal. The latter is expected next month.

"Night Night," Princess (3d week). Looked on as a success, with the nightly business thus far a sell-out. Got around \$4,500 last week, considered good for a small house (250 seats).

"West a Girl," Broadway (1st week). Was stopped by strike after one week. Opened Monday to good business.

"Bert Vassar," Cohen & Harris (21st week). Reopened and continues stronger than before the strike. Last week's gross over \$10,000. Show may stay on until the holidays.

"The World and She," Vanderbilt (2d week). Business a surprise, after poor notices. Should beat \$9,000 this week.

"Bandads of 1919," Liberty (15th week). Fared excellently since reopening. Last week's takings amount \$16,000.

"Broadway," 25th Street (2d week). Regarded as safe hit. Reviews not extravagant, but business big, aided by agency buy.

"These Who Walk in Darkness," 45th Street (3d week). One of the weakest of the new shows. Last week's gross around \$6,000. May go out next week.

"The Better Ole," Booth (45th week). Picked up upon reopening and continues this week to very good business. Drew \$9,000 last week. Due out in

two weeks. Woods' "Too Many Husbands" succeeding.

"The Jest," Plymouth (10th week). Voluntarily closed in June. Starts again tonight (Friday) with the demand as heavy as before. Virtually has another first night, agency buy not beginning until Saturday.

"The Challenge," Selwyn (6th week). Only pieces of its kind playing. Drawing well with a steady demand.

"Thurston," Globe (2d week). Extraordinary business for this magical attraction on Broadway. Engagement extended for another two weeks. \$6,200 last week.

"Up from Nowhere," Comedy (2d week). Drawing fairly well. Work of the star (Norman Trevor) attracting attention.

"222 West 9th Ave. O'Clock," Amsterdam Roof (3th week). Getting good play. Midnight show starts Sept. 12.

UNIONIZING BANGOR, ME., HOUSES.

Following a conference early this week between F. H. Boggett, manager of the Bijou and Park theatres, Bangor, Me., representatives of the I. A. T. S. E. and Ligon Johnson, attorney for United Managers' Protective Association, 2 I. A. T. S. E. delegates were sent up to Bangor to arrange for union crews for both of the Boggett houses.

In the event that an agreement cannot be arrived at by Saturday, through which I. A. men will replace the present stage crews in the Boggett theatres, the I. A. will issue an order forbidding any unit members all over the country to handle any production that plays either the Bijou or the Park.

Boggett has had a battle on with the I. A. for the last year and a half. It was stated at the I. A. headquarters yesterday that a settlement satisfactory to both sides is looked for before Saturday.

NEW VANCOUVER WAGE SCALE.

Vancouver, B. C., Sept. 17. A new wage scale is now being negotiated between the Vancouver Theatrical Federation and the theatre managers here.

One of the demands is that any vaudeville artist having the vocal assistance of a member of the orchestra must pay \$5, and if the whole orchestra are required \$50 must be paid.

ROLY BOLY EYES.

Baltimore, Sept. 17. Eddie Leonard received a royal welcome at Ford's Monday night when he was playing in the premiere of "Roly Boly Eyes," one of the two new musical comedies of John Cort's.

Eddie Leonard, who was the star of the evening, is one of the most delightful entertainers on the American stage. He has charm, talent, personality. His voice, appealing is one of the best to be found anywhere. His dancing is a joy to behold. But "Roly Boly Eyes" gives him slight chance to display his ability. He is swamped beneath an avalanche of misquipped expenditure.

This show is slap-stick comedy, songs and mother melodrama, opera, vaudeville and burlesque and a musical show combined. There are Salome dancers, singing papers, shim-mies, long lost sons, waltz songs, would-be comic fennies, female impersonators and Eddie Leonard thrown together in a tasteless haphazard way. These various ingredients do not go at all.

The story centers around the home of Judge and Mrs. Robert Warren. Who are just too refined for anything. Leonard is their long lost and misquipped son. He is under a cloud, but he is innocent; although the papers he needs to prove his purity of purpose are not to be found and to make things worse, his sweetheart, the Loring, is being courted by another, a villain of the deepest dye, who carries a cane, wears a morning suit and uses the broad "A" news and in fact, is just about to marry him.

The book is written by Edgar Allan Wolfe. The music is by Edna and Louis Gruenberg. "Old-Fashioned Flowers," a waltz sung in the first act, is the only real good piece of music in the score, but it took Mr. Leonard and his "Roly Boly Eyes" to stir any real enthusiasm. His rendition of this famous song brought down the house and the storm of applause was more than well deserved.

The rest of the large cast worked hard with the libretto, but the libretto was. May Boley labors with a stupid part.

The money expended and there is seemingly too much of it, spoiling the result. The costumes are more lavish than beautiful, but are extremely good to look at when you can locate them. A Salome dancer wears a small piece of blue veil and a piece of court pinner, but no one seemed to care one way or the other.

Miss Boley, who takes the part of Elly Rice, summed up the show about as well as it can be done last night at about 11:40 when she said, "Not so bad and not so good."

But it really is a pity that the talents of Eddie Leonard are buried beneath such a display of dullness and bad taste. "O'Clock."

HOWARD BROS. NOT FEATURED.

Chicago, Sept. 17.

Howard Brothers are not being featured in "The Passing Show." Since the strike settlement both have admitted they neglected to enforce this of their contract and it is no longer binding.

NOTHING BUT LOVE.

An excellent musical comedy is "Nothing But Love," presented for the first time at Polla, and with Andrew Tombs as the featured player its success is an assured fact. The piece is the work of Frank Hammer, who wrote the book and lyrics, and Harold Orin, responsible for the music. Mr. Orin has written two or three hits this time he will be able to "Ask the Stars" and "When I Walk Out With You."

The plot, which is really hardly any plot at all, is, however, strong enough to link the show together, and the efforts of Mr. Tombs as Allyn Hicks to tell the girl that he didn't save her from drowning, because he cannot swim and besides is mighty afraid of the water, kept the audience, including General Pershing, who was the honor guest of the performance Monday night along with his staff and 500 officers of the first division, in tales of laughter.

The title, "Nothing But Love," covers the story, as there is considerable love making in the piece. All the characters seem to be in love, and with Cupid, portrayed by a very pretty little girl, appearing at the end of each act, and by her appearance one can tell just how the love affairs of all are progressing.

Allyn Hicks had come to Florida to drive in the automobile races. June Mobery goes beneath her depth while in swimming. He rushed out from drowning, because he cannot swim and besides is mighty afraid of the water, kept the audience, including General Pershing, who was the honor guest of the performance Monday night along with his staff and 500 officers of the first division, in tales of laughter.

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EVERY LFL MOVEMENT.

Washington, Sept. 17. With the manager-owner, L. Montie Bell, appearing in the cast the Garrick Players presented a new Avery Holmwood farce, "Every LFL Movement," at the Shubert-Garrick Sunday night for the current week. The piece was a little uneasy in the first act, pitched in a rather serious key it seemed to have a rather serious key, but the last two acts are very funny and were full of real farce situations that brought actual cases of laughter from the excellent house.

Two couples are living in the same apartment house. Tommy Alton Jimmy's wife very much and is about ready to say so with the natural result that there is considerable jealousy around the two apartments. At this point along comes an Oriental mystic personage by transferring the astral bodies of the two husbands. Thinking this will be entirely satisfactory, at least a real test of their affection.

The fun comes in the second act, when the two husbands, and Tommy Alton Jimmy's wife, are all in the same apartment in a madhouse and all are embarrassed. The two wives lay all the trouble to the "something that was mighty popular before July 1. It is all equally funny until our Oriental mystic comes around and puts everything to rights.

Bart Fure, leading man of the organization, gives an excellent performance, being particularly effective in his drunken scenes. Donald MacDonald (of musical comedy fame) is excellent as the character Gladys Knorr gives a most creditable performance as one of the distracted wives. Doris Shaver as the other doesn't seem to quite fit. Balance of the cast is very good.

New Tampa Theatre at Christmas.

Tampa, Fla., Sept. 17. The Victory Theatre building, which is expected to open by Christmas. It will play vaudeville and pictures. Tampa is quite barren of vaudeville, as strange as that may sound.

CHARLES C. SHAY

Charles C. Shay is the president of the International Association of Theatrical Stage Employees and Moving Picture Operators of the United States and Canada. He has been the I. A. T. S. E. president for many years.

Mr. Shay gained great prominence in the recent actors' strike and commanded very favorable attention through his skillful handling of the strike on behalf of his organizations. He is generally credited with being one of the brainiest labor leaders in the country.

REVIEWS THIS WEEK

17

Raymond and Schram.

Songs.

One.

Palace.

Raymond and Schram have been playing around for a few weeks. They were evidently with the A. E. F. from their songs and dialog, though now appearing in city. They bill the turn as "A Syncopated Cocktail." It does run to rag throughout, even in an operatic melody that sounds very much like the one Irving Berlin wrote for "Watch Your Step" or "Words and Music." It's the main pro of the boys' turn, though one of the other double numbers is extremely well done. All of the songs read and sound as though typically rewritten to popular melodies of other numbers in the past. In this way the songs could be accepted as all new, though the parody blending is not difficult to detect. The boys have appearance and are in contrast; one somewhat stout and the other rather slim and smaller. They appeared just a bit nervous at the opening Monday night, taking the No. 2 spot, but later recovered assurance and then hammered home a good impression. The stout young man has a suggestion of comedy in his work. He does not try to overdo it and that reaches for quiet effect after awhile. It ranges up nicely as a two-man singing turn. With its present song material the act can take a better spot than No. 2 on the big time in house of lesser importance than the Palace. *Time.*

Jazland Naval Octet.

Musical and Songs; Singing.

Full Stage.

Palace.

It is some weeks if not months since this turn entered vaudeville, appearing at the Fifth Avenue. Then, as now, they were in sailor uniforms. And then as now their act was and is the same. It's not a good act for eight boys who play rag on instruments and sing. Tom Devanney and Happy Stanley are featured. Mr. Devanney is the trombone player, the tallest young man in the act and the only one inclined toward comedy. They go through the "Another Good Man Gone Wrong" number for its entire eight or ten verses, four of the boys taking two choruses or more each. There is some instrumental jazzing on the brasses also, with violins and banjos, and the scheme of making the playing wild or nutty is also indulged in. But somehow the turn misses. Perhaps that is why the boys wear their uniforms unless still attached to the navy. The program mentions that all of them have seen service abroad. The turn did not go over very well at any time Monday evening and let down badly toward the finish, also letting down its position, closing the first half. *Time.*

Ten Eyck and Weily and Co. (2).

Dances.

14 Min.; Full Stage (Special Set).

Palace.

The classical dancing turn Melissa Ten Eyck and Max Weily are exhibiting at the Palace this week may be the same as they have done before, either in vaudeville or cabaret. The principals do two dances, their former promising dance and later, "The Storm" dance as done by so many others, past, present and probably future. The couple finish this though with a neck whirl that is different. Other than the principals are a herald and a harpiste. The appearance of the harp and player greatly adds to the setting. The latter is of a glade with a fountain in the centre. The fountain does not play. But the harpiste does and exceptionally well. She did a couple of popular numbers on the instrument. It was late then, the act closing the show, too late it would seem for a turn of this sort. The act looks good, everything

excepting the drops is dressed in white, even the wigs of that color on the heads of the young women, and with the turn placed right, it will make a little flash on the big time. *Time.*

Larry Reilly and Co.

Irish Singing Skit (5).

20 Min.; Full Stage.

Fifth Ave.

Larry Reilly has a genuinely entertaining offering in his new Irish singing skit. The curtain arises on a typical Irish village. A practical hedge, lilac bush, natural appearing shrubbery and a solid looking thatched cottage, with a water fall in the distance, make a pretty and effective stage picture. There is little or no plot to the skit. Reilly is supposed to have just returned from America, where he has made his fortune. In the first part of the act, he wears modern clothes, looking very natty in a perfectly tailored blue serge. Later Reilly dons corduroys. A piper, an old man character, old woman, and an attractive ingenue all play up to Reilly, for first class returns. Reilly sings four or five songs. All scored. Several reels and jigs interpolated, landed big at the Fifth Ave. Reilly's new turn is far ahead of his former vehicle, and he should find the going soft south it, on small or big time. One or two of the long speeches might be cut for speed purposes. *Bel.*

Mac West.

Songs.

16 Min.; One.

Fifth Ave.

Mac West has returned to vaudeville after an absence of two years with an entertaining routine of pop numbers, supplemented with a "shimmy" dance that seems a bit broad for vaudeville, but which can readily be tempered down for the better type of houses. Opening with a "vamp" melody, Miss West reels off a French dialect number, comedy Indian song and a rag, in order. All are well handled. The "shimmy" is done as an encore for another final song. At the Fifth Ave, Miss West was an unqualified hit and on form can repeat anywhere. Two costumes are worn, the first a black and white combination, very tasteful, and the second a silver jet, that looks like a million dollars. A male accompanist is utilized for the songs and a jazz cornetists fills in, while Miss West is making a costume change. Miss West shows a marked improvement in method and delivery since last appearing in vaudeville. *Bel.*

Billy Rhodes.

Songalop.

12 Min.; One.

5th Ave.

Billy Rhodes, a youthful chap, with a pleasing personality and good singing voice, has hit upon a real idea for a single turn. Opening with the orchestra, Rhodes, who presents a nifty appearance in a Tux, sings an introductory verse, explaining what is to follow. A Grand piano is used for the succeeding song numbers. These are mostly character songs, with a ballad or two, for variety. Rhodes plays his song accompaniments very well. The turn will do nicely as it stands for the smaller houses. With a season's experience behind him Rhodes should make a likely candidate for big time. *Bel.*

Pressler, Klass and Sax.

Songs and Music.

16 Min.; One.

Fifth Ave.

This is a modern jazz trio, pianist (Slim Pressler), saxophone player (Saxe), and singer (Miss Klass). Pressler and Saxe were formerly with Sophie Tucker. Pressler is a tall thin anemic looking chap, whose appearance alone is good for a continuous laugh. A mop of unruly blonde hair also helps Pressler in getting over comedy. Act

opens with rag song by Miss Klass, accompanied by Pressler and Saxe. All hands get in on the second chorus. Saxophone solo next, with excellent antics by Saxe. Pressler with some funny clowning at the piano next, then another song by Miss Klass. This is a lullaby and finely delivered. Saxe introduces a miniature saxophone next, which has good results. Rest of the act consists of rag songs, done as solos, duets and trios. Saxe fiddles a bit just before the finish, playing with a sure touch. For a closer, the trio offer a fast rag, with acrobatic accompaniments, the saxo player exiting with Pressler playing a trombone perched on his (Saxe's) shoulders. It's ready for big time right now. *Bel.*

Pat Rooney.

Songs, Dances and Talk.

22 Min.; One.

Riverside.

Pat Rooney depends largely on his dancing in his new single turn. The songs offered serve very nicely as interludes for the Rooney brand of stepping. Opening with "Worst is Yet to Come," Rooney follows with "I Used to Call her Baby." A few steps accompanies this. Then Joe Santly, who plays Rooney's piano accompaniments vehicle, and he should find the going soft south it, on small or big time. A bit of clowning at the piano by Rooney next, followed by an exchange of gags with Santly. Then "Freckles" by Rooney, with the orchestra helping out. A short session of the characteristic Rooney stepping here, followed by "Sweet Little Marion Rooney" announced as a new song by Rooney. A waltz clog helps to put this one over for big applause returns. Then an imitation of Frisco, by Rooney which was a young riot. For the first time in his career Pat essays a serious number as an encore, reciting a ballad, written by Santly. The recitation was surprisingly well done for a comic, but should be dropped, as it slows up the turn. A comedy verse of the same ballad for another encore, and for the finale "Daughter of Rosie O'Grady" with Rooney waltz clogging at his best. Marion Bent joined in the final number, an explanation by Rooney that although he was doing a single he was still good friends with the wife. Rooney's single is a trifle too long at present. With a couple of the early vocal numbers out, Pat can get away with it in any company. He was the big hit of the Riverside show Monday night. *Bel.*

Luba Meroff and Co. (2).

Songs and Dances.

12 Min.; One (Special Drop).

Colonial.

This young woman, known several seasons ago as Princess Luba Meroff has, strived for some time to establish herself as a big time vaudeville attraction. Her present offering appears to be something that should prove salable in vaudeville of the better class. Miss Meroff has a company, a girl and boy, both clever workers in their line, the latter starting nicely with a cello solo and finishing handily in a Russian group dancing number. The girl is the acme of vivacity, having a unique way of handling numbers that can still be worked up to greater worth with her dancing and looks. Miss Meroff looks well, sings convincingly and dresses both herself and partners with taste. The turn programed as dainty fits the description and can get into the best of vaudeville bills.

"The Ragged Edge" (3).

Comedy Sketch.

16 Min. Full (Special Set).

Colonial.

The A. and A. Producing Co., Inc., sponsors this comedy sketch written by Frances Nordstrom. The producers

have attempted to eliminate the conventional in the sketch line by injecting jazz into a supposedly dramatic offering. The action opens with a young woman entering with a jazzy motion explaining she has just stolen a purse. Her husband enters going through similar motions and the dialog between the two is of the syncopated order. The man learns his wife has stolen the purse when a jazzing cop appears to take her away for the theft. The climax comes when it is found the pocketbook belongs to her mother-in-law and the pinch is averted. The idea is new, the lines cleverly written and the playing tip top. P. Dodd Ackerman has done well with the act which is neatness in its every detail. The names of the players are not used on the program. Their work warrants recognition. "The Ragged Edge" can take a sketch spot and deliver.

Rose Garden.

Songs and Imitations.

11 Min.; One.

American Roof.

Here is a female single that has just come from the West and also the far East, having played the Rickard Tour in Australia and some places in China. Previous to her departure from this country she was known as Rose Barry. Her experience since leaving has brought her back with an improvement. Opening with a song, to her own accompaniment at the piano, she follows with several imitations of famous pianists, which cannot be termed better than good. She finishes by tickling the ivories with great rapidity, rendering some of the later rag selections that all go at the small time houses. No reason why she should not keep working at the smaller houses, but needs a better class of material if big time is her object.

Taylor and Francis.

Comedy Talk and Songs.

11 Min.; One.

American Roof.

Taylor was formerly of the vaudeville team, known as Taylor and Correll and Francis was the former partner of Walton, billed as Walton and Francis. The newly organized male and female combination will secure work, but not on the big time.

The couple open with a song followed by comedy talk, neither amounting to much. He then offers a comedy number singularly that can't help make them laugh, while she makes a change of costume. Her second appearance brings her on wearing a very becoming red satin dress with gold lace trimmings, with the upper region very well cut away, leaving nothing but shoulder straps, offering another number under the rays of the spot light. The couple finish with comedy talk. Very good turn for the smaller houses.

Both Best Company.

Songs and Dances.

22 Min.; Full Stage (Special Drop).

Audubon.

A singing and dancing turn that can compete with the majority now on the big circuits. The turn carries two male members, besides Miss Berri, with the drop formerly used by Lucille Cavanaugh. Opening in "one" with both males with supposed appointments and having been disappointed, they offer a song regarding the latter. Its conclusion brings on Miss Berri, while the impression conveyed she had made appointments with both. With each endeavoring to sing a winning song, the trio go to "three," one of the boys going to the piano. Miss Berri makes four changes of costume, offering dances with each youth, and also by herself. The boys have several songs, with the singing of the piano player being especially good. The turn is there and will have no trouble in scoring on the larger course.

"Kiss Me," written and staged by Wm. Friedlander and presented by Irwin Rosenbaum falls far short of the requirements of a vampire tale. The trouble seems to lie in the fact that the most beautiful and skilled vampire, an over-supply of meaningless talk, numbers here are beautifully costumed, one in particular, a "vampire" affair, being easily up to the best Broadway production standards. This brings out the vampires of history, including Copreya Salome, Da Barry, Hymen, Demodora, Demodora and Juliet, but Demodora and Demodora ever came to be included among the vampires is a mystery. Elsewhere

Len. Löbner.

BILLS NEXT WEEK (SEPT. 22)

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 CITY
Keith's Palace
Theater Sisters
Emma Carus Co
Wharton & Carroll
Mason & Keller
Stanley & Hughes
C. M. Nugent
Dorrie & Darnell
Hunting & Frances
Howard & Clark
Neville & Gordon
"Magic Glasses"
Klein Bros
Johnson Baker & J
Keith's Colonial
4 Maytots
Duval & Symonds
"Playmates"
Ben Bernie
Bordoni & Gils Rice
Joe Howerer
Mosconi Bros
Ras Samuels
Bessie Clifford
Keith's Riverside
Quelers Brodways
Raymond & Schram
Cresce Fashion Plate
"Phil Baker"
Miles & Gerard
Jack Ingels
"Louise Gunning"
Jimmie Hussey Co
Keith's Royal
"Nora Jane Co"
Miller & Bradford
J & K O'Meara & C
Dooley & Sales
Bernine Shone Co
Emily Darrell
Olson & Johnson
Valerie Bergere Co
Pat Rooney
Keith's H. O. H.
24 dancing Demons
Lum Hong Moy
Spinks & Tate
"Military Males"
(Two to fill)
1st half (22-24)
Scott Nolan
Quinn & Caverly
Ben Smith
Henrietta DeSerria
(Others to fill)
2d half (22-28)
Green & LaFol
Gordon & Albert
Rudolph
Mullen & Frances
(Others to fill)
Proctor's 123th St.
2d half (18-21)
"Ed Hill"
Garfield & Smith
Gallarin & Smith
Larry Reilly Co
Walters & Walters
Mullen & Francis
1st half (22-24)
Hallen & Fuller
Gillon & Mulcahy
(Others to fill)
2d half (25-28)
Gt Weston
Larry Owen Co
Jarrov
Walters Lanzas
Proctor's 8th Ave.
2d half (18-21)
Barbette
Craig & Steiger
Tracy & McBride
Mack & Bari
(Others to fill)
1st half (22-24)
The Leveles
Linton & Lawrence
Andrew Mack
Billy Elliott
(Others to fill)
1st half (18-28)
LePolli
"Chitlons"
Wilson Bros
George Campbell
Harry Cooper
(Others to fill)
Proctor's 23d St.
2d half (18-21)
Field Sils
Keith & Klein
"Foughkeepsie"
Lacy Bruch
Nora Jane Co
1st half (22-24)
Gt Weston
Tracy & Clark
Wayne & Warren Girls
Emma O'Neil
Rudolph
(One to fill)
2d half (25-28)
Art Smith
"Fayville Gilmore Co

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Clare & Atwood
Hughes Duo
1,000 & Year
Dorothy Brenner
Ballinger & Rolly
Billy Gleason
Prosper & Marot
Walter C Kelly
Lycium
Boulet Bros
Duffy & Lee
B & L Hearne
"Groulaine Girls"
(Two to fill)
CHARLESTON,
S. C.
Victory
(Columbia Split)
1st half
The Polos
Jewell & Raymond
Cranberries
Perman & Warren
Althos & Reed
CHARLOTTE, N. C.
"Rooskeepsie"
Perman & Warren
Althos & Reed
GIRL IN FRANCE
Bakardas
Cecil & Bernice
Peck & McIntyre
4 Harvards
CHATTANOOGA
Blanche
(Knoxville Split)
1st half
Kern & Rooney
Norman Talma
Eleanor Cochran Co
Adler & Dunbar
Avey & O'Neil
TOURIST
E J Moore

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CHITO AND CHITO
"Gems"
1st half
Delano & Pike
JOHNSTOWN, PA.
"The Moonshiners"
(Savannah Split)
1st half
Harmon & Frances
Van Shelton Co
University Co
Adonia & Dog
JERSEY CITY
B. F. Keith's
"The Moonshiners"
The Leveles
Fredks & Palmer
M Montgomery Co
Nevins & Gordon
2 Centers
Fellis Family
(One to fill)
1st half (22-24)
Art Smith
G Campbell Co
Mullen & Francis
2d half (25-28)
Burns Bros
"The Moonshiners"
Ben Smith
Henrietta DeSerria
Miles & Gerard
JOHNSTOWN, PA.
B. F. Keith's
(Pittsburgh Split)
Hirsch & Gypies
Bob Hall
4 Melody Makers
(Two to fill)
KNOWLE
"The Moonshiners"
(Chattanooga Split)
Rennets
Riff Bros M
Olmon & Dumont
Largay & Snee
4 Melody Makers
LONDON, ONT.
Brown & Demont
Zee & Leppard
Courtney & Irwin
P & Boys

NEW YORK CITY
Boston's School
Swain's Cookaton
C & S McDonald
Sam Y. Tr
LOWELL
B. F. Keith's
Karl
Barry Girls
Bright
Towers & Wallace
Cressey & Dayne
"Love in Suburb"
Sally Shav
Dancing Kennedy
MOBILE, ALA.
Lyric
(New Orleans Split)
1st half
Novelly Clinton
Bronson & Rizzo
Marion Weeks
C & M Dunbar
Synopated Steppers
MONTGOMERY
Gran
J Small & Sis
Murray Bennett
"Where in France"
Lydia McMillan Co
Margaret Padella
Amorosi Sis
2d half
Albert Trumely
Elunda Tiffany
Joe Elliott Co
Billy Hart Co
Hedley J
MONTREAL
Princess
Lord & Bagnall
The McGintys
Martha Hamilton Co
Marion Weeks
Beth Burt Co
Nathan & Barnes
Willy Mack Co
Herbert J
(One to fill)
St. Denis
Anna & Morelli
Tom Sawyer
Greaser & Drayton
4 Avolles
(One to fill)
1st half (18-21)
Du For Boys
Howard & Clark
Phil Baker
Hansen & Mack
Lo Ve & Wilbur
Owen McDivney
Cass Wilson
Hansen & Mack
Bobbe & Nelson
Reynolds & D Co
TYNACA, N. Y.
Star
Tourist
E J Moore

CINCINNATI
B. F. Keith's
(Sunday opening)
Gt. Gounon
McS & Hathaway
Rector & Bernice
E & E Adair
Ashley & Dietrich
Kraus & Raub
Marie Lo Co
(One to fill)
CLEVELAND
His
P Bremen & Bro
Liborati
Eddie Carr Co
Josephine & Hume
Jack Kennedy Co
Ward & Van
Belle Baker
(One to fill)
COLUMBIA, S. C.
Columbia
(Charleston Split)
1st half
Lovering Duo
Jennie Middleton
Business Proposal
Welch Mosley & M
Mr & Mrs G Wilde
COLUMBUS
B. F. Keith's
Glockers
Chlor Vincent
Wright & Dietrich
"Girle Club"
Primrose 4
The Leveles
DAYTON
B. F. Keith's
Dancing McDonalds
Harry Penny Co
Gt. Gounon
Ruth Budd
Marta Webb
Alan Rogers
(Two to fill)
TEMPLE
Ruth Roy
Meyers & Noon

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The Leveles
DAYTON
B. F. Keith's
Dancing McDonalds
Harry Penny Co
Gt. Gounon
Ruth Budd
Marta Webb
Alan Rogers
(Two to fill)
TEMPLE
Ruth Roy
Meyers & Noon

NEW YORK CITY
Boston's School
Swain's Cookaton
C & S McDonald
Sam Y. Tr
LOWELL
B. F. Keith's
Karl
Barry Girls
Bright
Towers & Wallace
Cressey & Dayne
"Love in Suburb"
Sally Shav
Dancing Kennedy
MOBILE, ALA.
Lyric
(New Orleans Split)
1st half
Novelly Clinton
Bronson & Rizzo
Marion Weeks
C & M Dunbar
Synopated Steppers
MONTGOMERY
Gran
J Small & Sis
Murray Bennett
"Where in France"
Lydia McMillan Co
Margaret Padella
Amorosi Sis
2d half
Albert Trumely
Elunda Tiffany
Joe Elliott Co
Billy Hart Co
Hedley J
MONTREAL
Princess
Lord & Bagnall
The McGintys
Martha Hamilton Co
Marion Weeks
Beth Burt Co
Nathan & Barnes
Willy Mack Co
Herbert J
(One to fill)
St. Denis
Anna & Morelli
Tom Sawyer
Greaser & Drayton
4 Avolles
(One to fill)
1st half (18-21)
Du For Boys
Howard & Clark
Phil Baker
Hansen & Mack
Lo Ve & Wilbur
Owen McDivney
Cass Wilson
Hansen & Mack
Bobbe & Nelson
Reynolds & D Co
TYNACA, N. Y.
Star
Tourist
E J Moore

CINCINNATI
B. F. Keith's
(Sunday opening)
Gt. Gounon
McS & Hathaway
Rector & Bernice
E & E Adair
Ashley & Dietrich
Kraus & Raub
Marie Lo Co
(One to fill)
CLEVELAND
His
P Bremen & Bro
Liborati
Eddie Carr Co
Josephine & Hume
Jack Kennedy Co
Ward & Van
Belle Baker
(One to fill)
COLUMBIA, S. C.
Columbia
(Charleston Split)
1st half
Lovering Duo
Jennie Middleton
Business Proposal
Welch Mosley & M
Mr & Mrs G Wilde
COLUMBUS
B. F. Keith's
Glockers
Chlor Vincent
Wright & Dietrich
"Girle Club"
Primrose 4
The Leveles
DAYTON
B. F. Keith's
Dancing McDonalds
Harry Penny Co
Gt. Gounon
Ruth Budd
Marta Webb
Alan Rogers
(Two to fill)
TEMPLE
Ruth Roy
Meyers & Noon

NEW YORK CITY
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C & S McDonald
Sam Y. Tr
LOWELL
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TYNACA, N. Y.
Star
Tourist
E J Moore

Holiday & Burns
Super & Packer
3 Havards
PITTSBURGH
The Gerald
Frank
Wellington's Surprise
Alice Hamilton
Kellum & Bagnall
Fenton & Fields
Salle & Black
Chas Ahearn Co
(One to fill)
Sheridan Sp
(Johnstown Split)
1st half
Keegan & Edwards
Arthur J Finn Co
Joan Barrios
DePonon J
(One to fill)
PORTLAND, ME.
B. F. Keith's
Jordan Girls
Boothby & Eversden
Lydia McMillan Co
Margaret Padella
J C Morton Co
Pietro

CHICAGO
Young & Phantoms
Hubert Dyer & P
Swart & Clifford
Ritchie & St Onge
Smith & Smith
2d half
Langston & Smith
Kellam & O'Dare
J R Johnson Co
Plunkett & Bates
Tabors & Olson
2d half
Lester & Vincent
Alexander & Mack
Columbia 6
HARTFORD
Palace
Prevost & Goelet
Lewis & Norton
Tracy & McBride
Loney Haskell
K of C 4
The Rickards
Henry Kelly
Pay Courtney Co
Tuck & Claire
Vivian Bell
SAVANNAH
Bliss
(Jacksonville Split)
Lehr Edmunds & M
Tom Moore & G
Stevens & Bordeaux
Maurice & Gordon
The Randalls
SCENECADY
Modern Miras
Brown & Jackson
Lillian Montgomery
The Leightons
Perkins & Rose
2d half
Wiro & Walker
Countess Verona
Conkley & Danuey
Bill Dean & Gils
Frank Stafford Co
SYRACUSE
The Jamesons
Laurel Lee
Lillian & Folias
Jess Art
2d half
Chas Edinbury
E J Moore
(Two to fill)
Temple
Wire & Walker
Nip & O'Brien
West & Stewart
Rip & Healy
Frank Stafford Co
2d half
W H Brown
Maya Rehn
Lobby Leonard
Shayne & Calvert
Fennell & Rose
TOLEDO
B. F. Keith's
Davis & Felle
Harvey Henry & G
McLellan & Carson
Miles & Gerard
Loe Hawkins
C & M Dunbar
Diamond & Brennan
Jurgens Nelson
Shea's
Rokuma
Shaw & Campbell
Bled & Ramden
O'Neil & Keller
Jaon & Haig
Jedrowning
Morris & Campbell
Fretotte & Eden
2d half
Shea's Hys
The Tougner
Brown Sin
Frank LeCroix Co
GIL
Mus Nones
(One to fill)
PETERSBURG, VA.
Century
(Newport News
Split)
1st half
Variety Girls
Rome & Cox

CHICAGO
Young & Phantoms
Hubert Dyer & P
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Frank Stafford Co
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The Jamesons
Laurel Lee
Lillian & Folias
Jess

TOURING ORPHEUM CIRCUIT
MADGE MAITLAND
With "THE MEGAPHONE WALLOW"

KALAMAZOO
Majestic
1 Carlton
Pat Barrett
2d Hume Co
Baxley & Porter
Manhattan Revue
2d half
Tuscan Bros
Conway & Fields
Camille Parsons Co
Temple 4
Powell Tr
KOKOMO, IND.
Doria & Morfles
Smith & Farmer
The Intruder
Chas McDouglas Co
2d half
Bud Walker
3d Chums
Bud Wilson Co
Mabel Harper
The McIntyres
LAFAYETTE
Family
J & J Burns
Smith & Farmer
Pearson 3
2d Burns
"Oh Auntie"
LANSHING
Biles
Marr & Dyer Girls
The Mayco
Evelyn May Co
Watts & Hawley
Chaffin 3
2d half
Clayton & Clayton
2d half

BOSTON B. F. KEITH

Yanderville Exchange
Boston
AMHERST, N. S.
Empress
(12-23)
Toots & Pats
Murray & Irwin
Cowan & Lewis
Edwards & Walters
Murray Ward 3
BOSTON
Gordon's Reilly 3
James & B. Akin
Leonard & Willard
John McDougall Co
Pearl Circle 29

DR. B. H. SHECKMAN

DENTIST
Caglin Theatre Building
Most completely equipped dental
office in the Xmas Square District
189 Broadway
New York
Ledy Jen Mei
A Golden
Gordon's Washington
2d half
The Brannins
"Shall I Marry"
Tuxar & Dale
Black & White
Boston
Barbale
Mumford & Stanley
Cole & Denahy
Mary Haynes Co
"Rubeville"

BROCKTON

Earle & Mullen
"Hi Cole"
"Brother Elk"
Sylvester & Vance
Eskimo & Seal
2d half
Hart & Helene
Ferns Lili Co
Basil Lynn Co
Bevan & Flint
Maxine Bros & B
CAMBRIDGE
Gordon's Central Sq
White Stoppers
Mildred Valmore
Andre Sin & P
Mol & Heagney
Graig Gardner
Ford & Truly
Delora Girls
Hyland Grant & H
Alban Stanley
F & B Carmon
DORCHESTER
Franklin Park
Ah Ling Foo
Hahn Harrington Co
O'Connor & Dixon
Feltz & Fisher
2d half
Cowan & Lewis
B & P Valentine
MALFAK, N. S.
MALFAK, N. S.
Parker
(21-3)
Doront
Sperry & Gray
J & A Garrison
E. HEMMENDINGER
Jewellers to the Profession
LIBERTY BOWNE ACCEPTED

M & M Dunn
Jarvis & Harrison
Miller & Brock
Castling Ward
2d half
Synops & Bennett
Aas & Hyman
2d half
Lucille & Cockle
College
MONTGOMERY, N. B.
Empress
(14-15)
Doronto
Sperry & Gray
J & A Garrison
G & M DeBeers
Gt. Damon
NEW BEDFORD
Gordon's Olympia
Act Beautiful
Alison Stanley
Hyland Grand & H
Sevan & Flint
Doree's Celebrities
2d half
Cecil Eldred & C
Ellis & Irwin
McCarty & Fay
Sylvester & Vance
Foley & LaTour
B & P Valentine
NEW HAVEN, C. T.
Opera House
Hend & Helene
Ask & Hyman
McCarthy & Fay
Maxine Bros & B
El Cota
Hopper & Buckhart
Cooper & Wallace
POLLAR
WALTHAM
Walder
Hend & Helene
Calvert & Hayes
Lucille & Cockle
B & P Valentine
Ah Ling Foo
M & M Dunn
O'Connor & Dixon
McCarthy & Wallace
THE HURRIES
Johnny Harrison
B & P Valentine
Brown & Taylor
Fanny
WALTHAM
Walder
Hend & Helene
Calvert & Hayes
Lucille & Cockle
B & P Valentine
Ah Ling Foo
M & M Dunn
O'Connor & Dixon
McCarthy & Wallace

ORPHEUM CIRCUIT

Palace Theatre Building, New York City
CALGARY
Orpheum
(12-24)
(Same bill plays
Victoria 25-27)
Comfort & King
Norwood & Hall
Charum
Albertina Rasch
James J. Morton
Edith Clifford
Kittner & Reaney
Raddick
MILWAUKEE
Majestic
Frank Dobson Co
Lambert & Ball
Hugh Herbert Co
Burns & Prabito
Don Fong
"Indoor Sports"
Rockwell & Fox
Casting Cards
Nina Payne
Hend & Helene
Shoover
Gordon's Co
Gras DeMar
Ed Marshall
State Lake
Hend & Helene
Boumiers Circus
Al Raymond
Dave Peterson Co
Alia Moskova Co
Hend & Helene
LARRY COMER
DENVER
Orpheum
(Tuesday opening)
M. McIntyre Co
Eaton & Connell
"Pianoville"
Hend & Helene
Madge Maitland
Lambert
WYNN
SIFRIDA DYN
DESS MOINES
Orpheum
(Sunday opening)
Gertrude Hoffman
Eva Ray
Merritt & Bidevel
J. Johns
Williams & Mitchell
Pickfords
DULUTH
Orpheum
(Sunday opening)
10 Jazz Band
Stevens & Hollister
Jimmy Savo Co
Evelyn May Co
Weber & Ridnor
Robbie Gordon
Loyell & Macy Co
KANSAS CITY
Orpheum
(Sunday opening)
Belgian 3
Carl J. Jern
Fred Lewis
Regay & Lorraine Sis
Da 3
Burt & Rosedale
Jugline Nelson
Harry Hines
LINCOLN
Hend & Helene
Jarvis & Harrison
Miller & Brock
S. Lane & Harker
S. Lane & Harker
Orville Stanley
M. W. HENDER
Palace
Sperry & Gray
J & A Garrison
E. HEMMENDINGER
Jewellers to the Profession
LIBERTY BOWNE ACCEPTED

SEATTLE
Orpheum
(Sunday opening)
Stones & Kalls
Majestic
Sylvester & Vance
Harry Breen
Sylvester & Vance
Dell & Wood
VANCOUVER, B. C.
Sylvester & Vance
"Not Yet Marry"
Gallagher & Martin
Steve Julius
Clinton Sis
LAV PRACISCO
Orpheum
(Sunday opening)
Alice Sis Co
Nash & O'Donnell
Dunham O'Malley
Geo Kelly Co
Rosa King Co
Julius Tannen
Ray Snow
Tennessee Ten
WESTERN VAUDEVILLE
State-Lake Theatre Building, Chicago
ALTON
Hiss
"Going Home"
Lee & Lawrence
Fred LaReine Co
BELLVILLE
Washington
Evans & Peres
Lee & Lawrence
Fred LaReine Co
DULUTH
Grand
Douglas Family
Leonard & West
R. Marie Orchestra
Britt Wood
(One to fill)
CEDAR RAPIDS
Majestic
Melvin Edgus
Dunham & Edward
Mr & Mrs Connell
Orth & Cody
Moran & Wisner
Kremka Bros
Danny Simmons
Clayton & Lennie
Bryal & Early Revue
CHAMPAIGN
Robert & Demont
Hecker
Hend & Helene
Jenks & Allen
Melvin Edgus
"Beginning World"
Frick & Adair
Bobby Hennah
"Laughing Lady"
Village 6
Kenny Mason & S
(One to fill)
CHICAGO
Bernard
Bernice LaBar Co
Adams & Hickey
"Around the Map"
(Two to fill)
Hinkel & Mae
Leroy Harvey
Niel Abel
"Holiday in Dixie"
2d half
Watkins & Wms
Howard & White
strand 4
"Brazil Heiress"
3d Chums
"Around the Map"
Fred Lewis
Laurie World Co
(Two to fill)
Frick & Adair
Fargo & Thomas
Ogden & Benson
Bobby Harvey
(Two to fill)
DAVENPORT
Jugline Nelson
D'Armo
Arnold & Taylor
Nanna Sullivan Co
Bryal & Early Revue
(One to fill)
B & J
Frank Devco Co
Monter Bolla Co
B & G Gordon
Everest's Monks
Tricie Frigman
Empress
Story & Clark
Barry & Layton

SEATTLE
Orpheum
(Sunday opening)
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Harry Breen
Sylvester & Vance
Dell & Wood
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Ogden & Benson
Bobby Harvey
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Orpheum
(Sunday opening)
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Sylvester & Vance
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VANCOUVER, B. C.
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Clinton Sis
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Orpheum
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Nash & O'Donnell
Dunham O'Malley
Geo Kelly Co
Rosa King Co
Julius Tannen
Ray Snow
Tennessee Ten
WESTERN VAUDEVILLE
State-Lake Theatre Building, Chicago
ALTON
Hiss
"Going Home"
Lee & Lawrence
Fred LaReine Co
BELLVILLE
Washington
Evans & Peres
Lee & Lawrence
Fred LaReine Co
DULUTH
Grand
Douglas Family
Leonard & West
R. Marie Orchestra
Britt Wood
(One to fill)
CEDAR RAPIDS
Majestic
Melvin Edgus
Dunham & Edward
Mr & Mrs Connell
Orth & Cody
Moran & Wisner
Kremka Bros
Danny Simmons
Clayton & Lennie
Bryal & Early Revue
CHAMPAIGN
Robert & Demont
Hecker
Hend & Helene
Jenks & Allen
Melvin Edgus
"Beginning World"
Frick & Adair
Bobby Hennah
"Laughing Lady"
Village 6
Kenny Mason & S
(One to fill)
CHICAGO
Bernard
Bernice LaBar Co
Adams & Hickey
"Around the Map"
(Two to fill)
Hinkel & Mae
Leroy Harvey
Niel Abel
"Holiday in Dixie"
2d half
Watkins & Wms
Howard & White
strand 4
"Brazil Heiress"
3d Chums
"Around the Map"
Fred Lewis
Laurie World Co
(Two to fill)
Frick & Adair
Fargo & Thomas
Ogden & Benson
Bobby Harvey
(Two to fill)
DAVENPORT
Jugline Nelson
D'Armo
Arnold & Taylor
Nanna Sullivan Co
Bryal & Early Revue
(One to fill)
B & J
Frank Devco Co
Monter Bolla Co
B & G Gordon
Everest's Monks
Tricie Frigman
Empress
Story & Clark
Barry & Layton

3d half
Rubio Ins Tr
Octavia Handworth
Canscon & Leaned
(One to fill)
SIKOU CITY
Orpheum
Dunham & Edwards
B & J Connolly
Venita Seale
Princess Kalama Co
Ward & Dooley
Harper & Blanks
Garconnet Bros
P & P Houlton
Armin DeVoy
Herchel Hendler
Eape & Dutton
Cabaret Delux
SOUTH BEND
Orpheum
Conway & Fields
Billy Miller Co
Dorothy Vaughn
(Two to fill)
ROCKFORD
Palace
Whitney's Dolls
DeWitt & Gunther
Betty Fredericks Co
Jack Osterman
Brazil Heiress
3d half
Rialto & Lament
Orth & Cody
Dorothy Vaughn
Kremka Bros
(One to fill)
ST. LOUIS
Columbia
Federico Bros
Geo Erdman
Arthur Layton Co
Ward & Wilson
"Suburbans"
3d half
Fox Benson Co
Clara Norton
May Kilduff
A Chas Wilson
"Going Home"
Grand
Fitzgerald & Carroll
Grand Aranson
Smith & Keefe
Black & O'Donnell
"S Sweethearts"
Curtis McDonald Co
M Whitman & Co
Blair
Frear Barrett & F
Weber Beck & F
Days Long Ago
Kerr & Ensign
Romas Tr
Cavana Duo
Gus Erdman
"Suburbans"
Barry & Layton
Arthur Layton Co
ST. PAUL
Palace
Tranahie Bros
P & P Houlton
Virginia Belle
Mitchell Mitchell
(One to fill)
MARCUS LEW
Putnam Building, New York City
NEW YORK CITY
American
Fried & Gordon
Gordon & Gordon
L & H Everett
"Lary & Smith Girls"
Burns & Barry
Stan Matthews Co
Stan Stanley Co
Gregory
(One to fill)
Lockhead & Laddy
Monte & Lyons
Betty Eldred Co
Marie Russell Co
Stan Stanley Co
Margaret Calvert
Benton Elliott Co
Irving & Mayo
Victoria
Miller & Lyle
Berli & Jonah
"Brazil Heiress"
MADISON
Orpheum
Stone & Hayes
Fred Lewis
(Two to fill)
Whitney's Dolls
Dugues & Variety 4
W & M Rogers
Keating & Walton
(One to fill)
MINNEAPOLIS
Grand
Geo DeWitt
Lipton's Monks
(One to fill)
Rubio Ins Tr
Francis & Fox
Octavia Handworth
Cameron & Kenned
(One to fill)
Treganelli 3
P & P Houlton
Cabaret Delux
Mitchell Mitchell
(One to fill)

AVENUE B
Goldie & Ward
Rudy Goodwin
Betty Blared Co
Hudson & Jones
Burke Jazz Band
(One to fill)
2d half
2d half
Ward & Manning
Wm Slato
S & H Everett
Burns & Klason
(One to fill)

BROOKLYN
Metropolitan
Harry Larned
Oliver LeCompte Co
LeRoy Lytton Co
Zuhm & Dreis
Boudini & Bernard

2d half
Bell & Caron
Burns & Garry
LaHoen & Dupreese
Baker & Rogers
Levy & Symph Girls
DeKalis

2d half
Louise & Carmen
Gordon & Delmar
Benton Elliott Co
Irving & Mayo
(One to fill)

2d half
Oliver
Millard & Doyle
Frances Rice
Barnes & Freeman
Beattie & Blome

2d half
Faitos
Willard & Daisy
L'Estrange Sis
Steve Freda
Downing & Bunin
The Owl

2d half
Bell & Gray
Oliver LeCompte Co
Al LeVan Co
Zuhm & Dreis
Boudini & Bernard

2d half
The Leland
Taylor & Francis
Fashions DeVogue
Wm Slato
(One to fill)

2d half
Wilt Bird
Hudson & Jones
Argonne 5
Brown Gardner & B
(One to fill)

2d half
Ward & Manning
Morgan & Gray
Argonne 5
(One to fill)

2d half
The Leland
Rose Garden
Coffman & Carroll
Taylor & Francis
Burke Jazz Band

ATLANTA
Francis & Wilson
Ferdinand
Ubert Carlton 5
Donahoe
(One to fill)

2d half
Vanerson
Lang & Green
Fred Wallace Co
Barrett Carman
Gilbert Girls & C
Baltimore

2d half
Mori Bros
Hackett & Francis
Mr & Mrs Hill Co
King & Harvey
Seaton Dennes & S

BIRMINGHAM
Blues
King Bros
Creighton & Stamm
Gillen Carlston Co
Leut C Gerard Co
LaFollette Co

2d half
Francis & Wilson
Ferdinand
Ubert Carlton
S Donahoe
(One to fill)

BOSTON
Caplan & Wells
Helen Moretti
Lafuze & Stone
Dore Austin Co
Bert Hanlon

2d half
Blime & Burt
Mildred Rogers
Sandler & Brodette
Pierres Societte
Anthony & Ross
Stafford & DeKoss

CHICAGO
McVickers
Barrow Bros
Dora Hilton Co
Will J Evans
Guthrie & Henderson
Ward & King
Love's Concentration

CLEVELAND
Liberty
P & O Walters
Cornelia & Adele
Jerome & Albright
Ed Leland Co
Harry Green
"Oh Sweetie"

DETROIT
Colonial
Goldie & Ayers
Hubert & Nugent
Cook & Oatman
Hunter Chick & H
Bert Walton
Odell & Senis

FALL RIVER
Blime & Burt
Mildred Rogers
Anthony & Ross
Stafford & DeKoss

2d half
Caplan & Wells
Helen Moretti
Dore Austin Co
Bert Hanlon
Will Stanton Co

2d half
P George
Nada Noraine
"For Instance"
Kenny & Hollis
LaFollette Jennie Co
Hobbes

2d half
Monte & Lyons
Penwick Sis
"Dream Girl"
(One to fill)

2d half
Brown's Dogs
Harry Antrim
Fashions DeVogue
(One to fill)

KANSAS CITY
Morton Bros
Howard & Jenkins
Hunter Chick & H
Mahoney & Rogers
Norman & Rogers

2d half
McDonalds
Crawford & W
"Neglect"
Arthur Sullivan Co
Beattie LeCompte
Sherman & Fuller

2d half
King Bros
Creighton & Stamm
Gillen Carlston Co
Leut C Gerard Co
LaFollette Co

MONTREAL
Chadwick & Taylor
Eddie Phillips
Anderson & Rean
Hoey & Fischer
Lime & Long

NEW ORLEANS
Drescott
Wellington & Woods
Langham & Sylvia
Jack Reddy
Bullet Proof Lady

2d half
Bennington & Scott
Francis & Reiser
Arthur Sullivan Co
Beattie LeCompte
Sherman & Fuller

2d half
King Bros
Creighton & Stamm
Gillen Carlston Co
Leut C Gerard Co
LaFollette Co

NEW YORK
Drescott
Wellington & Woods
Langham & Sylvia
Jack Reddy
Bullet Proof Lady

2d half
Bennington & Scott
Francis & Reiser
Arthur Sullivan Co
Beattie LeCompte
Sherman & Fuller

2d half
King Bros
Creighton & Stamm
Gillen Carlston Co
Leut C Gerard Co
LaFollette Co

OKLAHOMA
Francis & Wilson
Ferdinand
Ubert Carlton 5
Donahoe
(One to fill)

2d half
Vanerson
Lang & Green
Fred Wallace Co
Barrett Carman
Gilbert Girls & C
Baltimore

2d half
Mori Bros
Hackett & Francis
Mr & Mrs Hill Co
King & Harvey
Seaton Dennes & S

PATERSON
Dolly & Calane
Langton & Smith
June Mills Co

2d half
Feawick Sisters
Chas Moretti & C
(One to fill)

PITTSBURGH
Anker
Emmett & Moore
Jerome Merrick Co
Peggy Brooks
Lyons & Co

PITTSFIELD
"Are & Are"
Caplan & Wells
Helen Moretti
Lafuze & Stone
Dore Austin Co
Bert Hanlon

2d half
Blime & Burt
Mildred Rogers
Sandler & Brodette
Pierres Societte
Anthony & Ross
Stafford & DeKoss

PROVIDENCE
Weston & Marion
Sandler & Brodette
Carlin & Homer
Fred Allen
Constantine Dancers

2d half
Kryons Co
Lafuze & Stone
Henry Fry
Wells & Crest
Ledy & Ledy
De Luxe Bros
St. Lawrence
Garrick
Aerial Belmonts

PURSON & BENDERLAND
Jim Reynolds
Wayne & Allen
Morton Bros
Howard & Jenkins
Hunter Chick & H
Mahoney & Rogers
Norman & Rogers

SPRINGFIELD
Blime & Burt
Mildred Rogers
Anthony & Ross
Stafford & DeKoss

2d half
Caplan & Wells
Helen Moretti
Dore Austin Co
Bert Hanlon
Will Stanton Co

2d half
P George
Nada Noraine
"For Instance"
Kenny & Hollis
LaFollette Jennie Co
Hobbes

2d half
Monte & Lyons
Penwick Sis
"Dream Girl"
(One to fill)

2d half
Brown's Dogs
Harry Antrim
Fashions DeVogue
(One to fill)

KANSAS CITY
Morton Bros
Howard & Jenkins
Hunter Chick & H
Mahoney & Rogers
Norman & Rogers

2d half
McDonalds
Crawford & W
"Neglect"
Arthur Sullivan Co
Beattie LeCompte
Sherman & Fuller

2d half
King Bros
Creighton & Stamm
Gillen Carlston Co
Leut C Gerard Co
LaFollette Co

MONTREAL
Chadwick & Taylor
Eddie Phillips
Anderson & Rean
Hoey & Fischer
Lime & Long

NEW ORLEANS
Drescott
Wellington & Woods
Langham & Sylvia
Jack Reddy
Bullet Proof Lady

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Bennington & Scott
Francis & Reiser
Arthur Sullivan Co
Beattie LeCompte
Sherman & Fuller

2d half
King Bros
Creighton & Stamm
Gillen Carlston Co
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Bullet Proof Lady

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Francis & Reiser
Arthur Sullivan Co
Beattie LeCompte
Sherman & Fuller

2d half
King Bros
Creighton & Stamm
Gillen Carlston Co
Leut C Gerard Co
LaFollette Co

OKLAHOMA
Francis & Wilson
Ferdinand
Ubert Carlton 5
Donahoe
(One to fill)

2d half
Vanerson
Lang & Green
Fred Wallace Co
Barrett Carman
Gilbert Girls & C
Baltimore

2d half
Mori Bros
Hackett & Francis
Mr & Mrs Hill Co
King & Harvey
Seaton Dennes & S

PATERSON
Dolly & Calane
Langton & Smith
June Mills Co

2d half
Feawick Sisters
Chas Moretti & C
(One to fill)

PITTSBURGH
Anker
Emmett & Moore
Jerome Merrick Co
Peggy Brooks
Lyons & Co

PITTSFIELD
"Are & Are"
Caplan & Wells
Helen Moretti
Lafuze & Stone
Dore Austin Co
Bert Hanlon

2d half
Blime & Burt
Mildred Rogers
Sandler & Brodette
Pierres Societte
Anthony & Ross
Stafford & DeKoss

PROVIDENCE
Weston & Marion
Sandler & Brodette
Carlin & Homer
Fred Allen
Constantine Dancers

2d half
Kryons Co
Lafuze & Stone
Henry Fry
Wells & Crest
Ledy & Ledy
De Luxe Bros
St. Lawrence
Garrick
Aerial Belmonts

LEDDY & LADDY
The Renaldas
Weston & Marion
Carlie & Romer
Fred Allen
Constantine Dancers
TOHONTO

2d half
Florence Ring
Plasher & Gilmore
Rose Reus
Carson & Willard
Merian's Dogs

PANTAGES CIRCUIT
New York and Chicago Offices
Dorsch & Russell
Kremlin Moscow
REGINA
Pantages
(22-24)

(Same bill plays
Saskatoon 25-27)
Alex & Evelyn
Mason & Cole
Vela Tour
H Morelli Co
Carl McCullough
Gauging Campbells

SALT LAKE
Pantages
Primrose Minstrels
Revue De Luxe
Rogers & Leander
LeRoy & Dreaner
Kine South
Joan Hardcastle Co

SAN DIEGO
Brooklyn People H
Richard the Great
Dorothy Lewis
Sue Lindholm Co
Blime DeClave
Sonia City 4

ST. LOUIS
Pantages
Imperial 5
R & E Loan
3 Romanoff Sis
Alice Lambie
Florence Rayfield
SEATTLE

"Oh Teddy"
Frank Bush
G S Gordon Co
Georgia Howard
Heros & Preston
McNamara & C
Grady & Mahoney

MINNEAPOLIS
Pantages
(Sunday opening)
"Making Movies"
Grady & Mahoney
V Meresaur Co
Wm Dick
H & C Conley
Raymond Wilbert

NEW BEACH
Pantages
Novelty Minstrels
The Crownless
"Submarine F-7"
Argo & Va Sile
Juliet Dike

LOS ANGELES
Bell & Eva
Francis & Reiser
Ziegler Evans
Cramer Barton & S
LONG BEACH
Pantages
(Sunday opening)
Joe Jackson
The Shattuckes
Rialto 4

OAKLAND
Pantages
(Sunday opening)
Joe Jackson
The Shattuckes
Rialto 4
Giffain Dancers
Gaylord & Herron

ODDEN
Pantages
(25-27)
Song & Dance Rev
Meyers & Weaver
Rector Bros
Dorothy Walter
Lots & Lot

PORTLAND
Pantages
Marie Fitzgibbon
LeDrois
Chisholm & Breen

MODERN-PANTAGES BOOKINGS
AUSTIN, TEX.
Majestic
(26-27)
(Same bill plays
Waco 23-25)

DALLAS
Jefferson
Hall & Guilda
Valmont & Reynon
Worth & Russell Co
Denoyer & Danie
Dick Jazz Band

HOUSTON
Pantages
Will Morris
P & J Smith
Stever & Lovejoy
Harris & Manion
"Some Baby"

ACKERMAN & HARRIS CIRCUIT
San Francisco
BAKERSFIELD
Hippodrome
(21-23)
De Luxe Bros
St. Lawrence
3 Macks

J & P Pearl Hall
Fondelli 3
Morseman & Vance
3 Misses

FRESNO
Hippodrome
J & P Hall
Mortman & Vance
3 Misses
King & Thornton
Miller & King
Fondelli 3

2d half
Kayle & Coyne
Conrad & Janis
3 Beauties
Marker & Schenck
3 Fishers

LOS ANGELES
Hippodrome
2 Gabberts
Billy Hicks
Gray & Jackson
Nikon & Sans
Earl & Edwards
Galett's Monks
3d half

3 Morris Sis
Francis & Alexander
Stanley & Stanley
De Pace Bros
Bender & Cello
3 Macks

MODESTO
Hippodrome
(21)
Kayle & Coyne
Conrad & Janis
3 Beauties
Marker & Schenck
3 Fishers

"Girls of 41"
"Dreamland"
Lif Ripston
Lee & Bennett

SACRAMENTO
Hippodrome
Spanish 3
3 Harmony Maids
"Gomen"
Wright & Davis
Sylvia Mora Co
Bender & Herr

INTERSTATE CIRCUIT
Palace Theatre Building
DALLAS
Majestic
McConnell & Austin
Margaret Ford
Dainty Marie
L & G Archer
Dainty Marie
Bluff Johnson
E Francis & Arabs
FOWNE WORTH
Majestic
E & L Ford
Dorothy & Alton
"On Manilla Bay"
Terry Prince Girls
Leta Calma & B
Chall & Romane
Nathalie Bros

HOUSTON
Majestic
Hart & Diamond
Bert Bond
Francis & Louise
Will Mahoney
Lemarie Hayes & Co
Dorothy & Elliott
LOLA GIRLIE & C

LITTLE ROCK
Majestic
B H Hawley
Fox & Mayo
Duffy & Caldwell
Hickey Bros
M Hart & Sax Boys
2d half
Elsie White & Co
(Others to fill)

YIDDISH STOCK IN BALTIMORE.
The Colonial in Baltimore will house
a permanent Yiddish stock company
beginning Oct. 6.
The house has been leased from
Charles G. Blaney by Max Thomas-
hefsky, a brother of Boris Thomas-
hefsky, the Yiddish star.
Max Thomashefsky completed all ar-
rangements here with the Hebrew An-
gels' Union with respect to the en-
gagement of a cast, and left Monday.
He is treasurer of the Shubert
Garrick in Washington.

IN MISS BINNEY'S ROLE.
Edith Jane has been engaged by
Comstock & Gest for Constance Bin-
ney's role in "Oh, Lady, Lady." She is
a niece of Frank Wilstach and a gradu-
ate of the Vestoff-Serova School of
Russian dancing.

Georges Plateau Returning.
Georges Plateau is on his way back
to this country. He escaped the ac-
tors' strike here, but recently the ac-
tors and musicians at the La Cigale,
which he controls with his brother, in
Paris, walked out. That strike was
also settled.

Mr. Plateau is to be featured in a
new play by the Selwyns this season.

OBITUARY.

Fred Macart.

Fred Macart, died Aug. 14 at his home in Hollywood, Cal., after a long-
ing illness of almost two years. The
deceased was an animal trainer, circus
performer and vaudeville artist, and
was the originator of a great many
tricks now being done by most animal
trainers.

IN MEMORY

OF MY BELOVED

HUSBAND AND PAL

RICHARD E. PATTON

Who passed away September 19th, 1911.

HOPE R. PATTON

The mother of Victor Eubank, au-
thor and picture director, died in Chi-
cago this week. The deceased was
formerly a famous horsewoman in
Kentucky.

IN LOVING MEMORY

OF MY FATHER

EDWARD R. INGLIS

Who departed this life September 17th, 1911.

One not forgotten.

His Son, JACK INGLIS

The mother of Frank Devoy is dead
in North Worth, Texas, and Andy Tal-
bot, owner of the film, has lost his
father.

IN MEMORY

OF OUR FATHER

WIFE AND MOTHER

Who passed away September 15th, 1911.

Gone but not forgotten.

May her soul rest in peace.

COOPER and RICARDO

FINCH BLUFF

Majestic

Earle White
(One to fill)

2d half
Fox & Mayo
Sara Savins Co
(One to fill)

SAN ANTONIO
Majestic
Burke & Betty
Ann Butler
Clare Marshall & Co
Leroy & Rome
Swift & Kelly
Harry VanFossen
The Reynolds

ORPHEUM
McRae & Clegg
Hawley
Barnes & Crawford
Young & Walter
The Langtons

2d half
Ferro & Coulter
Patricia & Meyers
Valnova's Gypsies
(Two to fill)

BOSTON'S TROUBLES.
Boston, Sept. 17.
September seems to be a hoodoo
month for the theatres here.
The month was ushered in by
the strike of the actors and when the
smoke of battle had cleared away and
things seemed to be normal again the
police went on strike. While this did
not hit the theatres directly, the con-
ditions which resulted were so akin
to general riot that folks remained in-
doors at night.
Naturally this was not conducive to
big attendances at the theatres and
things are just beginning to get back
to normal again.

FRANK BACON STARRERD.

Frank Bacon is now starred in
"Lightning," which began its second
year at the Gayety on Monday. Bac-
on's name in lights is said to have
been the first move on the part of
John Golden in taking over the pro-
ducing interests of Winchell Smith.

"Brewster's Millions" Writers.

It was denied Wednesday that Irving
Berlin was doing the score of the
musical version of "Brewster's Mil-
lions" for Comstock and Gest.
The firm arranged with Jerome Kern
for the music and Guy Bolton and P.
G. Wodehouse for the book and lyrics.

RETURNED TO VAUDEVILLE

Tony and Corinne

Hunting Frances

Sept. 8—Mt. Vernon-Newark
 " 15—Colonial
 " 22—Alhambra
 " 29—Bushwick
 Oct. 6—Palace
 " 13—Riverside
 " 20—Orpheum
 " 27—Royal
 Nov. 3—Philadelphia
 " 10—Washington
 " 17—Baltimore
 " 24—Toledo

Dec. 1—Grand Rapids
 " 8—Chicago
 " 15—Canton
 " 22—Cincinnati
 " 29—Indianapolis
 Jan. 5—Louisville
 " 12—Columbus
 " 19—Dayton
 " 26—Detroit
 Feb. 2—Rochester
 " 9—Cleveland
 " 16—Pittsburgh

Feb. 23—Youngstown
 Mar. 1—Syracuse
 " 8—Boston
 " 15—Providence
 " 22—Lowell
 " 29—Portland
 Apr. 5—Montreal
 " 12—Ottawa
 " 19—Buffalo
 " 26—Toronto
 May 2—Albany-Troy
 " 10—Ten Weeks South
 " 17—Ten Weeks South

May 24—Ten Weeks South
 " 31—Ten Weeks South
 June 7—Ten Weeks South
 " 14—Ten Weeks South
 " 21—Ten Weeks South
 " 28—Ten Weeks South
 July 5—Ten Weeks South
 " 12—Ten Weeks South

Personal Direction
 GEO. O'BRIEN
 HARRY WEBER AGENCY

"THE DANCER" GOOD.

Atlantic City, Sept. 17.
 The initial dramatic event to follow the strike was the opening of "The Dancer," by Edward Locke at the Globe Monday.
 The piece is comedy in which Isabel Lowe, John Halliday and Jose Rubens are featured. Others in the cast are Eva Long, Effingham Pinto, Helen Salinger, Ray Brown, Miriam Elliott, George Burnett, Rennee Adorae and Richard Freeman.
 The piece is in three acts. The romance of a Russian dancer impersonated by Miss Lowe reveals her as a finished artist. John Halliday plays the lover.
 The piece is one of the finest and most thoroughly touching that Mr. Locke has ever written. He has evidently scored heavily in the realm of romance, youth and the stage.

CHORUS EQUITY HEADQUARTERS.

The Chorus Equity Association established permanent headquarters Monday at 135 W. 45th street. The Actors' Equity will maintain temporary field headquarters with the Chorus branch for the present. Geo. Trimble has been placed in charge of the Equity offices.
 It was stated at the Equity main offices Monday that negotiations were under way for an entire building and that the deal would be closed before the end of the week.

CORSE PAYTON'S OBITUARY.

Corse Peyton, playing at the Crescent, Brooklyn, visited the editorial offices of the Brooklyn Eagle recently. He was met by a new boy who had temporary charge of the editorial rooms and who had never heard of the famous Corse. The latter asked the boy if he had any copy on Corse Payton. The boy looked up the files and said they had a great obituary notice written for him, describing his run at the Lee Avenue Academy, etc.
 "Run it in your issue of Sept. 22. That will be one week after I open at the Crescent."

No Passes for "Civilian Clothes."

The press department stopped issuing all paper for the "Civilian Clothes," show early Monday afternoon, when the box office hurriedly telephoned the house last night was sold out.
 The Morosco show received good notices in the dailies and the added strength contributed by the display ads must have been in a large measure responsible for the quick buy.

THURSTON'S ACKNOWLEDGEMENT.

Thurston, the Magician, at the Globe, playing his first Broadway engagement, has sent out a personally signed letter to the dramatic editors of the New York dailies, acknowledging their appreciation of his performance.

The Thurston show opened at the Globe for a limited engagement, which has since been extended. His business there exceeded expectation, with a pleasing magical show the reason.

It is said that Thurston, by reason of his Globe, Broadway engagement, now holds a unique record all by himself among the notable magicians and single-handed showmen of the country.

His letter to the editors read as follows:

The Editor,
 Dear Sir:
 When a fellow devotes his life to one ambition and has gotten to the top of the ladder of success, all but one rung, you can imagine how he appreciates the final boost which was necessary to gain that final rung.
 Therefore, you may have some idea of how I appreciate your very generous review of my performance.

I thank you.

Cordially yours,
 Howard Thurston.

WILLIAM MORRIS' CEMETERY.

William Morris returned from the Adirondacks last week after having been successful in establishing a day nursery and also having opened the first Hebrew cemetery in the mountains of northern New York. Rabbi Stephen S. Wise dedicated the ground for the manager.

A. H. Woods, despite the fact that he was tied up in New York because of the strike, donated liberally to the project which Mr. Morris hereby acknowledges.

REHEARSING "ARDEN."

Oliver Morosco's new comedy, "Seven Miles to Arden," which will reopen the remodeled Little Theatre during the fall has started in rehearsal.

The leads will be played by Grace Valentine and Warner Baxter.

Miss Valentine was to have been starred in "Madame Sapho," now listed for production later in the season. The "Arden" show is a dramatization of Ruth Sawyer's novel of the same name.

SISTINE SISTERS HEARD.

The first of the warring Sistine Choir singers were heard at Carnegie Hall Sunday and although billed as the "Sistine Chapel Soloists," they sang as a quartet throughout.

The excellence of the voices is something of a herald for the Vatican Choir, which will give their first recital Thursday night. There are 70 male voices in the latter organization, now billed to give an added concert at the Hippodrome in October.

The stature of the Sistine quartet was in violent contrast to their voices. Alessandro Gabrielli, a man of great size, sings soprano, and women in the audience Sunday would not believe it was a male voice. Augustus Dos Santos, the smallest of the four, is basso, and one Broadwayite described him as looking like Joe Weber in costume.

The men offered a two-part program, the first portion of which was religious music, the men being garbed in red cassocks. They appeared in evening dress for the second section, billed as humorous music. The program description of one number brought amusement. The number was "Cruda Mia Menica," which the billing said was "the lamentation of a youth over the coldness of his sweetheart, whom he calls 'a cruel enemy of his peace.'"

SCARBOROUGH PLAY AT MILLER.

George Scarborough's "The Merrie Month of May," renamed "Moonlight and Honeysuckle," is due to open at the Henry Miller Sept. 29, with Ruth Chatterton in the stellar role.

It will replace "Lumore," which lately opened there.

CANTOR ROSENBLATT REPEATS.

Tomorrow night Cantor Rosenblatt will give a second concert in the Second Avenue Theatre. A week ago Wednesday night he filled every available part of the house and the demand for seats caused the management to place 200 chairs on the stage.

The receipts broke all records for any attraction, legitimate or otherwise, that ever played there. The business managers of the lower East Side marveled at his drawing power, for the count showed a figure exceeding \$3,500.

Allens Have Regent, Ottawa.

Ottawa, Can., Sept. 17.
 The Russell, formerly leased by A. Small of Toronto, has been taken over by Allen Bros., Toronto, who also conduct the Regent (pictures). The house opened under the new management with the Robins Players in "Officer 666."

LATEST TRANSFER RATES.

The high cost of theatrical transfer and baggage slipped in somewhat unnoticed during the super-excitement of the actors' strike, but the boost in the price per load, effective since the first of the month, is no small item. The new rate within the zone of 14th to 63rd street is \$10 on week days between 8 a. m. and 5 p. m., with a \$3 more than formerly, but for night service, which includes Saturday night, Sundays and holidays, the new rate is \$20 per load or an increase of \$10 per load. As all 40 foot wagons and trucks are counted as two loads these rates actually double up. The rates taken in hauls from the New York Central station.

From all other railroads the rate during the daytime hours to Brooklyn as far out as Bushwick the rate per load is \$15, the same rate as formerly going for trips to the Bronx, north to 165th street. For Saturday night, Sunday and holidays the rate is \$20 per load, the same rule for foot trucks applying. From New York and Brooklyn to Newark the rate \$30 per load. Single pieces of baggage now cost \$1, a 25-cent increase.

The raise in transfer rates is mostly due to the wage boost won by transfer employees. The wage for night work jumped from \$7.50 to \$12, that going for Sundays and holidays, but in addition there is a joker in the recent agreement between the men and the truck owners which calls for \$2 per hour overtime and which is worked in between 5 a. m. and 8 a. m. Any work after the latter hour means a full day's pay. One transfer man stated that the highest paid man on his trucks last week drew down \$112 the next man to him getting \$88. The average for drivers is now around \$60 weekly.

Joe Kelly, one of the best known theatrical transfer men said yesterday that two policemen had resigned from the force to take jobs with him because of the new high wage scale.

Augustus Thomas' Play Unnamed.

It is still undecided, according to the publicity department of Arthur Hopkins, what the new play by Augustus Thomas will be called. The original title has been withheld from publication, but rehearsals will shortly begin. No cast has been selected.

Andrew Mack's New Show.

Andrew Mack's next attraction on the stage will be in a production to be staged by Arthur Hopkins. The piece, as yet unnamed, has been agreed upon by both the producer and Mack and will go into rehearsals shortly.

The
**Youngest Principal
Comedian on Broadway**

GEORGE JESSEL

(Direction, Messrs. Shubert)

Shubert "Gaities of 1919"

**44th Street Theatre
New York**

Indefinitely

Many thanks to my
dear friend
EDDIE CANTOR
for his able assistance

EVE. MAIL

"Mr. Jessel was fear-
less of failure."

Burns Mantle.

VARIETY

"Jumping in at four
o'clock in the after-
noon, Mr. Jessel was
the clean up of the
show."

Personal Management
RUFUS LE MAIRE

Vaudeville Representative
JACK CURTIS

WANTED QUICK

**Musicians Who Play Brass and String Instruments
Singers—Those Doubling Brass Preferred**

Actors in all lines call or write ALLMAN. Office hours: 11-1, 3-5; 804 Palace
Theatre Building, New York. Bob Tipple-Bikkle Norman, write.

MAE TRUSTED AND LOST.

Binghamton, N. Y., Sept. 17.

The next time that a strange person
represents himself as a millionaire to
Mae Enwright, of "Somebody's Sweet-
heart" chorus, which played here last
week, he will get his'n.

As a result of Mae's blind (or blond)
trust in mankind in general and this
millionaire in particular, Mae is mourn-
ing the loss of a neckpiece, platinum
mounted, that is missing along with
the chap, who posed as a wealthy
South American owning a diamond
factory or something in Chili.

The stranger, after one or two casual
meetings with Mae, worked himself
sufficiently into the chorine's con-
fidence as to encourage her to turn
over the jewel to him. He promised to
return it in a day or two with a
diamond added as a "token of esteem."
Then the Chili millionaire disappeared.
Mae thinks he's gone back to Chili
for the diamond. The cops don't.

LETTERS

When sending for mail to VARIETY,
address Mail Clerk.
POSTCARDS, ADVERTISING OR
CIRCULAR LETTERS WILL NOT BE
ADVERTISED.

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Baker & Nelson
Baker Marion
Barton Frank
Barker Sutherland
Bates Dorothy
Bell Adelaide
Bender Maie
Bernie Ben
Bittor Ed
Blaisdel Wm
Booth Jeanette
Brady Erna
Brasse Stella
Brook Billie
Budd Ruth
Burns H
Burt Beale
Burton Madeline
Busey May
Busey Babbette

Carlisle F M
Carr F
Carr Alfred
Carter Rose
Cavanagh & Tomp
Chester C P
Cheterty Mae
Churchill Harold
Cincolin Miss
Clavin C
Clapp Palla
Clarke Al
Clarke & Crawford
Clark Miss F
Clifford Evelyn
Cole & Denahy
Commerz Ed
Cogan Jack
Cooke W H
Cooke Maurice
Cook Syd
Combs Boyce
Cornell Frances
Cowan Lynn
Cox Earl
Cromwell Will
Cromwell Jack
Cullen Frank

Currier Carl
Curson J W

Darling Glen
Davenport Paul
Davis & Rich
Deane Phyllis
De Grant O
Denney Lew
De Vise Bobby
Days Jeanne
Doherty Bella
Dorisida Mms
Doyle Joe
Dunstreet Mittle
Dynes Billy

Earl Chas
Earl Bewie
Ellis Dobbie
Emmett Mike
Erie & Ernie
Errol Joe
Evans Carol

Fabricant Leonard
Farrell Ed
Fay Mms
Ferre Evelyn
Foster Frances
Fields Arthur
Floyd Walter
Foran John
Francis Milton
Frank & Toile
Fredericks Eddie
Fuller B
Fuller Ben J

Gambino Joe
Garden Rae
Gerard Louise
Gibbs Elma
Gill M
Gillie Elma
Golden Grace
Gordon Billy
Gordon Frank
Gray Alma

Hal & Frances
Halls Ethel M
Hale Frank
Hamlin & Mack
Harvina Marion
Harris Donny
Harvard Mrs O
Harris Dorothy
Hearn Frank
Helliott Beare
Henderson Norma
Henry Florence
Hermann Dr Carl

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Treasurer and ticket seller

for reserved seat vaudeville theatre in Brooklyn.
State experience and qualifications.
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PIANIST WANTED

Either young lady or gentleman.
Must be able to accompany violin
classics. Communicate immediately
with JAN RUBINI, Princeton Hotel,
New York.

Hertzman Chas
Hicks Loretta
Hirsch Dorothy
Hodges L H
Hoey Chas
Hollwarth Bessie
Howard Lillian
Hoyt Leo
Huffard Julia
Hunt Maie
Hunting & Francis
Hysma Sam
Jennings Fred
Jerome & Carson
Jones Paul
Kaaha Pete
Katzman Mr L
Kent Chas
Kenyon Tom
Kimball Maud
King Frank J
Kino Joe
Kitchner H J
Klutzing Ernest
Kraemer Irwin
Laddie Walter
La Grange Yvonne
Lang Augusta
Lampkins Prince
Lapine Jack
La Peltia Miss
La Tell Morris
Leake Sgt
Lee Audrey
Leo Gilda M
Levy Merna
Lewis Henry
Lindner Anna
Lockhart & Leddy
Lobbe Mrs R
Morayne Paulette
Lovett Wm

McBryde Jessie
McCarthy Wm
Mack Jack
McGraw Billie
McGowan Mrs
McKinnick Sgt
Magala E M
Manning Sisters
Marion Sabie
Martin Adeline
Masculine Prince
Mason & Cole
Massey Bartlette
Mayer David
Meadow Frankie
Mey's Cockatoos
Metzger Jr
Meykoe The
Miller Ken
Miller Arthur
Miles Homer
Minnick Geo
Mitchell Albert O
Mitchell Elbert
Montambo Nap
Montrose Dolores
Monty Lon
Moore Scott
Morgan Gertrude
Morley Sisters
Morrell Maud
Mortimer S M
Myers Walter
Murray Laura
Nelson Gus
Nelson Mrs
Nelson Frank
Newport Hal
Nilose Frank
Nolan Mildred
Norris
North Corin
Oake Percy
One Benny
One Ruby
O'Neill Lila
Ouri Archi
Owen Gary
Padua Marguerite
Pantzer O
Peck Children
Pembroke Adele
Perossa & Muretti
Peterson Al
Pittet
Plummer Wm
Pollack Jean



CHARLES ALTHOFF

Opening in a new play, "Thunder," at the
Criterion Theatre, Monday, Sept. 22. Under
the management of Smith & Golden.

HARRY JACK
FREEMAN LEWIS

In

A novelty character singing offering acclaimed by Critics, Managers and Public to be one of the cleverest and cleanest acts with two boys that are real high class entertainers

THE BEST PROOF IS BOOKED SOLID

Sept. 15—Lincoln
" 18—Boulevard
" 22—Folly
" 25—Greeley
" 29—Metropolitan

Oct. 1—Victoria
" 6—Delancey
" 9—Orpheum
" 13—Boulevard
" 16—National

Oct. 20—De Kalb
" 23—Fulton
" 27—Palace
" 30—Warwick
Nov. 3—Warwick

Nov. 6—Avenue B
" 10—New Rochelle
" 13—Hoboken
" 17—Paterson
" 20—Crotona

Under Exclusive Direction

CHAS. J. FITZPATRICK

1493 Broadway, New York City

MARDO and DAVIS

Presenting a Brand New Offering
Material by WM. SISTO, the Italian Statesman

"JUST ANOTHER KISS"

JUST ANOTHER HIT

Lyrics by I. CAESAR

A song that will waltz right into your heart

Melody by J. and N. HILBERT



PROFESSIONAL AND ORCHESTRA DEPT.:

1552 BROADWAY

JACK ROBBINS, General Manager

MANAGERS PLEASE READ

I filled a disappointment at the Majestic Theatre, Chicago, last week, and did very nicely all week, with 18 minutes of solid laughs.

No more tramp or black face make-up.

I didn't think I could wear clothes so well.

Any interest you may take in this will be appreciated by

Respectfully yours,

WALTER JAMES

REPRESENTED BY

RAY HODGDON
IN NEW YORK

and

ERNIE YOUNG
IN CHICAGO

Potter W G
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Rafael Dave
Ramsey Edna
Ramsey Nana
Ramsey Marie
Ray Dottie
Reavis Ruth
Redford & Winchester

Rehan Adrietta
Richards Anna
Rellir Florie
Rigby Ted
Rise & Cady
Robinson Chas
Robinson Mrs
Roche Virginia
Rochester Chas

Rooder Mae
Roman Frances
Roscoe Ed
Rose & Wise
Russell Mr and Mrs R
Ryaz & Raymer

Scott May
Session Almira
Shannon John J
Shea Matt
Smith Hattie

Stanton Leon
Stolger Jim
Stephens Harry
Steinling The
Stevens Dorothy
Sullivan Maud
Sweet Lillian
Toselli & Bennett

Trelor Florence
Turner F C
Turner Ferdinand

Vadie & Oryle
Van Nally Elna
Vardoe Eleanor
Vaughn Esther
Vivian Harry
Vivian Ada
Vox Dorothy

Walker H
Wallace Gene
Walt Chas
Walters Frank
Walton Evelyn
Ware Adele
Watson Tod
Webb Edward
Weems Walter
Wells Flo
West Buster

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Sully Etelle
Strange Dolores
Shy Gus
Vivian Anna

Weinberg W A
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Wolter Rose
Yronne Mlle

BURLESQUE ROUTES

(Sept. 22—Sept. 23.)
"All Jazz Revue" 22 Gayety St. Paul 29 Gayety Minneapolis
"Avistors" 22 Star Brooklyn 29 Gilmore Springfield Mass.
"Beauty Revue" 21-23 Gayety Sioux City 28
Century Kansas City Mo.
"Beauty Trust" 22 Star & Garter Chicago 29
Gayety Detroit.

Belman Show 22 Gayety Boston 29 Grand Hartford.
"Best Show in Town" 22 Empire Newark 29
Casino Philadelphia.
"Blue Birds" 22 Gayety Milwaukee 29 Gayety St. Paul.
"Bon Tom" 22 L O 29 Gayety St. Louis.
"Bostonians" 22 Columbia New York 29 Casino Brooklyn.
"Bowery" 22-24 Park Youngstown 25-27 Grand Akron 29 Star Cleveland.
"Broadway Belles" 22 Gayety Baltimore 29 Lyceum Washington.
"Burlesque Review" 22 Majestic Jersey City 29 Part Amboy 30 Plainfield 1 Ramford 2-4 Park Bridgeport.
"Burlesque Wonder Show" 22 Star Cleveland 29 Empire Toledo.
"Cabaret Girls" 22 Penn Circuit 29 Gayety Baltimore.
"Cracker Jacks" 22 Gayety Brooklyn 29 Gayety Newark.
Dixon's "Big Revue" 22 Majestic Scranton 23-1 Armory Binghamton 2-4 Inter Niagara Falls N Y.
"Polles of Day" 22 Perth Amboy 23 Plainfield 24 Stamford 25-27 Park Bridgeport 28-1 Cohen's Newburg 2-4 Cohen's Poughkeepsie.
"Polles of Pleasure" 22 Howard Boston 29 Orpheum New York.
"French Frolics" 22 Lyceum Washington 29 Bijou Philadelphia.
"Girls in a Caper" 22 Grand Hartford 29 Jacques Waterbury.

NOBODY will deny that EVERYBODY will soon sing

"SOMEBODY"

(SONG ONE-STEP)

By GEO. LITTLE, JACK STANLEY and HAROLD NOLLED

RICHMOND PUBLISHER
145 West 45th St.
NEW YORK

PROFESSIONAL AND ORCHESTRA DEPT.:
1552 BROADWAY

JACK ROBBINS, General Manager

A BRAND NEW SONG

Here's a Butterfly You've Been Chasing After for a Long, Long Time

ARTIST COPY

Poor Little Butterfly Is A Fly Gal Now

Words by
SAM M. LEWIS & JOE YOUNG
Moderato

Music by
M. K. JEROME

A
Hit
Guaranteed
To
Go
Over
With
A
Bang

A
Hit
Guaranteed
To
Go
Over
With
A
Bang

♩ Till Ready

Voice

All a - lone in her pa - go - da, Wait - ing for her sail - or -
In her Ja - pan - ese pa - go - da, In her lov - ers fond em -

man, Poor But - ter - fly, Would sit and cry;
brace, Poor But - ter - fly, Has dried her eye;

Some - one came a - long and showed her, How to keep him in Ja - pan;
Mid the chor - ry blos - som o - dor, She keeps smil - ing in his face;

He just came back for a day, But she said, "I guess you'll stay,"
She knows that her sail - or boy, Will nev - er say "Ship - a - hoy!"

Chorus

Poor lit - tle But - ter - fly, has learned to roll her eye; And when she
ship - mies she's as cute as she can be; Say when this ba - by shakes
— she's got just what it takes, To keep her sail - or boy from go - ing out to
sea. She knew the "Ball - in' Jack" was bound to bring him back
— She learned to do an o - ri - en - tal dance and how; wow! wow! — You ought to
see. You ought to see the way she shakes her Ja - pan knee, Poor lit - tle But - ter - fly

is a fly gal now. Poor lit - tle now.

D.S.

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When you land this Butterfly in your act you're assured of a sure fire hit. Extra
choruses and catch lines on file and some real W. B. S. Doubles. You Get Me?

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(The Ballad Fox-Trot Of The Day)

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"IN YOUR ARMS" will eclipse them. Already a hit in New York.

Get wise Chicagoans, get "IN YOUR ARMS"



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"Girls de Leeks" 22 Empire Toledo 29 Lyric Dayton.
 "Girls from Folies" 22 Empire Cleveland 29 Cadillac Detroit.
 "Girls from Jorland" 22 Olympic New York 29 Gayety Brooklyn.
 "Girls Girls Girls" 22 Majestic Wilkes-Barre 29 Majestic Scranton.
 "Girls of U S A" 22 Columbia Chicago 28-30 Berchel Des Moines.
 "Golden Crook" 22 Empire Albany 29 Gayety Boston.
 "Grown-up Babies" 22 Gayety Louisville 29 Lyceum Columbus.
 "Hastings Harry" 22 Casino Brooklyn 29 Peoples Philadelphia.
 "Hawes Edmund" 22 Bijou Philadelphia 29 Broadway Camden.
 "Hello America" 22 Gayety Buffalo 29 Gayety Rochester.
 "Hip Hip Hurrah" 22 Empire Brooklyn 29 Empire Newark.

Howe Sam 22-24 Cohen's Newburg 25-27 Cohen's Poughkeepsie 29 Gayety Boston.
 "Jazz Babies" 22-24 Armory Binghamton 25-27 Inter Niagara Falls 29 Star Toronto.
 Kelly Lew 22 Orpheum Fairport 29 Majestic Jersey City.
 "Kewpie Dolls" 22 Gilmore Springfield 29 Worcester Worcester Mass.
 "Liberty Girls" 22 Jacquett Waterbury 29 Miner's Bronx New York.
 "Lid Lifters" 22 Gayety Minneapolis 28-30 Berchel Des Moines.
 "London Belles" 22 Gayety Montreal 29 Empire Albany.
 "Maid of America" 22 Palace Baltimore 29 Gayety Washington.
 "Marion Dave" 22 Hurlig & Seamon's New York 29 Empire Brooklyn.
 "Midnight Maidens" 22 Engelwood Chicago 29 Haymarket Chicago.
 "Million Dollar Dolls" 22 Gayety Kansas City Mo 29 L O.

"Mischief Makers" 22 Victoria Pittsburgh 29 Penn Circuit.
 "Monte Carlo Girls" 22 Lyceum Columbus 29 Victoria Pittsburgh.
 "Oh Frenchy" 22 Standard St. Louis 25-29 Grand Terre Haute 30-4 Park Indianapolis.
 "Oh Girls" 22 Casino Philadelphia 29 Hurlig & Seamon's New York.
 "Pace Makers" 22 Empire Hoboken 29 Star Brooklyn.
 "Parlatan Flirts" 22 Gayety Newark 29-30 Grand Trenton.
 "Parlatan Whirl" 22 Casino Boston 29 Columbia New York.
 "Peek-a-Boo" 22 Gayety Toronto 29 Gayety Buffalo.
 "Rattle Dazzle" 22 Star Toronto 29 Academy Buffalo.
 "Record Breakers" 22 Trocadero Philadelphia 29 Empire Hoboken.
 Reeves Al 22 Gayety Detroit 29 Gayety Toronto.

Reynolds Abe 22 Olympic Cincinnati 29 Star 4 Gary Chicago.
 "Rosebud Girls" 21-23 Berchel Des Moines 29 Gayety Omaha.
 "Round the Town" 22 Academy Buffalo 29 Empire Cleveland.
 "Sight Seers" 22 Gayety Washington 29 Gayety Pittsburgh.
 "Social Follies" 22 Broadway Camden 29 Majestic Wilkes-Barre.
 "Social Maids" 22 Lyric Dayton 29 Olympic Cincinnati.
 "Some Show" 22 Cadillac Detroit 9 Engelwood Chicago.
 "Spirit Girls" 22-23 Grand Trenton 29 Trocadero Philadelphia.
 "Sporting Widows" 22 Gayety Pittsburgh 29-1 Park Youngstown 2-4 Grand Akron.
 "Star & Garter" 22 Gayety St. Louis 29 Columbia Chicago.
 "Step Lively Girls" 22 Miner's Bronx New York 29 Orpheum Fairport.



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WHAT A MELODY, BY LEO EDWARDS

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Wagon Billy 22 Haymarket Chicago 29 Gayety
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Welch Ben 22 Gayety Rochester 20-1 Bastable
" 24 Lumberg Ulica.
" 21-22 Grand Terra Haute 23-27 Park
" 29 Gayety Louisville.
" 22 Peoples Philadelphia 29
Palace Baltimore.

LOS ANGELES.

By SIO SCHLAGER.

Sid Grauman has left for New York, the cause for his departure shrouded in secrecy. Those on the inside opine he is capital-baiting for his proposed venture at Sixth and Hill streets. Though it was reported in local newspapers that Sid had purchased the Methodist Church property outright, on the site of which to build a new picture palace, it is known that the popular showman only has a month's option. Perhaps this explains his trip.

Alex Fantages is back in town with bundles of contracts for the building of a dozen new theatres. He has been on a tour of inspection of his circuit, now embracing over 40 theatres. The new Fantages Theatre Building at Seventh and Hill is stretching toward the skies and will be the headquarters of all Fantages enterprises.

The news that Florencio Constantino had been committed to an asylum in Mexico came as no surprise to local musical and theatrical folk.

D. W. G. is personally supervising plans for the local premiere of "Broken Blossoms." The Russ Bailewsky orchestra is being rushed from New York to play the picture. Clune's Auditorium will house the production.

Emil Kehrlein has gone North to put on "The Miracle Man" with the same cast applied in its local presentation at the Kinema. The Kinema at Fresno and Oakland will screen the George Loane Tucker masterpiece with a special incidental program.

"Chin Chin" follows the defunct "Victims" at the Mason.

Will Wyatt, the Mason Opera House impresario, has a new daughter. Will loses about \$500 in bets placed on his faith that it would be a son.

Lew Stone is at two houses this week—at the Majestic in "The Heart of Wotona," legit., and across the street at the Victory, pictures, in "Man's Desire," a story he wrote himself. Neighborhood picture places are billing him in "The Man of Bronze," which David M. Hartford, the Majestic stage director, produced for World.

Dave Hartford quits the Majestic next week. He will produce Bayard Vellier's newest mystery play, "Danger," and will create the role of the judge. After the first week he will drop out. He is going to make runs again.

Doug Fairbanks' first United Artists, "His Majesty, the American," arrived at the California. The critics panned it.

ATLANTIC CITY.

By CHARLES SCHMIDT.

Gail-Curtis, John McCormack and other concert and operatic artists are among the expected visitors to the shore for recitals to be given at Keith's during the season.

Manager Frederick E. Moore, of the Apollo, who has been rapidly recovering from a nervous breakdown incurred during the strike period, is recuperating on the banks of the Appomattock in Maryland, where he is particularly fond of his favorite sport—fishing.

At the Globe the new local managers for the Stanley Co., J. Kelly Gibbons and Russell Austin, have announced a winter policy of split week bookings to be continued throughout the season, until the resumption of full week playings in the spring. The first half of the week is to be devoted to vaudeville and the second half to dramatic attractions. The policy starts week of Sept. 22 with Alice Brady playing the dramatic portion of the week in "Forever After."

Vaudeville for three days, followed by Mrs. Fiske in "Miss Nelly of Norfolk," is the schedule at the Apollo this week. Next week will be occupied by "Gaily Gaily Eyes," the John Cort play that opened in Baltimore.

Attractions closing on Amusement Pier with the week of 24 has proved in several cases to have closed too early. Vaudeville at the Million Dollar Pier Hippodrome has been continued an additional week and Murphy's Minstrels at the Steel Pier have no cancellation date announced.

BALTIMORE.

By F. D. O'TOOLE.

AUDITORIUM.—The opening attraction of the new season is "Katy's Kisses," a new farce of which the author has not made the best

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COPENHAGEN (Denmark) BRANCH

of the possibilities which present themselves, Mary Ann Dentler is a bright spot on the cast—reviewed elsewhere in this issue.

ACADEMY—"Just a Minute," presented by John Cort, had its premiere in this house Monday evening to a good house. Excellent music, many costumes and witty dialog featured, but it seems just a little tiring down before being commended for mother and the children. Reviewed elsewhere in this issue.

FORD—John Cort is his own opposition in town this week, another of his attractions, "Roly Poly Byes," featuring Eddie Leonard, is drawing good houses the opening nights of the week, but the show at present is too mixed-up in affair to hold interest throughout. No doubt it will improve with more time. Reviewed elsewhere in this issue.

MARYLAND—Keith's vaudeville, **HIPPODROME**—George Lyons and Bob Yocco, harpists, were very well received as the headliners of this week's fair bill. Ubert Carlton, the black "gob," was the laughing bit of the bill. Others on the variety were Harold Seiman & Co., who present the skit, "I Never Thought of That," and Lang and Green, singers, poor, and Francis and Wilson in a usual scribbled act. Lewis S. Stone, in "Man's Desire," is the feature picture.

GARDEN—A poor bill this week. Fisher and Belmont, in a comedy act, are the only bright light. Georgiella Trio, in shooting; Senars and Gold, in song and repartee; Lane and Morn, in "Me and Mickey"; Collins Dancers; the picture, "Choosing a Wife,"

which just inches over the rest of the show, is the closing number.

VICTORIA—Popular prices fill this house fairly well, and the most prosperous season for some time seems ahead for the hard-working management. Mary Pickford, in "Daddy Longlegs," is the best thing of the show. Bill Brock and Co. are the vaudeville features; also on the bill are Matilda Japs, acrobats, and Manning and Foaly.

PALACE—With Gus Pay as a policeman and as pretty a group of chorus girls as have been here all year they are just packing them in at this house. Pay is ably assisted by Johnny Walker, Flo Davis and Kathryn Dickay.

GAYETY—"French Frolics," with several new features, is a fair drawing card. There is one especially good dance to the tune and sentiment of "I've Got the Alcoholic Blues."

POLLY—"The Stock Burlesque" has moved out because of the requests of the patrons, and the first road company to hit here was one of the National Circuit Burlesque attractions.

THE JOILY GIRLS, who presented an attraction on the par with the average presentations of the demoralized stock company.

COLONIAL—"The Unmarried Mother," by Florence Edna May, is this week's attraction. It is a play of misbegotten womanhood, frankly handled. Laura Hall and Geoffrey Matthews play the principal roles.

KAPE KALUNA—Opened its winter season with a new revue, La Belle Victoria, a Spanish dancer, is the headliner. Also are John F. Weber, Evelyn Solrell and Billy Wilburn.

NEW—"The much advertised "Miracle Man" will be the attraction all this week. The picture does not have the same ring of improbability which the show had, due to so many people reforming in three short acts.

Ernest Nevada, a high diver with the Keystone Exhibition Show, playing in Highlandtown, narrowly missed serious injury or death last night, when he plunged 50 feet into a net. A guy rope of the net broke and allowed him to strike the ground. Nevada was badly stunned, but later recovered sufficiently to proceed to his hotel. It formed the second unexpected thrill for patrons of the show during the week, a lion having broken loose several days ago.

BOSTON.

By LEN LIBBY.

ORPHEUM-LOWE—Vaudeville.**BOWDOIN**—Pictures and vaudeville.**ELGIN**—Pictures.**BOWDOIN**—Pictures and vaudeville.**GORDON'S OLYMPIA**—Holding over for the second week "The Brat" film. Also vaudeville.**SCOLLAY OLYMPIA**—Pictures and vaudeville.**GORDON'S CENTRAL**—Picture—Smith and Kaufman, Swan and Swan, Zeven and Flint.**BARBOUR AND LYNN**, Three Milforda. Film.**"The Heart of Youth."**

PARK—Using for the last week "The Miracle Man."

ST. JAMES—Vaudeville and pictures. LANCASTER, STRAND, GLOBE, FENWAY, CODMAN SQUARE, FRANKLIN PARK, WOODEN, BRACON, EXETER STREET, COLUMBIA—Pictures.

MAJESTIC—Last week of "The Right to Happiness." This film will be followed by "Experience."

SHUBERT—Dark.

TREMONT—Last week of "See-Saw," which came here new and made big bill. "A Prince Thru the War," next.

COLONIAL—"Hitchy Koo" still doing business, third week.

PARK SQUARE—"Buddies" continue strong.

PLYMOUTH—"Breakfast in Bed." Fourth week.

WILBUR—"Oh, My Dear," closing week after about two months, during which it went big and maintained the reputation of the attractions which have opened this show for several seasons past. "Nothing But Luck" follows.

COXLEY—"Pygmalion," given by the Henry Jewett Players, one of the first Bernard Shaw plays to be given this season. Plays by Shaw have been big hits at this house in past seasons.

ARLINGTON—"The Fugitive."

CASINO—"Girls in a Car."

HOWARD—"Girls From Joyland."

GAYETY—"The Bostonians," in burlesque.

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Direction, PAUL DURAND

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times during the summer that
there was not at least one of
the PALACE, New York,
who could not find the stars.
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a new picture featuring Ruby Benning, Curtis
Himes, Otto Kotika and Mrs. W. W. Rodgers.

Jan Novak is to be starred by the American
Lithograph Co. in some five reel pictures.

PROVIDENCE.

By KARL K. KLARK.
RHUBERT MAESTIC.—"Are You Legally
Married?" film. Legitimate season will open
next week with David Warfield in "The
Anticlimax."
OPERA HOUSE.—Opens its 48th season this
week with "Experience," here several times
before and continues to draw heavily. "Some
Night" next.
E. F. ALBEE.—Vaudeville. Probably with
the exception of the opening week of the new
house, the Keith interests did the biggest
business at this house last week in the history
of the theatrical firm in this city. S. R. G.
sign were out at practically every perform-

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since last week, matinees as well as evenings, and thousands were turned away. This week will be about equally as good. It is believed that two reasons were the cause of the great business of last week. It was the first week

of vaudeville and legitimate houses were dark. FAY'S—Arthur Hobart and Co., "Dancing Grylls," Carter and Fenton, Reed and Gardner, Hanton and Onger, Briggs and Smith. EMERY—With an added act of vaudeville.

JAMES B. DONOVAN

presently
DAISY DEAN
AND CO.
in
"Peace Is Declared"
Your Irish Friend
JAMES B. DONOVAN
(Donovan and Lee)
NEW ORLEANS
OPHELIUM
THIS WEEK
(Sept. 18)

six in all, and in spite of an increase in prices, continues to do record business.

Infantry Hall has been sold to the Church House, a philanthropic organization, and will be remodeled for use as a home. It is understood the place brought \$50,000. Various theatrical companies appeared at this hall in years past, and the Players, a semi-professional theatrical organization, has been staging its productions there during the past few years.

No date has yet been set for the opening of the Mayflower, the new Bringer house here. Immediately the plumbers strike was settled the carpenters went on strike. Last week, however, the contractor who is remodeling the house, signed an individual contract with his carpenters and work is being pushed to completion now.

The Rialto, the new house being built by the Emery Brothers, is expected to open within a few weeks.

ROCHESTER, N. Y.

By L. B. SKEFFINGTON.
LYCEUM.—"Daddies," opening Thursday.
TEMPLE.—Vaudeville.
GAYETY.—"20th Century Males."
COLUMBIA.—"Girls from the Gaieties."
FAMILY.—"Sunshine Girls."
FAY'S.—Palais Royal Trio, Thomas Pettit, Duns, Four Belles, Elsie La Bergerre and Co., Duffy and Monague, Harry Morley and Co., Louise Giam in "Sahara," film feature.

The strike that at one time threatened to tie up the photographic industry in this city seems to have about petered out.

Blouvelt and Merrit, who have conducted the Family in LeRoy, N. Y., for the past three years, have taken over the Caledonia in that place and will show vaudeville and pictures.

There will be no Sunday films in Newark, N. J. Two petitions were presented to the municipal board, one in favor of and the other opposed to the opening. There were seven

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votes cast by board members, only two favoring and the other five voting to keep closed.

Downs and Ransley have taken over the Matinee Theatre at Ontario and are booking attractions for the winter season.

Blument and Merritt, who have conducted the Family Theatre in LeRoy for the past few years, have taken a lease on the theatre in Caledonia, which they will operate as a picture house.

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—Vaudeville
LIBERTY—"Carver of Catherine Bush," with Catherine Calvert in stellar role.
MISSION—"John Kerrigan in 'Three X Gordon,'
REX—"The Unpardonable Sin," with Blanche Sweet.
COLISEUM—Olive Thomas in "Uptight's and Down," Dramatic Concert orchestral program.
STRAND—"The Spark Divine," with Alice Joyce, Tom Price, soloist.
CLEMMER—"Tom Moore in 'Heartsease' Quicquon Russian orchestra.
COLONIAL—"The Other Man's Wife," with Stuart Holmes as star.
LITTLE—"William Desmond in 'Begg Bush Haguel."
CLASS A—"The Fair Pretender," with Mads Kennedy in star part.
WASHINGTON, PALACE, QUEEN ANNE, SOCIETY, MADISON, OLYMPIA, FREDMONT, BALLARD, MAJESTIC, PRINCESS, COWAN PARK, YE COLLEGE PLAYHOUSE, GREENWOOD, GREEN LAKE, BUSH, JACKSON, STAR, GEM, JACKSON, UNION, GOOD LUCK, HIGH CLASS, GEORGETOWN, UNION and YESLER—Picture only.

Funeral services of Mrs. John Bowen, who died at Oakland, Cal., last Monday, were held here Saturday. Mr. Bowen was a former theatrical manager of this city.

Marguerite Motie, who has been "official Miss Spokane" for the past seven years, and

who attended the Screen Hall held here July as representative of that city, has joined the Woodward Stock Company, at the Woodward, that city. While at the screen, Miss Wallace held offered her a position with his film company. This, Miss Motie, later decided to reject. She has been an instructor in public speaking at the Central High School, Spokane.

Heleen Starr, Seattle girl, who worked 2 the intelligence department of the Government during the war, has joined the Gwyn studio, at in California. Previously in the war Miss Starr was scenario editor of the Universal and Mutual film companies.

The Egan School of Dramatic Art and the Taylor School of Drama and Dancing, both of this city, have opened for the new season.

Pauline Arthur is the new ingenue at the Orpheum.

Walter Burton, local newspaper man, is writing scenarios for Fox.

A picture house is being built in the University section of the city. A very chain is under construction also in West Seattle.

SYRACUSE, N. Y.

BY CHESTER B. BAHN.
EMPIRE—Dark all week.
WERTING—Dark. Next week, "The Web of Lies."
DASTABLE—First half, Ross Sydnor "London Station." Brought one of the prettiest feminine contingents to Syracuse since John Williams' show last season, with dozens of girls to Hired Harem, scoured, lots of media comedy. Nettie Wilson, acceptable as prize dancer, wearing Louise Hartman. March Richards, second woman, another bright light are to bring principle in "clashes" of old and some rancia. Werderbo spells money all stage tonight with a paper in "The Temple"—Vaudeville.

CRESCENT—Vaudeville.
STRAND—First part, "Wagon Tracks" as "Tom's Little Star," latter first of Bad Women. War. "Wagon Tracks" typical Hart picture, well staged to locale and time (1930), but spoiled by its are to bring principle in "clashes" of old "Tom's Little Star," punk story, saved all by stage tonight with a paper in "The Temple"—First part, "A Society Girl," adapted from Henry Arthur Jones' "The Girl as Bad as Art." Olive Esle Ferguson, excellent emotional role as Nora Sherd, is story is blinged upon situation absolutely in possible in real life.

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SAVOY.—First part, "Happens a la Mode." Light, pleasing comedy, especially adapted to the talents of Connie Talmadge and Harrison Ford.

As an augury of Syracuse's theatrical appetite for the new season, Manager Stephen Bantable, of the Bantable, announced Monday his box office receipts for the week of Sept. 8 were the largest in 11 years. The Bantable record was set by Billy Arlington's burlesque, a cartoon musical comedy and a Yiddish show, the latter holding forth Sunday.

The Temple and Crescent are holding their headliners of the first half's bill over for the entire week. The Crescent has Jovada de Hatch, mind reader, and the Temple, Ideal, the diving girl.

Things theatrical took a decided slump in Syracuse this week, with the city's two legitimate houses dark. The recent strike, which played hob with the road schedule, is held responsible. Pleasant weather on Sunday cut into the attendance at the local vaudeville and picture houses. The Wisting will reopen Monday with "The Wanderers."

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The Liverpool Theatre, which reopened Saturday with pictures, has J. Josephson as manager and J. Mercer as assistant manager this season.

John Noble, formerly director of the Star Theatre orchestra at Ithaca, has been engaged as musical director for the Strand in Ithaca. Mr. Noble went to Ithaca from the Majestic at Elmira.

The Armory, Binghamton, had "The Rascal Dances" the first half, with "My Honorable Girl" following.

The Broome County Fair opens at Binghamton next Tuesday, and runs for the remainder of the week.

The Richardson, Oswego, had "Revelations of a Wife" Monday and Tuesday; "Mutt and Jeff's Dream" on Wednesday and "Somebody's Sweetheart" on Friday.

The Lyceum, Ithaca, had "The Old Home-

stead" on Wednesday and "Somebody's Sweetheart" on Thursday.

After eight months' service with the "Connecticut Six" overseas as an entertainer, Carolyn Washburn, arrived at her home in Adams, N. Y., last week. The Connecticut Six was originally a trio when it started from Hartford; one more member was added at Paris and later two more joined the unit. The Six now service as entertainers in England, France, Belgium and Holland. Its personnel, in addition to Miss Washburn, included Lucille Walker, Carloline Barker, Beulah Crofoot, Irene Richards and Frances Shirley.

James Barnes, retiring manager of the Wisting opera house here, and now manager for John P. Bloom's "The Lady in Red," road company, was called back of the Wisting stage Friday night, apparently to meet some members of his company. Instead, he found the Wisting house staff assembled on buses. When the smoke cleared, Jim was armed with a new traveling bag, fountain pen, scarf pin

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Happy Hour all opened under the terms of
the amended city ordinance. It was the first
time the Crescent and Star had attempted
Sunday pictures, although the Strand has
been operating Sunday afternoons for some
time under the original Sunday movie ordinance.
The Star and Strand are the only man-
dable houses, but are limiting their Sunday
shows to films. The city churches are now
asking the Common Council to change the
Sunday night show hour from 8 to 8:30.

Watertown will not be without its vaudeville
this fall after all. The City Opera House
started its season Saturday with "Maid of
the Orient."

Dale E. Wilder and H. Glenn Newton, of
Pulaski, have leased the Altamont Community
Memorial Hall and will conduct the place as
the Quality Theatre, with a picture palace;
later, the promoters may make a cash at
offering vaudeville.

With an agreement as to terms reported
reached, papers in the deal transferring title
of the City Opera House at Watertown to Mr.
Hitting of New York, are expected to be drawn
up this week. The theatre at present is
owned by the estates of R. M. Oates, G. E.
Remington and A. D. Remington. Biting was
in Watertown last week with his architect,
A. W. Johnson, of New York, conferring with
representatives of the owners of the property.
Should the deal be consummated, it is probable
that local capital would be interested. The
Watertown Times names Frank A. Empell, a
Watertown millionaire merchant, as the man.
Empell has on several occasions ticked on
theatrical conditions in Watertown and urged
change. It is said that under the new owner-
ship, the City Opera House will undergo ac-
cursive repairs and will specialize in pic-
tures. The City at present is playing road
travellers. Biting owns a theatre in French-
town and is said to be closely connected with
theatrical interests in New York.

The theatrical gold-brick season opened here
the last half of last week, when "The Captain
and the Kid" made its debut at the Barnstable.
The press agent, in liberal display space, had
assured Broadway that he was bringing a pro-
duction with 30 people in the cast. The pro-
gram heralded the fact there were three scenes
in the first act and five in the second. The
30 boiled down to 17; the scenes were gained
through the use of house drops and the addition
of a door screen to the one full stage set in
the second act. And, although the program

assured that the action in the second scene of
the first act occurred on a country lane, it
didn't prevent the stage manager from utilizing
a house drop of a city street for the lane.

The book of the present edition of the
alleged musical comedy is accredited to Frank
Kennedy. If Kennedy arranged the musical
score, he deserves praise; it took a handy man
with a pencil and shears to write the show's
music. Otherwise, Frank is accused. The program
asserted that the chorus is composed of
"our rose garden beauties," 16 in number.
Evidently someone raided the rose garden in
Ulster or Orange, for 16 in Syracuse
numbered 10. As a rose garden, the chorus
was a pleasing crown of thorns.
The principals included Dottie Leighton as
"Pamela. She remarks, during the action of
the play (7), "This is terrible." Dottie knows.

VANCOUVER, CAN.

By H. P. NEWBERRY.

EMPRESS—S., "Farmer, Bedroom & Bath,"
by the Empress players with Edythe Elliott,
Ray Collins, Margaret Marriott and other
favorites. This is the first time this play has
been seen. 15, Edythe Elliott in "Take It."
AVENUE—11, 12, 13, Norman Friedman
and his "Houdini Girl," presented by com-
pany of 35 including Eddie-Low Kramer, Mad-
eline LeFlore, Kathryn Puntall, Sam Burton,
Miss Billie Emerson and the native Hava-lana.
ROYAL—Picture.

OFFICE—PANTAGES—Vaudeville.
COLUMBIA—Hippodrome vaudeville. 8-10,
vaudeville and feature films.
REX, DOMINION, GLOBE, COLONIAL,
MAPLE LEAF, BROADWAY—Picture.

Herbert Revinson and Margaret Marsh in
"The Carter Case" in the new serial at the
Pantages, succeeding Vitaphone's "Man of
Might," which finished two weeks ago. The
first chapter of "The Carter Case" was shown
week Sept. 8.

According to reports the Chinese Theatre in
this city is gradually adopting many customs
of the Americans here, one of these being
some scenery and also the practice of having
advertising signs on the front of the building
of the stage. A candy box is also in evidence and
the orchestra has taken a very jazy turn.

Local picture managers are having disputes
among them. The Globe, Rex and
Dominion are controlled by the United The-
atre Co., of which W. F. DeWoe is man-
ager, and Manager Kira of the Dominion has
been trying to stop DeWoe and other share-

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holders from doing business under the name
of the United Theatre Co. Mr. DeWoe is
manager of the Rex Theatre. The various
parties were recently in court, but the judge
said that it was evidently a dispute among
the directors of the company, and he said
they had better hold a meeting and try and
settle matters among themselves. The Al-
bany, of Toronto, recently purchased a re-
served in the above houses when they took
over the stock of Schubert, of Winnipeg.

JACK L. LIPSHUTZ

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WASHINGTON.

By HARDIE MEAKIN.

KEITH'S—Vaudeville.
POLIS—C. J. Harris, the local manager of this house, after a summer of pictures, resumed the presentation of Shubert attractions opening Sunday night with "Nothing But Love," a Madstock and Hart production. Reviewed elsewhere in this issue.
NATIONAL—"What's the Odds?" founded on "Checkers," famous some ten years ago. A musical comedy has been devised with Edgar Allen Wood credited with the book. Albert Von Tilzer, music, and Neville Fiesman, lyrics. The piece is presented by B. and S. Productions Co., Sam Shannon, president. The cast includes William B. Moenan, Mabel Wilke, George Mackay, Marion Sunshine, Thomas Moegan and Frances Mink. Opened Sunday night after its first showing in Baltimore last week.
SHUBERT-BELASCO—The Gaiety Opera Co., with Jefferson DeAngelis, Hans Shimmerum and William Danforth.
COSEMOB—Announcing a new policy of better and longer bills and has raised the price to make this possible. Bill for the current week is headed by Willie Soler, who left the Law Fields production during the strike. Others are Muri Brothers, La Temple, Elsie Gilbert, Glis and Colles, Corcoran and Mack, Ezra Matthews and Co., Harrison and Burr. The featured film will be continued this week showing Charles Ray in "Bill Henry." This house is presenting the Keith small time bookings, and doing a big business. The firm also operates a number of picture houses in the city.

GAYETY—"The Sporting Widow."
LYCEUM—"Revere Brothers."
SHUBERT-GARRICK—Garrick Players continue to attract excellent business, although the company is practically local people. Earle Foxe continues as leading man and has signed

contracts to return the coming summer. Original plans for the appearance of the company have been extended a number of times and it is scheduled to close the latter part of this month. One of the mysteries of it all, however, is the withdrawal of George Mar-

shall, one of the owners, in spite of the fact that the house has shown a profit every week. L. Monte Bell is carrying it on alone. The current attraction is a new play from the pen of Avery Hopwood, "Fifty Lull Moments." Review elsewhere in this issue.

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LOEW'S PALACE—Elsie Ferguson in "The Witness for the Defense." Lawrence Beatus, manager of this house, has inaugurated a weekly policy for each film.
LOEW'S COLUMBIA—"The 13th Chair."
MOORE'S RIALTO—Henry W. Langford in "Evangeline." Robert Long is featuring this picture heavier than any previously shown at this house.
ORNDALL'S METROPOLITAN—Nastimova in "The Girl."

The price raising of theatre tickets seems to be catching hold with all theatres. Mr. Robbins, of Keith's, raised his prices with the beginning of the winter season, now the Cosmo falls into line, and the picture houses are also making advances.

Jefferson DeAngelis' appearance at the Shubert-Belasco this week is his first in a great many years. He received a rousing reception.

Virginia Earle has been placed under contract by Edgar MacGregor.

Augustine J. Giesmire, director of the Shubert-Garrick stock company, has attracted considerable commendation from the local press.

Washington Philharmonic Orchestra of 65 pieces gave their first concert at the Metropolitan Theatre last Sunday.

Leon D. Smith is taking Washingtonians up in his aeroplane at some \$25 a "take-up," and doing an excellent business.

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Present "THE HARE HUNTER"

BEAUTY—YOUTH—LAUGHTER

Special Scenery

Lyrics and Music by AL. W. BROWN

THE ORIGINAL IDEA OF THIS ACT IS FULLY PROTECTED. ANY INFRINGEMENT WILL BE PROSECUTED BY LAW.

MOVING PICTURES

J. A. QUINN HAS HIS SAY.

A letter was sent **VARIETY** Wednesday, written on the letter-head of the Motion Picture and Theatrical Association of the World, Inc. It is dated from the Hotel Astor, New York.

The officers of the association as mentioned on the letter-head are J. A. Quinn, president, and Mrs. John Francis Yawger, secretary. Mr. Quinn lately arrived in New York from Los Angeles. When starting his movement on the Coast, Mr. Quinn sent out voluminous press sheets concerning it. The letter follows:

New York, Sept. 17.

"Editor **VARIETY**:

"Very sorry that your correspondent could not locate me, for I have been at the Hotel Astor since Monday, Sept. 9, and I intend to remain in New York. And, while I am here, you can make this bet and be sure of winning it, and that is THAT I AM GOING TO KEEP ON FIGHTING TO Wipe OUT THE EVILS EXISTING IN THE MOTION PICTURE BUSINESS.

"Incidentally, it might interest you to know that the association of which I am the president has only begun its fight.

"Frankly I don't know why your publication should try to stop the work that my associates and myself are doing.

"It is quite true, as you say, that our organization in securing the support of women throughout the country, and all those who believe this fact will open their eyes to the significance of this move later on, as we have found by experience that the women are the tremendous factor in making the receipts of the box office large when they care to lend their support and shrink whenever they withdraw it.

"**VARIETY**, I believe, is published in the interests of the theatrical profession for the main, and the motion picture industry in part. By that I mean, that the stage and the actor comes first.

"In the publishing field you occupy the enviable position of being one of the best publications of your kind. You won that position by fighting consistently for the rights of the people you were interested in.

"Our association is battling to protect the rights of the very people you reach. We know that the artist has not been given a square deal, we know that producers have not dealt fairly with theatre owners, we know that authors have been badly treated, and knowing these things, and having positive proofs to offer, we are hitting out as hard as we can.

"It was hard no doubt for those you sent out looking for me to locate me, because at the present I have no palatial suite of offices, no brass-buttoned, pompous looking individual standing outside my office doors, no brass bands, etc. And I never expect to have any of these. But what I have—and it will be a pleasure to show any representative of your publication the same—is the backing of patrons all over the United States and of the necessary worth-while people in the motion picture business.

"Can you deny that the following evils exist, namely, star-stealing, fake-stars and producers and directors' pets, legitimate artists held back, untruthful advertising and publicity, padding that wastes huge sums of money, extravagance, gross ignorance of showmanship, lack of business knowledge, etc.?

"Will not the industry be strengthened if these evils are wiped out?

"Have the producers who have been guilty of these evils made any real effort to reform?

"Is not any association, whether it be the Motion Picture and Theatrical Co-operative Association, or any other, that is seeking to better conditions and obtain better pictures, worthy of support?

"Way, if charges I have made are untrue, have the producers failed to prove them untrue?

"Just think these questions over and then if you have your doubts on any or all, 'make me prove' what I have said.

"President, Motion Picture and Theatrical Co-operative Association."

NEWS OF THE FILMS.

Ralph B. Culve has been given management of Realart's Frisco exchange.

"Brilliant Success." Constance Stamer's initial Realart production, has been completed.

John F. Fettes, the Realart man, is back at his desk after a month's vacation.

Robert Ellis, leading man for Olive Thomas, will become a director for Myron Selznick.

William C. Lengel and Paul H. Sloane, have been added to the Fox Scenario Department.

Famous Players announces it will release all the Ernest Truex short-comedy reels.

J. L. Marentette has been appointed Atlanta exchange manager for Realart.

Dave Baich and H. O. Glen, two local newspapermen, have been added to Metro's publicity forces.

Chas. W. Harden has been appointed manager of the Seattle branch of United Artists Corporation.

Brian Dersley has been engaged for the leading role in William Faversham's new picture, entitled "Man Who Got Lost."

A. J. Binberg, producer of the Florence Reed-United Theatrical production, is contemplating building a studio in Manhattan.

Colin Campbell will direct Dustin Farnum in his forthcoming United Pictures production, "The Honor of His Family."

Ralph Ince admits he is a tennis player. He is up to the semi-finals of a country club tourney on Long Island.

Jack Dillon is to direct the new Bert Lytell picture, "The Right of Way," taken from Sir Gilbert Parker's story.

"The Split Bride," with Olive Thomas starred, will be released by the Selznick office, Sept. 22.

"A Scream in the Night" is the title of a select October release in which Ruth Dudd is featured.

The initial Fox News weekly is scheduled for release Oct. 11, according to Pat Mitchell in charge of the department.

Select purchased B. A. Rolfe's production, "A Scream in the Night," by Charles A. Logue.

John Salapelle will support June Mividge in "The Poisoned Pen," by Edwin August, who will direct his own picture for World Film.

James Neill and Edythe Chapman have been added to the Goldwyn stock company at Culver City.

"Back to God's Country," the picture by James Oliver Curwood, starring Neil Shipman, will be shown at the Capitol.

Life-Grain, Inc., has been organized by Alex Yotel and J. Stuart Gillespie to produce one-reel comedies written by Neal K. O'Hara.

The Flower has sold the Texas state rights to its complete list of current attractions to the First National of that state.

The Famous Players people are contemplating keeping "The Miracle Man" going on Broadway for another month or so after the conclusion of its engagement at the Rivoli this week. B. S. Moss' Broadway Theatre may house the film for a while, although no theatre has been decided upon.

Jesse L. Lasky Presents

HOUDINI

"The GRIM GAME"

DIRECTED BY IRVIN WILLAT

A Grandmount Artcraft Picture

The picture that is one long thrill!

FOR dramatic entertainment of universal appeal, "The Grim Game" is in a class by itself. The aeroplane collision in midair—an accident wholly unexpected but caught in its entirety by the camera—is only one of a long succession of thrills.

These six reels of thrill-entertainment may now be seen at any Famous Players-Lasky Exchange.

Story by Arthur B. Reeve and John W. Gray. Directed by Irvin Willat

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice Pres. CHAS. B. MILLER, Secy. Treas.
NEW YORK

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PICTURES

ANNOUNCING

The newest and the greatest motion picture offering



Beginning on October the eleventh and thereafter twice weekly, I will issue to the theatres of all the world the most original motion picture attraction in the history of the screen. In addition to the greater news events it will contain the new, the different, the strange, the odd, the unique, the most wonderful things of human life and human ingenuity gathered and assembled by the greatest organization ever created.

A full and complete United Press Service, 24 hours daily supplementing the news and novelty photographers in covering the two hemispheres will provide action service from every land and clime, civilized or barbaric to the end that the peoples of the earth shall see what this world contains.

Twelve thousand men and women, an army of intelligent activity, under the ablest direction, form the nucleus for this constantly expanding service.

Without reference to expenditure and with care only for the biggest and best I am enabled to present the greatest triumphs of man's inventive genius to delight the world.

fox News

William Fox
EDITOR

See What
This World
Contains

MOVING PICTURES

RIALTO.

Miss Ferguson in the Paramount-Artcraft feature, "The Witness for the Defense," and Charles Chaplin in "The Floor Walker" as Exhibitions. Mutual release, formed the backbone of the program which opened for the week at the Rialto yesterday. The latter, "The Witness for the Defense," at 2:15 did not pull a full house and it was not the feature which was about half way through that the house filled up.

The overture was a selection, "I'll Quarrel," by Antonio Gomez. This was followed by the Rialto Magazine, which contained views of Saturday's fire at Greenpoint and therefore held local interest. The dust from "The Floor Walker" was next rung by Martin Bordo and Eduardo Albano. The latter earned applause. The feature seemed rather lengthy, but it must be said that the orchestration which accompanied it was most effective. The musical setting strengthened the dramatic moments of the picture considerably.

"Kiss of Arabs" played as a symphony, phone duet with orchestra accompaniment, scored just ahead of the comedy.

In "The Floor Walker" there was some doubt in the audience's mind regarding the actor that resembles Chaplin. The latter was so early in the picture, but as soon as the "original" stepped before the camera, there wasn't any doubt left in their minds as to the laughs came fast. The old "Floor Walker" comedy is still good. Fred.

WITNESS FOR THE DEFENSE.

Stella Derrick.....Miss Ferguson
Wick Hestwood.....Ward
Capt. Ballantyne.....Warner Oland
Henry Throck.....Wyndham Standing
Wingy Harrick.....Gordon Edwards
Harold Hestwood.....J. G. Gilmore
Margaret Pettiford.....Lena King
Teresa Derrick.....Corra Williams
Mary Derrick.....Blanche Standing
Harold Hestwood.....Lena King
Gardner.....Capt. Charles
Lawyer.....Henry Warwick

Miss Ferguson makes a charming Della Derrick in the new Paramount-Artcraft release, "The Witness for the Defense," which is having its second showing at the Rialto this week. The feature is a picture-ization of the play by A. E. W. Mason and it was made under the direction of Lee George Pittman under the scenario of Guida Berens. Mr. Pittman has pulled all of the old tricks effectively in this production, even using the old dog and the pup to get in the "human interest" touch early in the story.

"The Witness for the Defense" opens in England and then the scene shifts to India. In staging the break Hugh Russell has made use of the idea that Joseph Pickett originated at the Strand when he presented "Sahara" there. However, at the Rialto the trick is more effectively developed. The two side scenes hold scenes of India, one side with drooping palm trees and the other with the minarets and towers of a city, both with a large moon behind them. The scenes in England are very well handled and those in India are very good at times, although there are several scenes of interiors that are most palpable. The camera work of Hal Young is, however, very good and his handling of a number of seemingly difficult exterior shots is most excellent.

Veron Steele has the role opposite Miss Ferguson and gives a very effective performance, but the honors of the feature must go to Warner Oland, who plays the heavy, Capt. Ballantyne. Warner's performance is a mighty clever piece of work and he has much in evidence in the cast and gave an interesting interpretation of a mighty sympathetic character. The minor roles were very well cast and effectively played.

In all, "The Witness for the Defense" is a feature that is entirely up to standard and sure to draw money on the strength of the pulling powers of the star. Fred.

THE STRAND.

Harold Lloyd, that inimitable comedian and real artist, and Connie Talmadge, who not only knows some of Harold's tricks but is a clever girl into the bargain, are chief sources of amusement on the Strand program this week. Harold is there in "Count Your Votes"—a scream—and Connie is seen in the Emerson-Leon production, "A Temperamental Wife." There is a comic, too, an Outing-Comer, "When It's Time to Retire."

The topical review shows some excellent shots of General Pershing and all of them were heartily applauded. The picture selections, in fact, met with unanimous approval. As for the music, Manager Jack Eaton is still making a fine chance. He led off with the ever popular "Post and Prentiss" and ended with a choice bit from Wagner's "Lohengrin." Dorothy South, Carlo Farretti and Walter Pontine sang—al acceptably. Lead.

A TEMPERAMENTAL WIFE.

Billie Billings.....Connie Talmadge
Senator.....Wyndham Standing
Dr. Wise.....Ben Hendrick
Smith.....J. B. Smith
The Count.....Armand Kells
"A Temperamental Wife" with Connie Talmadge as the star, was shown at the Strand this week. It is released by First National, and was produced by Anita Loos and John Emerson. David Kirkland directed, and whether the exceeding cleverness where and with the suspense is developed is due to him or not is a question. Certainly, direction, photography, lighting effects, exterior and interiors are all that can be asked, and just as

certainly the story is not. It is well enough, mind you, but Miss Loos has written intricate that sparks. These are merely fancy. Mr. Emerson has devised the very best plots on view in pictures. This isn't one of them, but it is good enough. In short, the picture is far above the average of the feature production, but it is not a Loos-Emerson offering of the best.

Connie Talmadge is at her very best in it. She has never shown on the screen to better effect. She is well made up, does not overact, and keeps things moving with a very pretty charm. One of her scenes—it looks like a sleeveless white sweater over a black silk frock, but isn't—doesn't screen well, but otherwise she is well dressed, and well supported, in the main, by the cast. Wyndham Standing made a senatorial looking senator and Ned Sparks did a bit as only he can do so.

The story starts with an automobile chase. Connie is trying to escape her father, whom she has caught flirting with his manager, trying to comfort her because her grandfather died. She gets out of being arrested by flirting with the cop, and then sets her eyes for Senator Norwell, lands him, leads him a merry chase when he finds he has a stenographer, too, and then reports because his one has a husband and twice. Lead.

THE LAST OF THE DUANES.

Buck Duane.....William Farnum
Mother.....Miss Frankie Raymond
His Uncle.....Harry De Vere
Chesapeake.....Charles Clark
Foggy.....J. G. Gilmore
Bland.....Clarence Burton
Candace.....Lamar Johnson
Cal Balm.....Henry J. Hobart
Hercules.....C. Edward Eaton
Lenny Lee.....Lena King
Mrs. Lee.....Genevieve Hinton
Burch.....Corra Williams
Ruchre.....Frederic Hertzog

Boy, page Mr. Buck Duane, at Texas, known more popularly as William Farnum. Buck or Bill, is some Westerner and so is "The Last of the Duanes," a picture of a Western showing of which started for a week at the Central yesterday. It's somewhat long and one must cut out for hitherland use, but as it is excellently acted, well directed by J. Gordon Edwards with the photography of Art water as are other technical points.

The Last of the Duanes is from Zane Grey's book. It closes in interest, at least, with the former glory of the stories of pioneer days turned out by sainted American writers. Duane is the last of a family whose touch of the trigger was deadly and Buck is no exception. But for ten years, or since the death of his father, the many noted ones have reposed in their holsters on the wall of the homestead. Comes the threat of one Cal

Balm, daring Buck to come forth into the village and face death.

Cal has sworn to "buck Duane in hell" if he ever comes forth. The old fighting blood stirs Buck and he goes forth and gets his man, even though the latter pulled his gun first, knowing that law and order is being made a new order in Texas by the even then famous rangers. Buck takes to the hills, knowing his deed will force him to wander indefinitely without the clutches of the law. Buck falls in with a group of outlaws, but does not become one of them. He brushes with the man-hunters make him a noted killer, but it is always in self-defense. He escapes from Bland's den, the most notorious of outlaws, with Jenny Lee, an abused girl, whose parents had been killed by one Poggie, a desperado. The girl is being nurtured for the day when Bland can use her for his own device.

The word finally reaches Buck that the rangers have asked that he come into their camp, so he comes to them. And Buck goes. The answer is that if he will gather in a ranch, including the hated Poggie, he will be pardoned by the governor. And Buck goes forth as a peace maker. He gets his man and gets pretty well about up doing it. That provides for a most unusual homecoming to his mother and Jenny—for they left him out of a train upon a stretcher, which isn't a very happy ending. He gets his man and gets pretty well about up doing it. That provides for a most unusual homecoming to his mother and Jenny—for they left him out of a train upon a stretcher, which isn't a very happy ending.

Mr. Farnum does a convincing Buck, growing quite a beard to him. Miss Duane can be classed with one of his best characters. The same being about the Third Kiss, as Mrs. Bland shows to advantage, as does Louise Lovely as Jennie, although her hair is a bit too early in the scenes in which she is a mistreated girl among the outlaws. Dr. Raymond Nye is villainous as Poggie, in violent contrast to Charles Clark's boiled shirted villain, Chesapeake. "The Last of the Duanes" is picturesque in title and as a Western feature it classes very high. Fred.

THE THIRD KISS.

Missy.....Vivian Martin
Oliver Croyne.....Harrison Ford
The Best Thing about the Third Kiss.....Cynthia Bowler
Dr. Falm.....Thomas D. Farnes
Mrs. Caspy.....Edna Mae Cooper
The best thing about the Third Kiss is a Paramount-Artcraft feature, released this week at the Broadway. The story by Hildred Tanno. A fairly follow, this Tanno. He has been just naively enough to be fascinating, but not too naively for pictures or for Vivian Martin, the star, who is always at her best when portraying innocence in the midst of difficulties. And Tanno has provided her with a batch of them.

While the Zukor people have given her a good director in Robert G. Vignola, and as excellent scenario by Edith Kennedy, Frank G. Butts' photography is the length of Broadway below the usual Paramount standard.

The story is such a crowd getter, however, the acting of Kathleen Kirkham, the star and Jane Kachley so appealing, and the climax (big fire and rescue) so sure a result that the picture can be labeled a success. In the story, Robert Bawf, settlement worker, falls in love with the factory girl, Missy. Missy is rescued by her father, who falls in love with his own wife. Catching her in adultery, he kisses her twice, and tells her to look out for the third kiss. That comes—and it's the real thing to both of them—after Clarence rescues his wife at the fire.

This is the bare outline of a tale that is told by Director Vignola, with fine picture artistry. He overlooked few bits. The trouble is that the camera did not keep up with him. Lead.

THE VIRTUOUS MODEL.

Dennis Flannery.....Dolores Costello
Her Mother.....Helen Love
Suzanne Carson.....May Hopkins
Paul Braham.....Vincent Serrano
Bernard.....Franklin Parnum
Countess Olga Volodoff.....Marie Chamberlain
The Virtuous Model released by Pathé. Loew's New York this week, with the very lovely Dolores Costello as the star, is a melodrama. Photography by Lucien Andrieu and the direction of Albert Capellani, together with adequate acting, are about all that exhibitors could ask. The story itself is one of those in which virtue has a hard time, but in the end is triumphant. It is heart interest, it kept them into most any house.

Founded upon Pierre Wolff's play, "The Gutter," it has been completely cleaned up in American purpose, with even the details somewhat altered to better effect.

Miss Costello is beautiful, though she is not so charming at times by wearing a girl sailor hat. Anything soft becomes her hair. The cast speaks for itself. Mr. Serrano shows to far better effect on the screen than stage. His methods go better there, for as the stage he always seemed just a bit in charming, and so never quite reached the top. In the story, Paul, an artist, picks from his album Dolores, a virtuous girl, whom he marries. Through the scheming of a woman who is jealous he becomes estranged from her. Her poor little efforts to win him back, all the paths fully evident, but, in the end, thanks to a man friend, they come to a better understanding and are happily reunited. This is a sugar-coated melodrama, but it will go over. It is the stuff, despite its reality, that gets the public. Lead.



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ANNOUNCES

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SELECT PICTURES

B. A. ROLFE presents

"A SCREAM IN THE NIGHT"

By CHARLES A. LOGUE

MADE TO ORDER FOR YOUR BOX OFFICE

OUT of the jungles came beautiful Darwa, the victim of a crazed scientist's Great Experiment, to prove the Darwinian theory of the origin of the human race.

Accused of being but part human on the eve of her wedding to her hero-love; kidnapped by fiendish plotters, and caged with a giant killer-ape of the forest; tracked and hounded by those who would destroy the divine law of love.

All these ingredients of mystery, romance and adventure are strikingly interwoven in the newest, greatest special attraction based on one of the most fascinating subjects in the world.

As a splendid attraction for large and small theatres everywhere, "A Scream in the Night" invites test and comparison.

It is something new and different; a melodramatic triumph that strikes at the heart of things and appeals vividly to those who seek a departure from the commonplace in screen drama.

It is, in fact, a production **MADE TO ORDER** for showmen who are satisfied only with the big profits that come from big themes, big plots and big, thrilling action.

"A Scream in the Night" is **YOUR KIND** of a Special!

NEARLY EVERYONE KNOWS

"Anne of Green Gables"

Don't you believe it pays to pay a premium for public approval—for books the people have endorsed? That is Realart's idea. And that is why Realart bought L. M. MONTGOMERY'S four "Anne" books and engaged FRANCES MARION to weave them into one photoplay.

"ANNE OF GREEN GABLES" has friends in nearly every home in the land—friends who will rejoice to know that at last they may really meet her.

MARY MILES MINTER

the girl with 40,000 advisers, is visualizing "Anne," under the direction of WILLIAM DESMOND TAYLOR. Can you conceive of anything but profits from such a combination of star, story, author and director?

Realart already has heard the answer—from the stacks of contracts on the manager's desk. Doubtless yours is there, or on the way—most everybody's is!

REALART
PICTURES CORPORATION

ARTHUR S. KANE, President
112 West 42nd Street
New York City



MOVING PICTURES

MISS O'CONNOR DIRECTORLESS.

Los Angeles, Sept. 17.
Jack Wells quit Universal and has gone to Australia.

Wells was directing "The Strange Case of Cavendish" Kathleen O'Connor's serial vehicle and the blonde beauty's first starring opportunity.

Work has been held up pending choice of a director, though there is a rumor that the three episodes already filmed may be made into two-reel stories and the first part of the story refilmed. Wells will produce a series of bush pictures starring "Snowy" Baker, the Australian sportsman. Brownie Vernon will be "Snowy's" leading woman.

IDA MAY PARK FOR CODY.

Los Angeles, Sept. 17.
W. Christy Cabbane will not direct the next Lew Cody Production after all.

Louis J. Gasnier has engaged Ida May Park, the woman producer, to make the second vehicle for the fastidius.

Ida May Clark is as well known a writer as a director and she probably will supervise the continuity-writing for the star. She was with Ince after quitting Universal several months ago.

RUMORS ABOUT WESTERN TRIP.

The trip to the Coast taken by Hiram Abrams and Samuel Goldwyn with others recently is believed to portend a possible distributing connection between the United Artists and Goldwyn.

Some say the United Artists may and it more advisable to distribute through Goldwyn on a percentage basis than to attempt to handle its own distribution.

Messrs. Abrams (United Artists) and Goldwyn together is the basis of the conjecture.

COLLIER IN FILM COMEDIES.

It is reported Willie Collier has been induced to appear in screen comedies, under the management of Jos. M. Schenck.

"DELIVERANCE" AS ROAD SHOW.

The Helen Keller film, "Deliverance," starts as a road show at the Alvin, Pittsburgh, Sept. 22, playing probably at \$1. top. No other time up to now has been booked for it beyond that stand.

The picture ran at the Lyric, New York, during the strike, playing to fair business considering the \$2 condition on Broadway created by the fuss. The Lyric scale was up to \$1. The Shuberts are said to have an interest in the film.

United in Short Subjects.

The United Picture Theatres will make its debut into the short subject field with the release of all the Cuckoo Comedies, contracts for which were signed last week by Mrs. Dittens, the producer of the comedies, and the United.

The first film is entitled "Starting Out in Life," in which Bobby Burns is featured.

Albany Opens New House.

Albany, Sept. 17.
The Royal, Albany's latest picture theatre, opened Monday to capacity audiences.

It is a magnificent structure of the latest design, equipped with an air cooling system.

Norma Talmadge's Vacation Over.

Announcement was made yesterday that Norma Talmadge's vacation of three months had expired, and she has started work on her new picture, "Two Women," adapted by Chester Withey from a story by Wilkie Collins. Conway Tearle will be Miss Talmadge's principal support.

MRS. LOCKWOOD ACCUSED.

Mrs. Belle Carmen Murphy, in vaudeville, has brought suit against Mrs. Jennie Lockwood, mother of the late Harold Lockwood, for the alienation of the affections of her husband, Harvey P. Murphy. The amount of damages asked is \$100,000.

Herman L. Roth, one of the attorneys for Mrs. Murphy, learned that Murphy and Mrs. Lockwood, who is nearly twice his age, were married July 8 in New York. Mr. and Mrs. Murphy have never been divorced.

Mrs. Murphy charged in her alienation suit that her husband and Mrs. Lockwood were living together as man and wife at 1337 Madison avenue at the time of the filing of the papers and she did not know the two had been married.

SCENIC MEN LEAVE PICTURES OUT.

The meeting on Monday night of studio workers, the object of which was to organize themselves with a view of presenting demands for a "minimum wage," has apparently not yet affected any film company, not the National Association for the Motion Picture Industry, Inc.

Discussing the issue, an official of N. A. M. P. declared that if the matter comes to the attention of any producer, it will naturally be discussed by them for deliberation or action, but up to that moment the scenic men had not been heard from.

MOVING THE ACTORS ABOUT.

Chicago, Sept. 17.
The itinerant film company is in order this season. Marie Walcamp and her company are about to leave for Japan to film a "serial called 'The Petals of Lap Te'."

When last heard from the Eddie Polo company was in Scotland filming "The Thirteenth Hour."

The Smithsonian-Universal expedition is in Africa, the Alder-Laemmle expedition in the Orient.

Within the next month the Universal company will start filming a picture in the Austrian Tyrol.

CARPENTER EXCLUSIVE WRITING.

Joseph M. Schenck signed a contract yesterday retaining the exclusive services for the picture field of Grant Carpenter, the California playwright, who has sold two plays during the last three months.

Mr. Carpenter is to write original stories and supervise the adaptation of plays and stories for Miss Talmadge's screen production. He is also to organize the scenario reading, writing and continuity departments for the Talmadge productions.

SUES FOR LOSS OF WIFE.

San Francisco, Sept. 17.
Chester M. Franklin filed suit in San Francisco last week against the Schloss Manufacturing Co. and Guenheim Co. for \$25,000 damages for the death of his wife, who was killed last year while standing on a corner when automobiles owned by the defendants collided and skidded into the curb. Mrs. Franklin was in pictures, known as Ruth Darling.

ILLINOIS WAR PICTURES.

Chicago, Sept. 17.
Illinois' part in the war—exactly as her troops played it on the battlefields of France—will be presented in picture form to be shown under auspices of the American Legion.

The film, in five reels, will be assembled by Capt. James Russell.

Miss MacDonald, American Beauty. The extensive advertising campaign which has been carried on by the First National, proclaiming a new American Beauty, which kept the identity of the star hidden, was revealed this week. It is Katherine MacDonald.

CAPITOL'S STAFF.

The personnel of the staff engaged to supervise the picture presentation in the new Capitol Theatre in conjunction with the stage novelties devised by Edward Bowes, the managing director, for presentation under the direction of Ned Wayburn, was announced yesterday.

The announcement names Hy Mayer, the cartoonist as art editor; Thomas F. Walker, film editor; George Huntley, chief of projection, and James Frangley camera man.

Coinciding with the engagement of Mr. Mayer, comes the added information the work of installing the organ at the Capitol is under way, in addition to the further announcement that Ernest F. Jones has been engaged as organist and Robert Bernstein, as assistant. They will be heard with Pryor's band as soloists.

Both organists are known among churchmen, having been heard in the choirs of a number of local churches as well as in recitals.

The organ probably ranking with the largest ever built is of such proportions that it is being delivered in instalments of car load lots.

ROXY TO MAKE FEATURES.

S. L. Rothapel has evidently deserted his "program unit" idea and the latest reports are that he is going to devote his time in the future solely to the production of special features. The Rothapel Program Unit did not seem to get over around the country as well as it did in New York, although there was general praise for the first and only offering that was released.

"PENROB" RIGHTS.

Marshall Neilan has signed a contract with Booth Tarkington, Klaw & Erlanger and George C. Tyler, which call for the rights to picture all of the "Penrod" stories appearing in the "Cosmopolitan" magazine.

The contract was executed yesterday through James R. Grainger.

Neilan will utilize Wesley Barry for the role of Penrod and is now looking about for two colored boys to play Herman and Vermen.

GODSOL IN CULVER CITY.

Joseph P. Godsol is due to arrive in Culver City Sept. 19. He is to meet Samuel Goldwyn there, and the two are to hold a series of important conferences bearing on the future productions to be released under the Goldwyn brand.

Eugene Walter left for the Coast Saturday to arrive in Culver City during the mid-week and will be present at the conferences.

MARIAN MANLEY FOR FILMS.

Marian Manley who appeared in "Blind Youth" with Lou Tellegen, is to make her debut in the films shortly.

During the past week she has received offers from the producing companies, but as both call for a trip to the Coast she refused the offers.

\$7 DAILY FOR STAGE CREW.

The following Los Angeles picture studios holding membership in the Motion Picture Producing Association signed an agreement Monday with the I. A. T. S. E. and the United Brotherhood of Carpenters and Joiners to pay the new wage scale of \$7 a day to property men, carpenters and electricians: National, Hampton, Astra, Peyton, Hollywood, Flagg's, Clara Kimball Young, Universal, Griffith, Katherine McDonald, Bulls Eye, St. Johns, Motive and Selig. The agreement is for one year. The other conditions of the agreement, as reported in Monday's VARIETY, were also met.

The Famous Players, reported to have signed Monday, has not done so as yet, but is expected to meet the unions' terms shortly, according to an official of the I. A. who has held several conferences with the F. P. officials during the week.

The two principal holdouts outside of the F. P.-Lasky interests are Fox and Goldwyn. Negotiations are now going on between I. A. officials and the latter, both in New York and on the coast.

UNITED'S "HOUSE OF LIES."

The United Picture Production Corp. has secured the screen right of the famous John P. Ritter society melodrama, "The House of Lies." This purchase is said to be the beginning of a campaign for material which the United is to start.

It is announced that the United will within the near future announce the acquisition of two new stars. Lew Cody may be one. On the West Coast J. A. Berst has closed a deal whereby Louis Gasnier will supervise all of the United productions that are made at the Astra studios in Los Angeles. Mr. Gasnier is associated in the company which is headed by Lew Cody who will star in his own productions.

CHAPLIN DISAPPOINTED.

Sydney Chaplin, who went to France in the middle of the summer to get local color for the four comedies he has contracted to put out for the Famous Players-Lasky Corporation, has returned to the United States somewhat chagrined.

The unsettled business conditions in France, it is alleged, caused him to cut his stay short. He obtained about 30,000 feet of film; enough for a good selection in the first of his promised comedies.

BUYING ALL CHAMBERS' RIGHTS.

The Mayflower Pictures Corporation is about completing contracts for the picture rights to all of Robert W. Chambers' unpublished fiction, including the novels that have not appeared in book form.

ALL AFTER THE DYCKMANN.

There is a race on to see who will secure the lease of the Dyckmann Theatre in the upper part of New York City. The Famous Players-Lasky interests are said to be after it.

EDDIE CLINE

First Two Releases:
"School House Scandal"—"Sheriff Nell's Comeback"
Starring POLLY MORAN

DIRECTOR
FOX-SUNSHINE
FEATURE COMEDIES

INSURANCE SPECIALISTS

TO THE
THEATRICAL and MOTION PICTURE INDUSTRY

REUBEN SAMUELS

FIRE INSURANCE

Phone John 5455 • 5456 • 5457 • 5458

AMERICA'S 400 IS ASKED TO APPEAR IN PICTURES

Showing Their Happy Quiet Family Life Is to Be Part of Fox Campaign Against the Bolsheviki. Film People All Fighting Russian Propaganda. Martin Casey, Former Newsmen, Stalking High Society Stars.

Although not generally known, producers of spectacular films are secretly concentrating their efforts on productions that will not only bring the desired box-office receipts, but will also serve the purpose of striking a blow in the most forceful way it can against the threatening, and still unsubdued, form of Bolshevism in this country.

"The Right to Happiness" in this respect may be regarded as only a lead to a still greater number of photographs on the same order that may literally flood the market. Whatever success such productions may attain is something that cannot be foretold.

The plans for a film drama exploiting the evil of Bolshevism on what probably may be regarded as pretensions as any previous undertaking are in the making in the Fox company.

What intelligence has been gained so far concerning their plans are based on mere threads, but suggests a future innovation in the film world that may startle every competitor.

It is purposed by the Fox people to exhibit on the screen in conjunction with the tentative scenario the home life of representative people in the social, political and financial world who have virtually risen from the dust. In other words, it is desired to put on view before the multitudes of picture consumers a feature bearing the moral that success may and should be attained through industry and perseverance rather than taking the bread forcefully from those who are helping to maintain and stabilize the economic conditions in this country.

Late in August the Fox concern engaged Martin Casey, a newspaperman, to begin the work of interviewing such representative personalities with a view of securing their consent to photograph their home life, and perhaps certain incidents in their careers characterizing the manner in which they won success.

Mr. Casey undertook the work shortly after he was forced to resign from an afternoon paper in this city, because of his participation in a movement to unionize New York newspapermen.

AMSTERDAM HALL FOR STUDIO.
The old Amsterdam Hall on West 44th street, the scene of innumerable theatrical balls, the famous Dave Clark affairs, and a score of championship fight contests, is to pass, and in its stead a huge motion picture studio is to be on the scene.

A. J. Bimberg, a relative of the famous "Bim, the Button Man," has secured a lease of the building for ten years. It is to be remodeled and when the alterations are completed there will be a three-story plant with about five stages available right in the heart of the city.

The lighting equipment is to cost \$25,000 and the other changes that are necessary to equip the place, so that it will be absolutely complete in its appointments in every sense will be made.

J. K. Holbrook has been engaged as the studio manager for the new plant and will make his office there, from

this time on, supervising the remodeling of the building.

The reason for the taking over of the former dance hall by Mr. Bimberg is stated by a representative of his offices to be because of the fact he believes that the center of picture production is going to switch from the Coast to New York within the next two years. The treatment accorded the picture producers in Los Angeles is such at the present time that the majority are willing to get away as soon as they possibly can. In the case of Griffith the move to the East is an indication of the general trend that affairs on the Coast are taking. A number of farsighted producers of pictures are securing options on the various summer picnic parks surrounding New York, especially in the Queens section of Long Island, with a view to converting them into outdoor stages for the summer of 1920. There is bound to be a tremendous demand for studio space in the East shortly, as New York is the center of the film mart of the world and it is necessary for the production plants to be located near the selling organizations.

The developments that have been made in interior lighting in the last year are so great that there are less than twenty per cent. of exterior shots made in the average feature. Outdoor locations are reproduced in studios and the lightings that can be achieved by artificial means are, in fact, superior to those that are obtainable under the best daylight conditions.

HALLMARK'S CONNECTION.

Hallmark Pictures Corporation has arranged a deal with the British-American Film Corporation whereby Hallmark will release a series of 12 special productions made by the British-American concern. Releases start Oct. 1.

The two-reel Theodore Roosevelt picture called "Through the Country With Roosevelt's Friends," has also been taken over for distribution by Hallmark.

SELECT OFFICERS SAIL.

Maxwell Milder, president of Select Pictures, Ltd., of Great Britain, sailed for London Thursday to establish a distributing organization throughout the United Kingdom for Select and Selznick productions. Edith Kotch, treasurer of the Select foreign organization, also sailed the same day.

VAN'S COMEDY SERIES.

Billy B. Van has just completed the fourth of a series of two reel comedies in which he is starred. They were directed by Jos. Richmond.

The company behind the project is controlled by Robert Russell, who will handle the details of distribution.

Block Going West.

Following the return of Samuel Goldwyn from Los Angeles Oct. 1, Ralph Block, Goldwyn publicity manager, will leave for the coast.

Block will remain in Los Angeles two months, and while there will establish a studio publicity department.

WANT "BLOSSOMS" FOR STRAND.

The Strand management is trying to put over a deal whereby that house will be able to run the D. W. Griffith feature, "Broken Blossoms." It is possible that the picture will be put on for a two-weeks' engagement in the event that the booking finally goes through.

The strength "The Miracle Man" developed at the Rivoli is in part responsible for the offer. The Rivoli had the "Miracle Man" booked for two weeks originally, but on Saturday the advisability of holding it over for a third week was under discussion.

Putting of big features over for runs in the regular picture theatres seems to presage an area of longer runs for big pictures generally as far as Broadway is concerned. This has been the contention of a number of the bigger stars in the past and was one of the reasons for the formation of the United Artists Corporation.

More than a year ago Dennis F. O'Brien, who represents both Mary Pickford and Douglas Fairbanks, told the both of them that they were in favor of longer runs for their pictures on Broadway and pointed to the run of the Fairbanks picture that opened the Rivoli and the business it attracted during the run. At that time a two-weeks' run in a Broadway house was unheard of.

SELZNICK-LAIT CONTRACT.

Chicago, Sept. 17.
Several conflicting reports have been circulated regarding a deal between Lewis Selznick and Jack Lait. The contract was not signed until this week. It provides for Lait's exclusive scenario services for five years for a total compensation of \$150,000, including a retainer of more than \$50,000 during the period and the remainder to be paid as the stories come in. He is to write for the present to fit Olive Thomas, Eugene O'Brien, Elaine Hammerstein and Owen Moore, and will furnish in all 60 original plots, the first to be delivered this month. This does not include film rights to his published stories, plays or sketches.

BACK FROM GERMANY.

Eleanor O'Keefe, who is associated with Chester Beecroft in the representation in this country of the Scandinavian Film Agency, Ltd., returned to America this week from abroad. She is the first American woman in the film industry of this country to have gotten into Germany since the armistice was declared.

Miss O'Keefe visited Berlin, Hamburg and Dresden. She stated that the Germans are wild to get American films and the Scandinavian Agency has already established a connection for the exporting of American product into the country as soon as the bars are let down.

TWO MORE IN BROOKLYN.

The Levy Brothers, Brooklyn builders and realty operators, have started plans for the erection of two new theatres in that Borough. One house to play straight pictures will be built at Lincoln place and Bedford avenue within a few blocks of the Bedford, a Fox house playing vaudeville (which the Levys built and still have an interest in).

The other new theatre will be located in the Borough Park section where the Levys have recently been interested in a new home development. It is planned to make the Borough Park house a stadium theatre without a balcony.

Bob Dalley Trying Pictures.

"Our" Bob Dalley, brother of the late Pete, has forsaken vaudeville for pictures. Bob's first attempt, before the screen occurred last week under the direction of the Senappe Film Co. Bob played the role of a millionaire. They paid him off in wheat cakes.

PLUNKETT SAILS NEXT MONTH.

Joseph L. Plunkett, who has been placed under contract by the Select, has been appointed general European representative for the organization and will sail for London some time in October. His headquarters will be in London but his field of operations will include the entire European continent. His efforts will be devoted to the presentation and the exploitation of the Selznick and Select productions.

For the purpose of exploitation and presentation Mr. Plunkett is particularly adapted, having marketed his own productions in this country and, having developed a reputation as an exhibitor during the period he was managing director of the Strand Theatre. Later he organized the programs for the string of Famous Players-Lasky controlled theatres in New York, working in association with B. S. Moss.

It is not the intention of Mr. Plunkett's mission in Europe to try to induce the Continental exhibitor to accept the American method of presentation, but to give them the advantage of what he has learned in the exhibiting field in this country.

In addition Plunkett is to keep in touch with the European production market and secure wherever possible the release in this country for the Select organization of worthy features manufactured abroad.

FILM SCANDAL.

Cincinnati, Sept. 17.

Geraldine Keenan, the stenographer, who took bichloride of mercury, because, it is said, she was disappointed in love, is at the City Hospital, not expected to live.

The man in the case is married. He left Cincinnati upon after the girl took poison and has not been apprehended. He is a motion picture salesman and the girl was employed in the Cincinnati exchange of another film company. In Buffalo, her home, the police were told, she was the man's secretary, and he represented he was single. When he was transferred to Cincinnati, she followed him.

The girl does not want to die, now, but physicians fear they will be unable to save her. Her brother, J. H. Keenan, is at her bedside, and declares he intends to prosecute the man.

BUSINESS MEN CLUB OFFICERS.

The Motion Picture Business Men's Club, Inc. held its first annual meeting Tuesday (Sept. 16) at the Hotel Knickerbocker.

The following officers were elected for the coming year: President, Percy L. Waters; first vice-president, B. S. Moss; second vice-president, Jules F. Brulautour; treasurer, C. E. Zittel; Richard A. Rowland, William Randolph Hearst and Adolph Zukor were elected members of the Board of Governors for three-year terms and J. Stuart Blackton and Paul Brunet for two-year terms.

The officers of the club compose the balance of the Board.

Maurice Silverstone was appointed recording secretary.

Jack Cunningham

Associated with
George Loane Tucker
Productions
HOLLYWOOD, CAL.

VARIETY

PROSPECTIVE PROFITS ALLOWED UNDER MASSACHUSETTS DECISION

Case of Exhibitor Orbach Against Paramount Brings Interesting Ruling by Supreme Court. Sued Because Paramount Switched Bookings to Another House. Appeal Decided in Direct Variance to New York Courts.

The decision of the Supreme Court of the State of Massachusetts in the case of Orbach against the Paramount Picture Corp. in which the damages sustained by the plaintiff were permitted to be compiled on the tabulation of prospective profits, gives a decidedly new angle to suits for breach of motion picture and theatrical contracts. The decision is in direct variance to the decision of the New York State Court of Appeals in the case of the Broadway Photoplay Company.

In the opinion written by Justice De Courcy, concurred in unanimously by the members of the court, he stated:

"While admitting that the plaintiff is entitled to prevail, the defendant strongly urges that the evidence of loss sustained by the plaintiff by reason of breach of contract was too remote and speculative to sustain a verdict for more than nominal damages.

"Prospective profits may be recovered in an appropriate action where the loss of them appears to have been the direct result of the wrong complained of and when they are capable of proof to a reasonable degree of certainty. They need not be susceptible of calculation with mathematical exactness, provided there is sufficient foundation for a rational conclusion. But such damages can not be recovered when they are remote, speculative, hypothetical and not within the realms of reasonable certainty.

"In proving that the loss be sustained the plaintiff offered evidence of the net profits of his theatre during the period involved, and what the net profits would have been during that period if the defendant would have carried out its contracts. In his detailed report of the gross receipts from September 1, 1917, until he sold out his theatre in March, 1918, it would be found that he obtained all the income he reasonably could. The actual expense during this period were \$250 a week for films and service and \$250 for other expenses. Plainly this was competent. As to the expenses of running the theatre if the plaintiff had obtained the defendant's pictures would not differ from those actually incurred, except in a large sum to be paid for films, which items could readily be ascertained. The only certain element to be established was

the probable additional income which would have occurred if the plaintiff had been allowed to exhibit the films specified in the contracts. On that issue he showed the gross receipts of his theatre, week by week during the preceding year, as well as after September 1, 1917, thus indicating what his theatre, located and appointed as it was, could earn even with the pictures of a grade inferior to Paramount films.

BRADY HAS DEAL ON?

William A. Brady refused \$55,000 for the screen rights to his "The Man Who Came Back" last week. Those in the "know" say he is retaining it for his daughter, Alice Brady's use, with the intention that she do the role created by Mary Nash.

Another hypothesis is that Brady, who is returning to the World in an advisory capacity with no particular official title, is contemplating the piece for a special World production.

There is also a report of a gigantic motion picture amalgamation in which William A. Brady and the World Film are concerned in no small measure. The culmination of the preliminary negotiations is expected by the end of next week.

Georgette Cohan Not With F.P.
Harold Whitman Bennett, of the Famous Lasky Company, denied the report Georgette Cohan, daughter of George M. and Ethel Levey, had signed an agreement with that concern to make her screen debut.
"As far as I have any knowledge of the plans of this company and Mr. Lasky, no such agreement has ever been entered into," Mr. Bennett concluded.

NO LONGER VAMPIRE.

Picture people are discussing with interest the fact that Louise Glaum, through her success in "Sahara," has lived down her reputation as a "vampire actress" and established herself as an emotional star.

They say the fact that another well known star has so far failed to turn this trick is due to the fact that she was far more prominent and so more indelibly identified with "vamp" roles.

CAPITOL'S OPENING.

The Capitol Theatre will open Oct. 15, despite all reports to the contrary. The program will consist of pictures and girl acts, the latter to be staged by Ned Wayburn. Wayburn will handle the Capitol in conjunction with the Amsterdam Theatre and Roof.

The opening program has not been announced, and will not be until the week prior to opening. The stage floor is not yet completed, nor is the auditorium floor built.

Wayburn was reported as signed by a London producer to stage shows abroad. Mr. Wayburn will remain here, and, in addition to his stage duties, may direct some pictures in a New Jersey studio.

FIRST FILM LIBRARY.

Based on the newspaper system of filing clippings, Goldwyn has collected a film library of over a million feet. Since its completion by Louis J. Physioc and Beth McAlister, all a director has to do is to telephone for a certain type of scene, have it looked up on the card index, shown on the projection machine and paste it in his picture if he can use it.

Pictures of every conceivable sort are filed away in this library, and it is saving money for Goldwyn.

INSURING EMPLOYEES.

The Emerson Phonograph Co. of Chicago is insuring its employees so that, in the event of their death, their heirs will receive anywhere from \$1,000 to \$2,500.

ADOLPH PHILIPP HAS THREE.

Adolph Philipp already has three productions ready for release, "My Girl Suzanne," "The Midnight Girl" and "Oh, Louise." He himself appears in these films which are based on successful musical comedies.

VANCOUVER RAISES PRICES.

Vancover, B. C., Sept. 17.
Almost all the theatres in this city have raised their prices. The picture houses have raised the matinees from 17 cents to 25 cents and evening from 25 cents to 35 cents, these prices including the war tax.

The prices at the Orpheum are higher this season than last, and on Sept. 1 the Empress raised their prices. The Columbia Theatre playing Hippodrome vaudeville, formerly 10-20 for matinee and 10-20-30 evenings, is now 10-25 matinees and 10-25-35 for the evening shows.

The Pantages Theatre also raised their prices a number of weeks ago.

EUGENE WALTER ROVING.

Eugene Walter has joined the Goldwyn staff and left for the Coast, where he will work with the editorial department. He has a roving assignment.

EXHIBITORS URGED TO HELP.

Urgent requests are being sent out to exhibitors all over the country to get petitions signed and sent to their representatives calling on the Ways and Means Committee of the House to repeal the taxes on picture theatres and admissions. This bill comes up for a hearing before the committee in October.

When exhibitors hear from their Congressmen they are asked to inform either the State Director or National Headquarters of the Motion Picture Exhibitors of America. The latter are at 1587 Broadway, New York City.

METRO SIGNS RUTH CHATTERTON.

Ruth Chatterton, according to an authoritative report, has been placed under contract by Metro for a series of four features to be made during the coming year. Miss Chatterton was reported as under contract to the Universal Company some weeks ago. This deal, however, fell through.

HERBERT BRENON HURT.

Herbert Brenon, slipped on a cliff at Capri, while directing a scene and fell 100 feet into the water, injuring his spine. Friends have received news by cable, but are assured of his recovery. He will return here next month.

TO REMODEL THE BROADWAY.

The Broadway Theatre is to be remodeled. The entire interior of the building is to be ripped out and practically a new house to be built. The plan is to make the theatre as fine as either the Strand, Rivoli, or Rialto, and to make it a first run institution in the future.

NEILAN HIS OWN PRODUCER.

Marshall Neilan will devote himself exclusively in future to making Marshall Neilan Productions. A mistaken impression was he would supervise some features for Louis Mayer.

Another Countrywide Campaign.

The First National is to inaugurate a countrywide advertising campaign in the daily and weekly publications to make a special appeal to the public for their product. The plan was decided on late last week and will become operative about Oct. 1.

Louis B. Mayer, of Boston, is due to arrive in New York tomorrow morning to confer with Harry Schwalbe and J. D. Williams, the First National executives regarding the campaign which is to be inaugurated in behalf of Mildred Harris Chaplin, who is now under contract to Mayer.

GOLDWYN CAMPAIGN.

Goldwyn will begin in October a carefully planned national newspaper advertising campaign.

VARIETY

Hotel JOYCE

31 WEST 71st STREET
(Central Park West)

DAVE HARRIS

is opening for
B. F. KEITH VAUDEVILLE EXCHANGE
at
B. F. Keith's Greenpoint
The Writer of ROOM 202 and
HOP SING JOY
The Boys Who Did It
ROSE & CURTIS
Many thanks.

JOHNNY FRANCIS and RENE WILSON

JUST FINISHED
PANTAGES CIRCUIT
NOW REPRISING TOUR ON
LOEW CIRCUIT
MANAGEMENT:
SAMUEL BAERWITZ



Jack Lait
Catches Singing Fish
Read What He Has to Say
Hiale, Chicago.
Aug. 7
"NIOBE"
"A spritz in a tank on very early, gave the best value for the money of the show. The turn to delicately stand and also finished all set but much appreciated."
LAIT
Next Week (Sept. 13).
—Grand, Cleveland, O.

FRANK KATHRYN
Moore and Sterling
"On a Wednesday Evening"

MERCEDES

727 IRVING PARK BLVD.
Telephone: Wellington 10953
CHICAGO, ILL.

(INEZ) (GEORGIA) (ALICE)
PATTON, YANTIS and ROONEY
"THREE GIRLS FROM HARMONYLAND"
SUCCESSFULLY TOURING PANTAGES CIRCUIT

ERNIE EVELYN
GORDON and DELMAR
SNAPPY SINGERS OF SNAPPY SONGS IN "BLUIN' THE BLUES"
LOEW CIRCUIT BOOKED SOLID

FRED DUPREZ



Starring in "Mr. Manhattan"
in England
New York Rep.:
SAM. BAERWITZ
1483 Broadway
London Rep.:
MURRAY & DAW
8, Lido St. W.C. 2
My American Author:
JAMES MADISON
English Purveyors of
Comedians
WESTON & LEE



MARIE CLARKE
and EARL LA VERE'S
FRIEND MARGIE SEX:
Strikes seem to be a habit. Down home the umpire called a strike on one of our best ball players and he went out.
Pa is mad and argues all the time—that don't get along with anyone. He won't even eat food that agrees with him.
"You know how it is with me, Thumie."
Vite West—(Sept. 15, 16, 17), Proprietor's Theatre, Elizabeth, N. J.; (Sept. 18, 19, 20), Proprietor's Theatre, Portchester, N. Y.
Hello, Manager of Orpheum Theatre, Allentown, Pa., we stay U.S.M. N. Y. next week. Thanks.

Maggie Moskowitz
Pianiste
DIES AT 103

East 183rd Street
TED HEALY

Loew Circuit Direction, MARK LEVY

EDDIE
McCARTHY
AND
LILLIAN
STERNARD
In "Two Beds"
EVERY LINE PROTECTED

Blanche Latell
NOW WITH
"OVERSEAS REVUE"
ORPHEUM TIME

(JOSS) (OLLIE)
STEWART and OLIVE
"American Boy and English Girl"
DANCING ECENTRICITIES
PANTAGES CIRCUIT

Week of Sept. 8, Wm. Penn and Broadway, Philadelphia; Sept. 15, Allegheny, Philadelphia; Week Sept. 22, Grand, Philadelphia, then Detroit, Rochester, Buffalo, Toronto, etc.

JIM and MARIAN HARKINS
Direction,
NORMAN JEFFERIES

BIRTH CONTROL
or
How to Keep From
Fallin' Out
of an
UPPER BERTH—
Ans. Tie a sheeting to your
BIG TOE and FASTEN the
other end to the HAMMOCK.

LANGTON and SMITH
Loew Circuit Direction MARK LEVY

THE EASIEST WAY TO HAVE A CHILD
Catch its
Death of Cold
Is to let it walk on a
Cold Tile Floor
Barefooted!

COOK and OATMAN
Loew Circuit Direction MARK LEVY

SID
VINCENT
and
ADA
CARTER
in
"THE LAUGHING LADY"
Personal Direction, Bayle Woolfolk
W. V. M. A. Western B. F. Keith



Pauline Saxon
SI PERKINS' KID

"CHUD" "ROLLIE"
Blough and Lockard
(IN BLACKFACE)
FEATURED COMEDIANS
WITH KELLY FIELD PLAYERS
Headlining Pantages Circuit

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

We're back from France, as you all know,
Working in New York for Marcus Loew:
Well and fit, with sharpened wit.
For time supplied by Sam. Baerwitz.
LAWRENCE BROS. and THELMA
"VERSATILE NOVELTY ARTISTS"

OSWALD



Care of
Rawson and Clare
Auburndale,
L. I.

STEVE JUHASZ
PRESENTS
Boila and Co.
IN A
DAINTY SONG AND
DANCE DIVERTISEMENT
Featuring TWNETTE the
American Dancing Girl
DIRECTION:
BREHLER & JACOBS

Slept in Room 202, Hotel Grant, Chicago.
Got up in the morning, looked out of the window, it was raining. He put on rubbers and raincoat, went down stairs, looked out of the lobby window, sun was shining, sidewalk dry.
Hotel Haunted? No, Leonard (Prince) Hicks has installed an sprinkler on roof to keep the "Court Room" cool.
No more courts for me—Good Night, Jack.

DAVE MANLEY
"Leave the Hall"

Now Touring Orpheum Circuit
ARTHUR WEST
AND COMPANY
IN
"What the Critic Said"
By GUS KAHN
Eastern Representative, HARRY WEBER
Western Representative, SIDMON AGENCY

HARRY W. JOE
Conn and Whiting
VARIOUS FEATS
WITH THE FEET
THIS SEASON
With DAVE MARION
HELPING DAVE LATOUR
AND JOE KENNEDY
AND OURSELVES

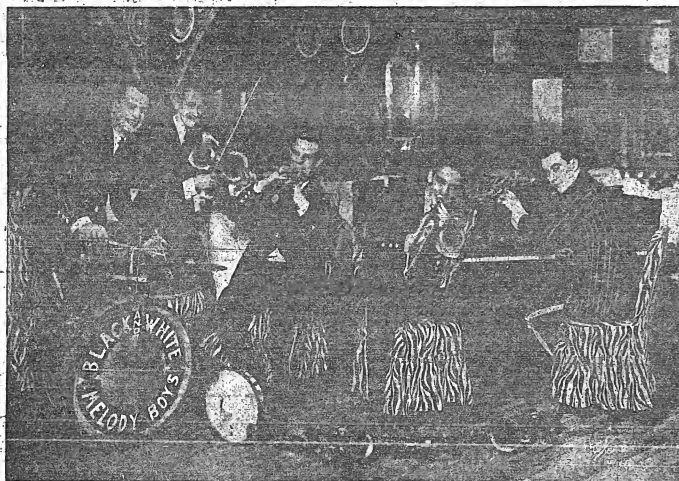
VARIETY

Black and White Melody Blues

JAZZ FOX TROT

BY
GEOWALSH
and
NORMAN CARP

INTRODUCED BY RAY MILLER'S BLACK & WHITE MELODY BOYS



RAY MILLER & JOE FRANKLIN CO.
MUSIC PUBLISHERS
GAITY THEA. BLDG.
NEW YORK

WORK DONE BY SNYDER SONG SERVICE SYNDICATE, INC., NEW YORK

27 51

VARIETY

VOL. LVI, No. 5

NEW YORK CITY, FRIDAY, SEPTEMBER 26, 1919

PRICE 15 CENTS

A vintage movie poster for Fatty Arbuckle's Paramount comedy "Back Stage". The poster features a central circular portrait of Fatty Arbuckle, framed by a decorative border. Above the portrait is a small Paramount Pictures logo. The background is a stylized stage set with trees and a checkered floor. On the left and right sides, there are signs that read "Drama" and "Variety" respectively. Below the portrait, a text box contains the name "FATTY ARBUCKLE" and a description of his latest work.

Pictures

Drama

Variety

FATTY ARBUCKLE
Whose newest Paramount comedy, "Back Stage," has proved his greatest success.

STUDIOS
VARIETY

NEVER IN BETTER FORM AILEEN STANLEY

CHICAGO
HERALD AND EXAMINER

Calls Her the Most Beautiful Bathing Girl in Chicago

VARIETY

Calls Her the Syncopated Goddess of Jass in Vaudeville

THE HERALD AND EXAMINER

(Issue of Sunday, September 21)

Miss Aileen Stanley, winner of the Herald and Examiner contest for the most beautiful bathing girl in Chicago, was picked from among thousands of contestants. Each week the pictures of a number of the contestants were printed on a full page display. The judges finally narrowed the contest down to four girls, whose pictures appeared last Sunday. It was a most difficult task to pick the winner from these four—they were all so beautiful—but Miss Stanley was finally chosen.

SWING IN VARIETY

Aileen Stanley is the syncopated goddess of jass. Jass music originated as the expression of an impulse. Today it is a science. Miss Stanley is a post graduate and carries all the degrees. Her unique method of delivering syncopated melody is rendered most effective by a demure and sedate personality which offers a charming and unusual background for this school of song. There are scores of young women in vaudeville who sing jassal songs. Miss Stanley stands alone with her individual technique. She is the Grace La Rue of jass song.

AGENT

**HARRY
WEBER**



VARIETY

Vol. LVI, No. 5

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NEW YORK CITY, SEPTEMBER 26, 1919

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PARAMOUNT-MOSS DEAL REVERTS TO MOSS' ORIGINAL POLICY

**Famous Players-Lasky Reported Having Found Exclusive
First-Run Films for Moss' Theatres Expensive Proposi-
tion. Cost Other Exhibitors' Business. Moss'
Regent, Hamilton and Jefferson Returning
to Vaudeville.**

It was news to many of the vaudeville and picture business when it became known this week that B. S. Moss intends again running his three theatres turned over to Famous Players-Lasky during the summer, as small time vaudeville houses. The theatres are the Regent, Hamilton and Jefferson, all in New York.

With the season opening, the Moss theatres commenced playing the Paramount pictures. When Moss turned over the theatres, it is said the agreement was that these three theatres should have the first run privilege, exclusively for Paramount-Arcraft features, following their showing as pre-release at the Rivoli and Rialto, New York.

With the exclusive first run restricted to the Moss houses, Famous Players-Lasky found the Loew Circuit with its many theatres and playing days, also the Fox Circuit and other big exhibitors of New York City would not handle the Paramount-Arcraft output. These exhibitors either demanded the first run or none. This item, according to report, figured a loss in business to Paramount of about \$500,000 yearly and more especially since the Marcus Loew edit included his out-of-town theatres as well. Mr. Loew is reported to have closed with Paramount for only two cities of his entire string—Washington and Cleveland.

The Moss houses with its shift to pictures found rather light business at the commencement, having started early. This, with the other and more important fact, to Paramount, induced all concerned to agree upon the reversion of policy.

The Jefferson (14th street) starts Moss vaudeville again next Monday; the Hamilton (Broadway and 140th street restarts Oct. 5, and the Regent (110th street) the same day.

When the Paramount-Moss deal was made it was reported B. S. Moss had received a large sum for his interest and would continue to direct the

houses as well as becoming the general manager of the Famous Players-Lasky theatre circuit. Later the report was Adolph Zukor and Mr. Moss had formed a stock company with each carrying holdings. In the change, it is said each will bear his portion of the loss, with the Paramount's share the larger.

The Broadway theatre, New York, operated by Moss, was not included in the Paramount deal. That has been independently directed by Mr. Moss since combining with Zukor.

Early this week it was stated Moss had gone on a trip through Pennsylvania to locate theatres for the P. F.-L. string.

Other reports cropped out of the amalgamation. One was the Moss booking office was threatened with a desertion of two. Lately it has been said Sobolotsky & McGurk, the Philadelphia managers (who are an important factor in the Stanley Co. of Philadelphia) were deliberating whether to throw all of their vaudeville bookings into the Keith agency. They have been booked by Moss for several years, but when taking over a couple of Philadelphia theatres booked by Keith, Sablosky & McGurk, allowed those houses to remain in the Keith agency, where they have been since booked.

The Flatbush (Brooklyn) was the single house of the former Moss vaudeville theatre circuit which did not take on the Paramount policy. Outsiders hold an interest in the Flatbush. They refused to agree to the change in policy taken on by the other Moss theatres. It still plays pop vaudeville.

ACTOR DEMANDS \$50,000.

A \$50,000 suit against the Texas Oil Co. has been filed by Charley Wilkins (Wilkins and Wilkins). The suit is the outcome of an accident that occurred three months ago. The Oil Co. truck collided with Wilkins' car and Wilkins has been in a hospital since the accident, being discharged this week. J. Gordon Battle will represent the actor.

BOOKING CONGESTION.

Congestion of out-of-town bookings still has producers scrambling for time and a number of new shows will be held off until conditions are more normal. Investigation shows that southern towns heretofore considered good territory are now off the books and there is no disposition on the part of local managers to revert to regular legitimate attractions. Knoxville, Mobile and Montgomery are mentioned as in this class and Nashville and Chattanooga are said to be ready to follow.

The first class houses in those towns appear to have arranged for pictures for the first part of the week and vaudeville for the latter half.

This policy is reported having been so profitable that the local managers have set back any legitimate bookings for an indefinite period. The arrangement for pictures and vaudeville is said to have resulted from the strike.

WANTED THEATRE GUILD SEATS.

W. J. Fallon, of the Tyson Co., has made a bid to the Theatre Guild for a block of seats for the first four weeks of their new production, "The Faithful," to open at the Garrick Oct. 13.

The Tyson people wanted the exclusive on the "buy" for the first four weeks of the run.

The Guild executives refused the offer because subscription sales guarantee a sell out for that length of time.

AUDITORIUM IN DETROIT.

Detroit, Sept. 24. An auditorium of large seating capacity is announced to be built on Woodward avenue.

FINED \$20 FOR TALKING.

Providence, Sept. 24. In the district court here last week a man was fined \$20 and costs for talking so loud in a local theatre he annoyed artists and audience.

Amusements in Europe

On page 9 of this issue is an article on the amusement field in Continental Europe, written by Hayden Talbot.

There will be three installments, covering the legitimate, vaudeville and pictures.

Mr. Talbot's article this week treats of the legitimate.

LOEW CIRCUIT'S BIG MOVE.

Some extraordinarily important movement is in the air for the Marcus Loew Circuit.

No one connected with the executive offices of the Circuit will speak about it for publication.

It is said Marcus Loew has received a proposal to accept an enormously large amount of available capital, to be turned into the Circuit by big investors. If accepted by Mr. Loew it will give him tremendous power in all branches of amusements. He is said to be considering whether it is good judgment for him to take on added responsibilities and unusual activities.

In the same connection are the plans, of vast import and far reaching influence that will very likely have a deal of weight with Mr. Loew in reaching a decision.

400 LAUGHS OR \$100.

A novelty, if nothing else, was disclosed in Monday's theatrical advertising, when the show columns held extra spacing of 60 lines double for "First Is Last," at the Maxine Elliott, the announcements being "signed" by Samuel Shipman, one of the co-authors of the piece, and not William Harris, Jr., the producer.

The announcements were addressed to the public and alleged that the show held 400 laughs, concluding with the offer to pay \$100 if there weren't that number.

RUSSIA TERRIBLY OFF.

A letter received in New York Monday from Russia, tells of a terrible condition over there, with the country ruined by Bolshevism.

The theatres, said the letter, virtually are all in attractions and business.

FOX'S SCALE UP.

The William Fox theatres in Greater New York tilted the matinee and evening admission scale this week.

This follows similar action by the Keith and Loew circuits which leaves burlesque and the neighborhood picture theatres as the sole representatives of the old scales.

BROTHER PRODUCERS.

Savoy and Brennan will remain on the roof with the "Frolic" indefinitely. Flo Ziegfeld has a verbal option on their services and warned another member of the F. M. A. who was dickering with the team he was subject to forfeiture of a \$100,000 bond if taking advantage of the technicality.

CABLES

SETTLEMENTS SLOW IN PARIS WITH STRIKES STILL IN AIR

Legitimate Directors Have Offered to Engage Only Syndicated People. Non-Unionists Constrained by Intersyndicate's Action. Society of Authors Refuses to Recognize Concessions. Scene Painters Claim Increase. Sympathy Strike Possible.

Paris, Sept. 24. The settlement of all open theatrical questions is progressing slowly. Everything is still open, but a strike was almost started this week in the music halls.

The legitimate directors have offered to engage only syndicated people, including actors, after September, 1921, being the alleged expiration of present contracts, but the Theatrical Federation insists on only unionists next year. Should the managers decline the intersyndicate proposals to refuse admission of new applicants after September, 1920, excepting for debutants, thus constraining the present non-unionists to join now.

The Society of Authors refuses to recognize the directors' concession, claiming freedom to engage non-unionists.

Certain vaudeville directors have taken the same decision as the legitimate, but others not having accepted to engage only unionists, a further strike is possible unless present negotiations will settle the question.

The scene painters are claiming an increase and are supported by the Intersyndical Committee because the managers decline; therefore a sympathy strike is also possible unless the claims are granted.

ALHAMBRA BILL.

Paris, Sept. 24. The following acts make up the current bill at the Alhambra: Carl Hertz, Arturo Bernardi, Nathano Brothers, Kublick, Rembrandt, Menetti and Sedali (American act), Lottos Trio, Georcel, Le Noir and The Mansloffa.

*First time in Europe.

MAESTERLINCK DUE HERE.

Paris, Sept. 24. Maurice Maeterlinck is going to New York shortly to tour the country as a lecturer in English, which language he only recently acquired. He expects to be present in November at the musical production of his "Bluebird" at the Metropolitan.

ASIAN PLAY HUNTS THEATRE.

London, Sept. 24. Gladys Unger's new Persian play, "Sunshine of the World," with music by Cavillier, will come to the West End in a month if a theatre can be found for it. It has been tried out in the provinces.

VOLTERRA VACATING APOLLO.

Paris, Sept. 24. The Apollo Theatre will be taken over by Pavie, at present the temporary lessee of the Variétés, Paris. He will enter into possession three months after the signing of the cessation of hostilities.

"L'INDISCREET" PRODUCED.

Paris, Sept. 24. "L'Indiscret," by Edmund See, was revived at the Comedie Francaise, Sept. 20, fairly, with a cast including Madame Pierat, Roger Gaillard, Leon Bernard and Alexandre.

This comedy was first produced many years ago by Antoine when he was running his Theatre Libre at the Menus Plaisirs, now Theatre Antoine, after having been refused by A. Franck at the Gymnase and other Parisian managers. It only ran 50 nights, but is a real stage play. Antoine's foresight is now endorsed by the Comedie Francaise, which had arranged to revive the work prior to the war.

The creator, Georges Grand, is now a member of the Francaise, and was to have held his original role. He is prevented by illness and is ably replaced by Roger Gaillard, with Mme. Pierat as Therese, while Leon Bernard and Henri Mayer hold the parts created by Antoine and Dumény.

LONDON IS DESPERATE.

Cablegrams received from London lead to an idea in managerial circles that the English season is away off. The telegraphic appeals are not alone from players of name, but from managers, who are asking for American plays or casts intact.

Broadway producers say they are not surprised at the request for American productions, since the English managers looked for a boom, and having paid large sums for rentals have been caught short by the slump.

"BUSINESS" CLOSING IN LONDON.

London, Sept. 24. "Business Before Pleasure" closes its London run at Prince's at the conclusion of the current week, having ceased to draw profitable receipts. Yorke and Leonard foresaw this sometime ago and open at the Hippodrome, Manchester, Oct. 6 in a sketch "In Hosiery."

SAILINGS.

London, Sept. 24. B. J. Miller, A. Henderson and Harrington Reynolds sailed on the Mauretania, September 20. The Beanes Family and E. Reardon are booked on the Saxonia September 27.

FRENCH HIGH FILM RECORD.

Paris, Sept. 24. Upon presentation today of film statistics for August, it showed the highest record in France for foreign film releases, nearly reaching 129,000 metres.

BALLET DANCERS STRIKE.

Paris, Sept. 24. Ballet dancers at the Theatre Monnaie, Brussels, have struck, demanding higher salary.

LORD IN THEATRE.

London, Sept. 24. Lord Latham and Edyth Goodall are about to enter theatrical management in partnership.

UNION MEN ONLY.

Paris, Sept. 24. The first clause in the long list of claims presented to the managers is that exacting the employment of only members of a union recognized by the French Confederation of Labor. This is somewhat illegal, as it is an attack on the so-called liberty to work to be enjoyed by all.

But it was evidently acknowledged by the labor authorities as a mistake, and this stumbling block is not to figure in the future lists of claims officially presented, though the men may receive secret orders not to work with non-unionist after the contract between the managers and respective syndicates have been signed.

The person who put this clause at the top of the claims was not a diplomat, though it can be said the workers have been very smart in the manner they have presented their claims and carried out the negotiations, drawing the managers into a trap to declare lockout, which played admirably into the hands of the scene shifters, dancers and musicians.

One of the workers' delegates frankly confessed they never expected the managers to accept all the claims, presented en bloc. It was a bit of bluff. They asked for a lot to win as much as they could. The matter is left in abeyance till Sept. 30, when negotiations will commence on the various points in dispute, but the new salaries enter into effect on that date.

BARS "CHEATING CHEATERS."

London, Sept. 24. The censor has refused to pass "Cheating Cheaters," but its backers declare they will release it without a license.

"TIGER ROSE" IN LONDON.

London, Sept. 24. Sacks will produce "Tiger Rose" at the Savoy Oct. 16 with a company of Americans. Margaret Campbell will have Lenore Ulric's part. Godfrey Tearle will be the leading man.

BERLIN WRITING SCORE.

Irving Berlin is writing the score for the musical version of "Brewster's Millions" which is to be one of the fall offerings of Comstock & Gent. Harry Fox is to be starred. The show is to be adapted from the comedy of that name which originally featured the late Edward Abel.

MOVEMENTS.

Paris, Sept. 24. Several Y. M. C. A. overseas workers have taken passage on the Nieuw Amsterdam from Brest to New York, where they are due this week. Among the group are John H. Bacon, the novelist, who has been connected with the publicity department, and W. G. F. McGraw, who edited the "Red Triangle Overseas," the Y. M. C. A. official organ in Europe. Dr. W. A. Tolman, of Denver, lecturer, is on the same boat, but expects to return to Paris soon.

Walter Miller, the American jockey, has arrived in Paris; also W. H. Robertson (Sparrow), athletic director of the Y. M. C. A., who has been back home for a year.

Paris Theatres.—L'Epervier (Th. de Paris), La Mare au Diable (Odeon), La Gamine (Antoine), Tourtevin d'Amuse (Cluny), Pomard a du Cras (Scala), Amour quand tu nous tiens (Athene), Cloches de Corneville (Trianon), Bonheur de ma femme (Capucines), Ecole des Satyres (Edouard VII), Cheating Cheaters (Gymnase), Nothing But the Truth (Femina), Dents meringues (St-Martin), Temps des Cerises (Arts), Napoleone (Sarah Bernhardt), Around the World in Eighty Days (Chatelet), System du Dr. Goudron, etc. (Grand Guignol), Chouquette et son As (Renaissance), Source d'Amour (Bouffes du Nord), Phi-Phi (Bouffes), Marilee du Regiment (Ambigu), Le Marche d'Amour (Varietes), repertoire at Opera Comique, Opera, Comedie Francaise. Revues at Folies Bergere, Casino de Paris, Mayol, Cigale, Abri, Olympia (with vaudeville), Gaite Rochefoucauld, Vaudeville at Alhambra, Cirque Medrano, Nouveau Cidre, Ambassadeurs Europeen, Alcazar, Fete Casino.

ENGLISH GIRLS GET INCREASE.

Paris, Sept. 24. One of the satisfactory effects of the recent strike and lockout in the Paris music halls is that the managers have agreed to an increase for the small fry. The English dancing girls, mainly engaged for revues, are to receive a minimum of 600 francs per month (being an increase of about 200 francs), while their French sisters will have a minimum of 400 francs, against 200 francs to 300 francs in the past.

Any performer figuring as an "artist" (holding a small role, or show lady) is to have 15 francs per performance. Scene shifters get 20 francs per day, and this applies to electricians, lamp men, etc., employed in the house, who must give eight hours' service but not do any other duty.

One clause not yet settled is the demand of the syndicate that not more than 8 per cent. (now raised to 10 per cent.) of foreign labor must be employed in any category. This, however, will probably not apply to dancers or performers.

PLAYWRIGHT DIES.

Paris, Sept. 24. Henri de Brissay, author of several comedies mentioned in Paris, but only locally known, died last week.

MARRIAGES.

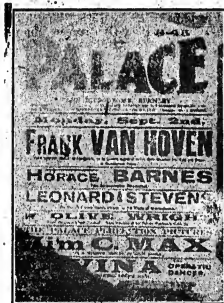
Paris, Sept. 24. Marcelline Yrven, a well-known local star on the vaudeville stage, has been united in matrimony to C. A. Carpentier, actor.

Bud Snyder Under Another Name.

London, Sept. 24. Bud Snyder opened at the Coliseum this week under another name and was very well received.

Gilbert Miller Will Come Over.

London, Sept. 24. Gilbert Miller is returning to America shortly to supervise the production there of "Monsieur Beaucaire."



FRANK VAN HOVEN

Jolo is leaving me flat on the lot and going home. He says the first thing he will do on arrival is to go to Childs' and get a real cup of coffee. I took him to Romano's to lunch to try to get a reduction of two dollars on my bill, and succeeded—but it cost me ten bucks for the lunch.

VAUDEVILLE

FEDERAL TRADE FINDINGS SPECULATED UPON AT CAPITAL

**Rumors That Commission Will Issue Radical Rulings for
Vaudeville Managers to Follow. Don't Understand
Repeated Postponements of Hearing for
Managerial Defense. Next Date Now
Set for October 14.**

Washington, Sept. 24. A larger number of Washingtonians than might be believed seem fully aware of the vaudeville investigation by the Federal Trade Commission. Any number of these are speculating upon the possible findings of the Commission in the Government's action.

Some say the Commission intends recommending the booking office commission in vaudeville be done away with and that the Commission will recommend a national enactment through Congress to prevent one dividing fees received from actors for securing engagements with an employment agency.

It is conceded the Commission will rule against a "blacklist," restraint of trade as practiced in vaudeville in the past and brought out before the Commission in its New York hearings; also that no manager or association of managers shall attempt to dictate to an artist what organization he shall or shall not belong to.

Another recommendation that may be made is hinted at by those alleging "inside information," but no one will stand sponsor for this rumor.

The next hearing of the Commission in the vaudeville matter is now set for Oct. 14. No place of hearing has been announced. The adjournment is reported to have been given at the request of the respondent managers in the action. It is the second or third time an adjournment has been granted, for the managers to present a defense to the charges against them. The case of the Government was closed with the final hearing in New York in July.

Why the repeated postponements have been asked for is another matter of speculation among those here interested. They say the managers have had some difficulty in inducing witnesses to appear.

As far as has been reported in New York, no one here has been subpoenaed by the vaudeville managers to testify in their behalf before the Federal Trade Commission.

HEARING ADJOURNED.

Washington, Sept. 24. It is announced the next hearing of the Federal Trade Commission in the vaudeville investigation has been postponed until Oct. 14.

The first date set for the rehearing was Sept. 22, in the district court. The vaudeville managers then intended to present their defense to the commission's charges. The Government case was completed in New York some weeks ago.

It is not known at present whether the adjourned hearing will be in this city or New York.

BENEFIT FOR JOE GARVIN.

A benefit is being staged at Palm Garden next Sunday by the Solax Club of the East Side to relieve Joe Garvin, one of its members who returned from action in France minus one of his limbs among other serious injuries. The proceeds will be donated toward the purchase of a cigar store for Gar-

vin, somewhere in the Times square district.

The entire cast of the "Follies" principals will appear as well as a number of headline vaudeville acts. Eddie Cantor is staging the show for the club.

FEW BIG ACTS IN GERMANY.

The arrival here early in the week of German theatrical papers mutually said that there are no big acts in Germany at present. "Das Program" of Aug. 17 carried advertisements only of acrobatic and small turns. In its list of variety theatres open, the only known name appearing was that of Ferry Corway at the Wintergarten, Berlin.

The issue of "Das Program" was dated Aug. 17. That is the summer time also in Germany and due allowance may be made for the showing through that, though the opinion of the foreign agents in New York was that the state of variety affairs as reflected by the issue was a good summary.

"Das Podium," a new theatrical weekly published in Vienna, also came in this week, with hardly anything of a general theatrical character in it. The paper ran more to cabarets and small shows, with no indication in it that Austria is holding much else just now.

KINSNER WANTED FOR MURDER.

Chicago, Sept. 24. The police here are seeking Louis Kinsner, a juggler, known in vaudeville as "The Great Kinsner," connecting him with the murder at Maywood of Mrs. Louise Brown, last week. L. M. Palmer, a California picture actor, is now under arrest for the crime, but the police believe Kinsner was an accomplice.

Several days ago the juggler appeared at the office of the Western Vaudeville Managers' Association, saying his mother had died and asking for an advance. He was given \$50 and was told to call for a check the next day, but has been missing since.

ED PURCELL MURDERED.

Chicago, Sept. 24. Ed. Purcell, a wealthy music composer and publisher, author of numerous classic numbers published by the Schubert Co., was found mysteriously murdered in his Chicago home Monday.

Purcell also played vaudeville and Chautauqua several years ago.

WARD ISLAND PATIENTS.

A delegation of theatrical people visiting Ward's Island last week reported that Joe Raymond and Bert Leslie, two of the most prominent theatrical men interned on the Island, were on their way to recovery.

Leslie was committed to the municipal institution a few months ago suffering from paresis. Raymond has been on the Island for the past three years. Both are said to be curable and Leslie will probably be paroled to a private institution within the next month, his personal case having been investigated by Jimmie Kines, leader of the Nineteenth Assembly District, of which Leslie was a constituent.

VENITA GOULD EXPLAINS PINCH.

Chicago, Sept. 24. Venita Gould explained today her arrest Saturday night. Her former husband, Harold R. Jones, and two detectives entered a cottage on Marquette road and found her there with Clarence "Tooth" Rheum, a witness in the divorce case she won recently from Jones.

These three arrested her. She was released on bail, but will have to appear in court. She was seen at the theatre today.

"The cottage," she said, "is the home of some of Mr. Rheum's relatives." Miss Gould had her ex-husband hated before Judge Sullivan last Friday for failing to pay for the support of their child, as ordered by the court.

OPENING FIRST ON ORPHEUM.

Two new acts that will open for the Orpheum Circuit before appearing in an eastern big time house, are "The Man Hunt" and "Indoor Sports." Both are William B. Friedlander productions.

"The Man Hunt" starts in Chicago next week; "Indoor Sports" is in that city this week.

STRIKE NOT THE CAUSE.

The withdrawal of Carl Hyson and Dorothy Dickson from "The Royal Zaganab" Saturday and replacing them by Lou Lockett and Edna Pierre, was in no way an outcome of the strike.

The dancing team was not engaged for this season, but when the strike was settled they were taken back with others who had walked out.

The Hysons were given two weeks' notice, but the reason was that they did not care to go on the road.

The entire company now playing is contracted for the road.

The Hysons received \$500 weekly.

ETHEL SINCLAIR RETIRES.

With her recent marriage to Mark Levy, the vaudeville agent, Ethel Sinclair, the auburn haired member of the "sister" team of Gasper and Sinclair, retired from the stage.

Marie Gasper is undecided as to her future plans.

Gasper and Sinclair as a vaudeville team bade fair to rank with any similar act vaudeville has held, when Mr. Levy broke up the combination just because he wanted a wife.

GRANT IS BACK.

Bert Grant, who as a result of a misunderstanding with his former collaborator Joe Young, severed his connection with Waterson, Berlin & Snyder, last week, returned to the firm Monday but will write with another partner.

In the meantime he is also to appear in vaudeville with his former partner William Jones.

CROSS SUCCEEDS MEEHAN.

Billy Meehan will retire from Shannon & Bennett's musicalized version of "Checkers," now playing under the title of "What's the Odds?" when the company completes the Pittsburgh engagement this week.

Lucas Starring in "Hitchy Koo."

Jimmy Lucas will be starred in Marty Samplers' "Hitchy Koo," which will take to the road next month.

Lucas has rewritten several parts and will interpolate his vaudeville specialty in the production.

He has a 20 per cent. interest in the show.

Max Oberndorf Claims Agency.

Max Oberndorf claims, without advertising it, that he is the exclusive New York booking agent for the Pablones' Circus of Cuba.

Mrs. Geraldine Pablillon, widow of the circus man, was in New York recently and so arranged with him, says Mr. Oberndorf.

DANCE SALARY AND BONUS.

Baltimore, Sept. 24. This was the day for "Vamps" and hula dancers in the Southern Police Court. Eight dainty, daring dancing girls who have been working with the Baldwin United Shows, a performance now at Fort avenue and Stevenson street appeared before Justice Poter at State's witnesses against Mrs. Rose Skinner, 517 W. Mulberry street.

Detectives Davis and Day visited the show Monday night. They had several drinks with the girls and it is intimated they even joined in a dance, or so. Then they arrested Mrs. Skinner.

The girls—Dorothy Skinner, Lillian Fisher, Helen Smith, Betty Love, Katharine Donohue, Ordell Moore, Polly Brown and Dorothy Phillips—said they were paid \$15 a week each as a salary, and that the girl who had danced with the greatest number of men at the end of a week was given a pair of silk stockings as a prize.

Most of the girls are from Pennsylvania and have been with the show for the past month. The Magistrate postponed the case until later in the week.

Mrs. Skinner was arrested last week on the charge of kidnapping Nora Spaid and Evelyn Matthews of Philadelphia, but the charge was dismissed.

BEEFSTEAKED SAM LYONS.

At Henderson's, Coney Island, Tuesday night a large crowd, beefsteaked Sam Lyons, the manager of the resort. Mr. Lyons had been at Henderson's 35 years.

The dinner marked the closing of Henderson's under its present direction (Fred Henderson). The United Cigar Stores takes possession Nov. 1 on a lease for 25 years at \$46,000 annual rent. The old building will come down.

Last (Mardi Gras) week at Coney, Johnny Collins and Carlton Hoagland ran the Henderson Theatre on speculation, playing a vaudeville bill. The gross was \$6,000 with Messrs. Collins and Hoagland splitting \$1,980, the net profit.

ROONEY & BENT IN PRODUCTION.

The present tour of Pat Rooney as a "single act" is but temporary. Mr. Rooney and his wife, Marion Bent, are to appear in "Rings of Smoke," a vaudeville production, to be produced by Carlton Hoagland.

The act will employ 12 people, all principals. Among them is Jessie Standish.

"Rings of Smoke" was written by Edgar Allen Woolf.

SPLIT WEEKS AT 81ST STREET.

The week of Oct. 6 will be the last to play full-week shows at the 81st Street Theatre. The following week a split-week policy will be introduced there.

The 81st Street has played split-week bills since opening up to the time it was taken over by the Keith people. The same management will continue.

BILLY GOULD'S PARTNER.

Billy Gould, who recently returned from France as an entertainer, is about to return to vaudeville in another "double" act, this time his partner being Betty Davis.

Gould has created a record for vaudeville partners. He is credited with the establishment of Valeska Suratt and Belle Ashland.

SIGNED FOR FIVE YEARS.

Kirby Bros., now appearing in vaudeville, have been placed under a five year contract by the Shuberts.

Skelly and Groody Together.

Hal Skelly and Louise Groody have accepted three weeks in vaudeville with Leo Fitzgerald, at a salary of \$1,000.

VAUDEVILLE

MARTIN BECK REPORTED IN WEST BUYING ENTIRE ORPHEUM CIRCUIT

**Misunderstanding Over Policy Said To Be Cause of Rupture
Between Beck, Morris Meyerfeld and Fred Henderson.
Beck Rumored to Have Expansion Plans for
Circuit. May Take in Banking Interests.**

San Francisco, Sept. 24. Two reports came out here within the past week concerning a forthcoming change in the Orpheum Circuit of vaudeville theatres. One was to the effect the circuit would change hands. This found no credence, although the names of the B. F. Keith interests were linked with the report.

The other and seemingly more substantial is that Martin Beck, general director of the Orpheum chain, is figuring to purchase the Orpheum holdings of Morris Meyerfeld and Fred Henderson. Obtaining those Beck will control the circuit.

Beck and Meyerfeld have been associated with the Orpheum since its inception. Meyerfeld has been the conservative member, always advising moderation without speculation. Beck in former days was more aggressive and progressive. Through Meyerfeld's persuasive powers and several deals which did not happily end for the Orpheum, Mr. Beck for a time seemed to lose the active interest he previously had evinced.

Of late it is reported Beck has grown aggressive once more. He wants to expand the Orpheum, it is said, and has the example of the State-Lake, Chicago, Palace, New Orleans and Milwaukee as the basis. These Orpheum Circuit theatres, playing big time bills at small time prices and against the regular Orpheum houses in those cities, have made a great deal of money. Just how far Beck will go with his project no one on the Coast seems aware.

On the strength of the reports, however, the Orpheum shares locally jumped from \$10 to \$18.

One story is that Beck's plan is to have New York banking people come in on the Orpheum, with the stock of a reorganized Orpheum Circuit placed on public subscription along the line of the Orpheum theatres. The name of "Orpheum" stands high from Chicago to the Coast.

There is a report a downtown banking firm, New York, has investigated the proposition from every angle. It is said to have been furnished with a complete list of the Orpheum theatres, with their income, expenses and profit for last season.

Martin Beck was asked in New York Monday concerning the reported change in the Orpheum Circuit direction.

"There is not a word of truth in it," answered Mr. Beck. "I give you my word of honor on it."

New York vaudeville leaders who keep in touch with all important movements affecting vaudeville in general have the Orpheum Circuit report as an outright sale to local money interests. The B. F. Keith people are not mentioned.

The presence in New York at this time of Messrs. Meyerfeld, Saks and V. by virtue of the sell-out. Their position is that Beck has induced the principal stockholders of the Orpheum to stand together and make the sale 900 per cent, or nothing at all, in this manner making it prohibitive for outside money to secure Orpheum control through individual purchases.

A wire received by VARIETY late

Wednesday night from its correspondent at San Francisco, following the first wire regarding the Orpheum, stated it was then reported out there that Meyerfeld had decided to retire from the show business and that Fred Henderson had tendered his resignation as an official of the circuit.

PATTON BENEFIT IN BUFFALO.

Buffalo, Sept. 24. The Theatrical Managers' Assn., of Buffalo, will tender a benefit to the widow of the late Dick Patton, at the Majestic, Sunday, Oct. 5. Mr. Patton was manager of the Gayety here for several years prior to his death, which occurred two weeks ago. Before coming to Buffalo, Patton was a traveling manager for various wheel shows.

Dr. Cornell has donated the Majestic for the benefit. The stage hands, musicians and house attaches have also donated their services. Tickets are \$2 and \$1 and can be had by applying to Dr. Peter C. Cornell, Manager Majestic, Buffalo, N. Y. He is chairman of the Patton Benefit Fund.

ALBEE GIVES NOTICE.

The following notice signed by E. F. Albee was posted on the fifth and sixth floor bulletin boards of the Keith Exchange Sept. 20:

"To all circuits booking in this office:

"In order that business may be carried on in a businesslike manner, contracts must be given to each act booked immediately after the acceptance of both parties. This refers to everyone booking in this office."

It is understood many complaints have been made by performers recently, who claimed they did not receive their contracts frequently until a couple of weeks after an engagement had been filled. It is presumed that the issuance of Mr. Albee's instructions regarding contracts is to correct the above-mentioned condition.

LOEW-ERLANGER COMBINE.

The report in VARIETY of the interest held by A. L. Erlanger in a few of the Marcus Loew theatres led to a report Loew and Erlanger are mingling interests.

Investigation proved it without foundation. The Erlanger connection happened in the usual course, and the same kind of an interest exists between Loew and the Shuberts with some of the Loew theatres.

LUBIN'S BOOKING STAFF.

With the promotion of J. H. Lubin as general booking manager of the Marcus Loew Circuit, Mr. Lubin's staff remains much the same as that which served under Joseph M. Schenck.

The Loew bookers under Lubin are Moe Schenck, John Hyde, Arthur Loew, Sol Turek and Ernest Williams.

VAUDEVILLE PERFORMERS MEET.

Paris, Sept. 24.

A delegate of the General Confederation of Labor addressed the meeting of music hall artists held in the Casino Saint-Martin, Sept. 10, under the chairmanship of M. Dalbret, a well-known local singing act. He attributed the victory obtained by the performer to the Confederation (Trades Union Council) and congratulated Watson, secretary of the Union des Artistes Lyriques, on his action in the intersyndical committee. The following proposition was then voted:

"This special general meeting of the syndicate of music hall artists, after having heard the report of the secretary, condemns the conduct of those who have proved themselves unworthy to belong to the corporation; instructs the council of the syndicate to investigate each case separately; congratulates the action of our colleagues at the Gaite Rochefoucault; thanks our comrades who by their co-operation have assisted in the movement, and adjourn with full confidence in the future of the syndicate."

It can be considered the performer has won the battle, though the various questions have to be settled at the termination of the signed armistice, which ends Sept. 20. The musicians at the music halls have returned to their posts on the formula of 15 francs per performance, but will demand the increase to 1975 francs from that date, which will be granted. The managers have likewise paid for the three days' lockout. The strike and lockout have cost some of the managements a dead loss in salaries of about \$6,000 for the three days' closing.

On Sept. 20 the managers must sign an arrangement with the different syndicates agreeing to the various demands of the men. They refused to deal only with the intersyndicate in the negotiations and on this point they have won, but they must pay up just the same. One clause which will seem hard is the day's rest in seven, for which managers must pay the equivalent of one show's salary, but this applies only to the musicians, stage hands, dancers and supers.

F.S. ACQUIRE MUSIC HALL, AKRON

Akron, O., Sept. 24.

One of the biggest deals in local theatrical circles was consummated last week when the Feber-Shea Amusement Company of New York, lessees of a string of 30 theatres throughout the East, acquired the Music Hall here.

More than \$10,000 has been spent on improvements and the interior and lobby have been redecorated and the house renovated from orchestra pit to gallery.

This makes three houses controlled here by the Feber-Shea enterprises. The two others are Colonial and the Grand. The Music Hall will be under the personal supervision of L. B. Cool, district representative for Feber & Shea.

FAMILY DEPT. SPREADING OUT.

The Family Department of the Keith office will move into its new quarters in the "Little Palace," the building next to the Palace Theatre.

It will retain its former space in the Palace Theatre Building in conjunction. The wall between the two buildings has been pierced and it is now possible to enter the fifth floor of either building and walk through.

CHARLEY WILKINS' SUIT.

A \$50,000 suit against the Texas Oil Co. has been filed by Charley Wilkins (Wilkins and Wilkins).

The suit is the outcome of an accident that occurred three months ago. The Oil Co. truck collided with Wilkins' car and Wilkins has been in a hospital since the accident, being discharged this week. J. Gordon Battle will represent the actor.



CREOLE FASHION PLATE

Return engagement at Riverside, New York, this week (Sept. 22).

New York debut made four months ago and played consecutively and successfully here since then.

VARIETY (Times) said: "A novelty for vaudeville and a gasp of astonishment for the all angles, including showmanship, who ever graced a stage, not barring Ellings in this category. Nor Ellings of the years ago. It may also be said that for a double voiced singer there has none appeared with two such natural voices—a wonder. The act can stand heavy feasting anywhere."

Direction, BILLY GRADY, Edward S. Keller Office. Starting Oct. 6, playing two consecutive weeks' engagement in all New York houses.

VAUDEVILLE

BOTH SIDES HEARD FROM IN VOD-A-VIL MOVIES TROUBLE

H. A. Spanuth, Who Sponsored Scheme, Declares Himself and the Three Anchors Allege That He Got Them to Appear Without Telling Them Exactly What Use He Would Make of Pictures.

In *Variety's* weekly issue of Sept. 12 an article from Chicago explained the "Vod-A-Vil Movies" stunt originated by the Commonwealth Pictures Corporation, headed by H. A. Spanuth and related that indignation over the idea had been expressed in vaudeville circles. It was also stated that bookers did not look with favor upon acts which, through the Spanuth plan, the various stunts of those acts were shown in moving pictures, also their alleged best jokes and monologs, and that it was felt the showing of such pictures depreciated the value of the acts for regular vaudeville usage.

Variety is in receipt of two communications since the exposure. One is from the Three Anchors, an act pictured in Spanuth's "Vod-A-Vil Movies," and the other is from Mr. Spanuth. The latter declares the advertising received by acts which has screened for his "vaudeville movies" stunt is "so enormous that if the artists were to pay according to the circulation it would cost them more than the price of a double page spread in all magazines for the coming year."

That the Commonwealth has induced acts to perform before the camera without explaining what the picture was to be used for seems evident from the Anchor's letter, which reads:

Chicago, Sept. 16, 1919.

"When reading in your paper about 'vaudeville shows on the screen' we got a real surprise and wish to state that when booked for the film taking we were told it was for another purpose, namely a cut-in for a feature film."

"Yours,"

"Three Anchors"

In a long statement Spanuth claims to have filmed over 800 acts and that the pictures are ready for release. This number he states is sufficient to cover releases for the next two years and that it is impossible to secure any further acts during that period; he will engage animal trainers, trapeze artists and wire walkers under yearly contracts and originate his own acts for the "Vod-A-Vil" idea and also that he will close contracts with European acts as they reach this country.

The statement defends the Spanuth scheme in detail, saying that acts appearing in his "movies" have appeared in the same cities later and "were given an opening ovation such as they seldom received before they appeared in pictures." After claiming his stunt increases the value and drawing power of an act Spanuth explains the jokes which appear in his "Vod-A-Vil Movies" under the heading of "Why They Laugh in Vodavil" are "not only original jokes that have been sprung on the stage but also snappy bits of humor gathered from every source in the country and they in no way infringe upon anyone's rights."

The statement also imparts the information that Spanuth's "movies" have been advertised in trade papers and that staff has never happened to look over the motion picture papers.

The Spanuth statement in total is perhaps the same argument for the "Vod-A-Vil Movies" plan as given by Spanuth's representatives to acts to be "shot," which interfered with legitimate dramas on the stage, "but on the contrary have enhanced their value, then why is it unreasonable to assume that 'Vod-A-Vil Movies' will not only

not interfere with the original vaudeville acts but will also tend to enhance their value."

COPYRIGHT NOTICE REMOVED.

The Hixon-Connolly Co., who stand very high as theatrical photographers, has ordered that all photographs issued from its studio shall not carry the copyright notice.

The copyright notice forbids any publication reproducing the picture without crediting the photographer.

The prohibition has been a source of much annoyance to newspapers and magazines. Several have refused to handle photographs bearing the copyright provision.

The Hixon-Connolly people concluded that though the copyright notice had been imprinted on the photos to prevent other photographers from reproducing them, it was more a matter for their clients to secure the publicity, even at the sacrifice of the customary credit to the firm.

SWORD SWALLOWER SUES.

The suit for \$400 of Marie De Vere, a sword swallower in the Huber Museum, Coney Island, against Ruben Clarke and William Reichenthal, proprietors of the museum, was settled this week. Judge Levy awarding the amount to the plaintiff.

The latter alleged breach of written contract, having been engaged for 16 weeks at \$50 per week. After eight weeks' engagement, the management sought to reduce her salary, to which Miss De Vere objected and began action through H. J. & F. E. Goldsmith.

NEW SHEET MUSIC COVER DESIGN.

Waterson, Berlin & Snyder in developing six color process covers, is trying a new idea in the selling of popular sheet music.

The sextet color covers are to be used for all "regulars" which the firm will publish in the near future. It is figured the oddity of color design will carry ordinary numbers to larger sales.

The new cover scheme calls for the discontinuance of use of photographs of players. It was originated by the Knapp Cover Corporation.

ANOTHER PRICE TILT.

The Maritime Province Circuit, booked by Fred Mack through the Keith Exchange Family Department, will tilt the admission prices in all of its theatres about 10 per cent. next week. A higher grade of acts will be booked in this heretofore.

A. & H. TIME FOR SALT LAKE.

Salt Lake, Sept. 24.

The Ackerman-Harris vaudeville is to play Salt Lake City beginning early in October. Word to this effect was given out today by Lester J. Fountain, general representative of the circuit, who came to this city to close the deal. The Casino, formerly the Wilkes, and renamed since its reconstruction during the summer, will be the home of the new vaudeville. A definite opening date will be set within the next week.

It is planned to make a complete change of program twice weekly beginning with the Sunday and Wednesday matinees.

POPULAR MUSIC PRINTING.

Publishers of popular price sheet music are saying that if the printing and paper rates continue to advance it will mean the end of 10-cent sheet music in this country.

The price for printing popular price music has advanced from three-quarters of a cent to a cent and a half. The printers' unions, with their present demands to go into effect Oct. 1, and the extraordinarily high cost of white paper, will push the price to 2 cents 4 mills a copy if the printers succeed in obtaining the full scale.

The publishers sell sheet music at 6 and 6 1/2 cents a copy, wholesale. Other than the printing is the writer's royalty, together with the overhead. When the music business was normal it was estimated a popular price publisher netted about 1 cent per copy as a profit. The increased cost of production since has wiped out this margin.

Leo Teller does most of the music printing. Some publishing houses have plants of their own. It is said Teller's income under the new scale will be increased from \$30,000 to \$40,000 weekly.

"UNFAIR" THEATRES.

The American Federation of Musicians and I. A. T. S. E. have filed a suit at the Academy of Music, Petersburg, Va., effective Sept. 25 (Thursday).

The stage hands and musicians are carrying the following house on the "unfair" list at present: Cortland, Cortland, N. Y., Music Hall, Orpheumville, Ind., Cort, Atlantic City, Orpheum, Garden, Vauette, and Empress, Lansing, Mich., and the Beach Amuse. Co. Theatre, Lincoln, Nebraska.

The case of the Bijou, Bangor, Me., operated by F. H. Gogrette, heretofore classed as "unfair" has been in process of settlement for ten days, no decision having been reached as yet.

CLEVELAND'S HIP UNION.

Cleveland, Sept. 24.

A settlement has been effected in regard to the unionization of the Keith Hippodrome here. The house has been non-union for some time. The Keith interests were represented by J. J. Murdoch. There will be a period of time of about two weeks granted to both sides for the straightening of affairs at the house and a concert union crew will undoubtedly take its place there in about ten days.

The musicians, operators and stage hands' unions are all affected by the settlement.

TITLE INFRINGEMENTS ADJUSTED.

In the past week upwards of a dozen cases of alleged infringement on titles were settled amicably by the Music Publishers' Protective Association through the recently established Registration Bureau.

In three of the cases, two publishers both endeavored to register the exact titles of different numbers although the lyrics and music were entirely foreign. Were it not for the Registration Bureau litigation would have ensued.

PREPARING FOR VAUDEVILLE.

Claims are being made that demands on the vaudeville managers are being formulated by the connections of the Four A's. Whether these demands are to come from the vaudeville branch of that union organization is not foretold.

Yesterday one apparently well-informed person mentioned that trouble in vaudeville looked certain just now, but would not state when or how.

A SHORT SEASON.

Sully and Wallace opened at the Prospect, Bronx, Sunday.

Monday the team dissolved partnership.

PIERMONT DIRECTS MAL-GEN.

A Major General of the U. S. A., working for a private after the war, may inspire an extra verse to Irving Berlin's song, "My Captain's Working For Me Now," that became so quickly popular. While the "work" is more figurative than literal, nevertheless it may become a fact.

Major General Alexander, commander of the 77th Division in France, contemplates a lecture tour. Benny Piernmont, former sergeant, Co. H, 306th Inf., 77th Div., may arrange the tour and direct General Alexander over it. The general will consider the proposal if it guarantees a weekly return to him of \$500, it is said.

Major General Alexander and General Nicholson were in the Putnam Building, Wednesday, discussing soldier entertainment. While talking it over, Mr. Piernmont was called in. He is the booking man of the Shedy agency.

During the conversation General Alexander learned Mr. Piernmont had been with Co. H of the 306th and asked Benny concerning the taking of the town of St. Juvin in France. There had been an argument about as to which division, the 77th or the 82d, was entitled to the credit of 360 prisoners from that town. When Benny told the General he was also one of the 26 survivors of the 92 men of Co. H who had taken Hill 182, the General became intensely interested. (That feat may explain Piernmont's decorations that he refuses to explain himself.)

Mr. Piernmont informed the General the 77th Division was entitled to all the credit. His company, commanded by Capt. Julius O. Adler (now a Major and editor on the New York "Times") advanced into St. Juvin, making the full capture. Three soldiers were detailed to take the prisoners back. On their way to the rear they delivered the Germans to a detachment of the 82d Division without taking a receipt or inquiring what regiment they were attached to. The 82d Division men turned in the prisoners, and the credit was afterward equally apportioned between the two divisions.

Meanwhile Co. H and several other loose groups of the A. E. F. were forced back from St. Juvin through the heavy barrage of the Germans and an advancing force. Scattered as they were, with only two officers left, about 1,000 men were gathered together by Capt. Adler outside the town, re-formed and commanded by the Captain, returned to St. Juvin, recapturing it.

BELCHER'S DUTIES DIVIDED UP.

The place of the late Fred Belcher in the New York offices of Remick & Co. will not be directly refilled.

The duties formerly assumed by Mr. Belcher have been divided between Joe Keit and Mose Gumble.

Mr. Keit, formerly first assistant to Mr. Belcher, will handle the executive portion, and Mr. Gumble, as he has been doing, with some added responsibilities, will take charge of the remainder, including the professional department.

"PALY SANDERS" OFFICIAL.

Sanders Kohn, a vaudeville agent in the Putnam Building was granted permission by Justice Giegerich in the Supreme Court to assume the name of Paly Sanders.

In his petition, Kohn stated he had been using the name of Sanders in a business way for a number of years and had established a reputation under that name.

Fred Beck Replaces Geo. Friedman.

Fred Beck has been appointed assistant to Joe Mittenhalt, the new general manager of McCarthy-Fisher, to succeed the vacancy made by George Friedman's resignation.

VAUDEVILLE

PICKFORD'S SHARE A MYSTERY IN SHOWING BRANNIGAN UP

Society Dancer Involved in Naval Scandal That Smites Show Business Hard. Formerly in Business With Charlie King. Sold Soft Jobs During War. Touched Ralph Mulligan For \$1,000, and Harry Puck For \$350.

Scandal that smote show business hard was revealed this week when the court martial of Andrew Brannigan of the United States navy was made public by the Navy Department. Brannigan was well known in theatrical circles, a member of the Lambs Club, a former society dancer, a brother-in-law of Ray Cox and a late member of the tailoring firm of Brannigan & King. The King was Charlie King of vaudeville and musical comedy fame.

When war was declared Brannigan entered the naval service and was awarded a chief yeomanship by the examining board at 51 Chambers street. King also entered the service and became chief yeoman, making several trips abroad on the "Matamoros" on which was Lieut Frank O'Brien and Lieut. Ernie Young. In the case of Brannigan there is no reference made to his ex-partner, for King and Brannigan separated immediately after enlistment. King preferred active service in preference to the subsistence job selected by Brannigan.

Brannigan soon became the confidential aide of Dr. Benjamin S. Davis, a medical officer, who, it is understood, co-operated with Lieut. Benoit J. Ellert, who had charge of the detail department at 280 Broadway. Ellert has already pleaded guilty and is awaiting sentence. Davis was sentenced to 12 years at hard labor and was dishonorably discharged last week. Ellert is now a prisoner on Ellis Island.

Brannigan's racket was to sell "soft" assignments to friends already in the service or to make it easy for those wishing to get in to land petty officers' ranks. Brannigan pleaded guilty to charge, admitting having accepted \$350 from Harry Puck, who was about to be drafted into the national army. Puck, a professional, wanted to become a "gob." For the \$350 he was enlisted in the Naval Reserve and stationed on one of the North River docks, which position carried a daily subsistence allowance as well as nightly liberty.

Brannigan also pleaded guilty to the charge of having accepted \$1,000 from Ralph Mulligan, a portrait painter, who roomed with Hassard Short, also a member of the Lambs. Mulligan was "fixed" through Brannigan with Davis and he deposited \$500 each, in two envelopes, one going to Brannigan and the other to Davis.

In the case the name of Jack Pickford was mentioned. Pickford was a yeoman in the reserves also, but it is believed he was a member of the Naval Intelligence Bureau and the key to the solution of the conspiracy which netted the trio.

The publication of Brannigan's conviction has thrown a decided scare into a number of other professionals who enlisted under the draft pressure and landed yeoman's berths in the reserves. Puck was one of the yeoman to be released from active duty and it is believed he was held in service pending Brannigan's confession. Puck was released from the navy about three weeks ago.

A number of young men who did not find it necessary to enlist admitted freely Brannigan had openly approached them with offers of "soft" connections. One, a booking agent, who later became chief yeoman, claims Brannigan had promised him an ensignship for a small amount.

Those who knew Brannigan very well never took much stock in his promises, although it was always a mystery how he could procure liberty at his wish. When Brannigan suddenly disappeared it was reported he had been shipped to sea, but subsequently reports leaked out that he was a prisoner and was being held for a general court martial at the Navy Yard. Rumors concerning Brannigan and an investigation were around before the war ended. Following a trip he is alleged to have made across, Brannigan reappeared on Broadway in Times square and said he came there for the purpose of showing himself and to refute the reports he had been ordered under arrest or for court martial.

PRODUCTION ENGAGEMENTS.

Earle Mitchell by Leo Dirlichstein. Henry Lewis by Jean Bedini for "The Frivolities of 1919."

Mike Daurie for "Aphrodite" (Comstock & Gest). Earl Rickard and Jean Tyne, "Hello Alexander."

Paul Fawley for the revue at the new Capitol, to be staged by Ned Wayburn.

G. M. Anderson engaged Gus Bartram and Bert La Saxton for his forthcoming production "Frivolities." Russel Mack (Mack and Vincent) to play Harry Fox's former role in "Oh Look."

Harry White, of "Hip, Hip, Hooray Girls," now at the Columbia, has been signed for the Shuberts by Rufus LeMaire.

Twentieth Century Octet, Gus Stevenson, manager, Harry Burdick, Ray Clagge, Joe Carleton, Herbert Carleton, Charley Lauber, Frank Wallis, Charley Schilling, for "Magic Melody."

Oiga Cook will open in the "Passing Show." Miss Cook is the daughter of Police Captain Cook of the local police department. She was previously reported as being engaged for Gus Edwards' new production.

MARRIAGES.

Mary Jeph ("The Acquittal," opening in Chicago) to Robert D. Boniel, newspaperman, in New York, Sept. 4.

Al Shaw (Shaw and Lee) to Betty Williams, ("Hello America"), Sept. 18, in Toronto.

George Jessel (Shubert's "Gaieties") to Florence Courtney (Courtney Sisters) last week. Mrs. Jessel was formerly Mrs. Mike Bernard.

Edwin Wappler, manager of the Illinois, Chicago, to Florence Lewis, the artist, last week in Chicago. Mr. Wappler met his wife when she was painting a portrait of Julia Arthur. The portrait is now hung in the Illinois lobby.

BIRTHS.

Mr. and Mrs. Al Gilbert at their home in New York, Sept. 21, daughter. Mr. and Mrs. Harvey Collins, at Worcester, Mass., July 22, son. Both parents were of the Bob Ott Co. The mother's stage name is Della Collins.

ILL AND INJURED.

The infant daughter of Mr. and Mrs. Billy Golek (Vera Hall) is at the West Side Hospital, Chicago, suffering with bronchitis.

NEW ACTS.

Gold and Burr.

Nelson and Cronin, two men.

Craven Twins, singing and dancing. Collette Solheim and Co. in sketch. Will J. Harris is staging Schiller's "Bathing Beauties" (Chicago).

Eddie Garvie ("Listen Lamber") in sketch, first shown at Lambs' Gambol.

"Hidden Treasure," eight people, with Jim Gildea (Marty Brooks). Walter McManus, formerly with the Argonne Five, single. (Max Hart).

Lorner Girls, three people, singing and dancing.

Harry Stanley and Donald Dunn, recently in "Gloriana from Havana."

"The Average Husband," comedy playlet, three people.

Mary Williams and Dorothy Mason, comedy skit. (Arthur Lyons).

"Snap Shots" with Julian Hall (Chicago).

Florence Roberts in "Where Journey Ends," sketch, by John Oliver Hobbs. (M. S. Bentham).

Robinson and Sterling, blackface comedy sketch, entitled, "Up in the Air."

Elmore and Franklin in "The Irish Model" (Franklin was formerly the mannikin in the Pewitt act).

Chester Spencer and Lola Willson re-united after a year's dissolution due to Miss Williams illness (Max Hart).

Walter James will open in the east with a new monolog and singing specialty in whiteface.

"The Fashion Minstrels" lately produced in vaudeville, closed to reorganize.

Mr. Daurie for "Aphrodite" (Comstock & Gest). Murray and Voelk, two men; Morgan and Gates, two men; Frank Hurst and Co. (Charles Allen).

"On the Yellow Sea" comedy drama, with Ilka Marie Deel and three (Rosalie Stewart).

The Colemans, two-man act, with Don Lanning and Johnny Coleman. Mr. Lanning was with "Attaboy" (Chicago).

Alan W. Sells is producing with Ernie Young of Chicago a new one act musical comedy entitled "Oh, You Village," by Edward J. Lambert.

Cunningham and Bennett, two men; Carola Trio, three men; Mildred Valmore; J. Kern Brennan and Bert Rule; Leo Fitzgerald.

Mac Trumb, blackface comedian. Dixie Norton and Co. The company is Miss Norton's sister. Singing act with special set.

"Fashion Minstrels," with nine people, featuring J. and B. Smith and Josie Flynn, "Three Twins," condensed version of the recent show, produced by Henry Bellitt. (Ed. S. Keller).

O'Rourke and Adelphi (formerly Pearl filled in). Adair and Adelphi (formerly Pearl filled in). Jimmie and Bobbie O'Brien, songs; Dunkin and Castie, two men; Dolce Sisters and Jerry Donegan (produced by Dorothy Jar-don); Gordon and Martin, assisted by Fred Thompson; Nellie DeOnesone and Edith Baker; Kerr and Weston, new two-act (Rose & Curtis).

IN AND OUT.

Neack replaced Work and Keit at the Ave. B the last half, the latter retiring on account of illness.

Rose Garden, out of Loew's National, first half this week. Illness. Beulah Pearl filled in.

Constantine Dancers withdrew from Loew's Emery, Providence, first half. Illness. The Valadons substituted.

One Cent Sale, a sketch, was out of the bill at the City the last half. It is a new act and was not in shape to open. Norworth and Wells filled in.

Will Stanton and Co. dropped out of the D. K. B. Brooklyn, the last half owing to a death in Stanton's family. Dare Austin and Co. filled in.

Foison and Brown have cancelled their time at the Kedzie, Chicago, and the time to follow. After arguing ten minutes and holding the curtain Thursday they refused to take the position assigned them and quit.

FORUM.

Phila., Sept. 21.

Editor of VARIETY:

I note the remarks of Wilbur C. Sweatman in VARIETY (Sept. 19). He seems to be getting away from his Original Claims. The contention is not who is the best, or most wonderful musician, but who is the originator of the playing of (2) B-flat Clarinets at one and the same time, of which he is aware he is not the originator. I have programs in my possession that I can produce, showing my engagements as follows: 1904, Soloist with Frank's Celebrated band, at Los Angeles, Cal. In 1905 I was taken by the late Mr. Ted Marks, impresario, to Europe and featured at both the Palace Music Hall, and the Queens Hall, London, England. Played all through England, and Scotland; returning to America, I opened with Miss Lillian Russell & Co. Star Vaudeville Co. In my act I not only played one piece, but everything from Grand Opera to Ragtime. It is up to Mr. Jazz Sweatman, to produce theatre bills to antedate those I have. Mostro, the Original Double Instrumentalist.

Respectfully yours,

Mosario,

5723 Master street, Philadelphia, Pa.

New York, Sept. 20.

Editor VARIETY:

I am very sorry to be obliged to make the following statement, but in justice to myself and my client, Miss Esther Walker (Winter Garden Co.) I must inform the public the idea co-termined in Von Alizer's "Up in the Air" was first presented by Miss Walker in a song I wrote for her some time ago.

Miss Walker and I wish it understood that the lyric to "What could the Poor Girl Do?" preceded the "Up in the Air" song.

Vaughn de Leath.

Chicago, Sept. 20.

Editor VARIETY:

Will you kindly ask through your weekly paper for old silk neckties. I could use them to good advantage in making crazy quilts and it would help me get many things that I need. The Actors' Fund (God bless it) of America and the Elks lodge have helped me. The Fund give me \$4 a week and the Elks \$10 a month, and it helps, oh so much! But it leaves nothing for clothing. I would be very grateful if you will grant me the favor. Things are so high here. Old silk ties or any pieces of silk or cotton; in fact, anything will do.

Mrs. Louise Bliss,

(Professionally known as Aunt Lou.) 1812 Byron St.

Chicago, Sept. 22.

Editor VARIETY:

I have no objection to your using cheap notoriety in your paper, but I object where you use my name for advertising your pet lawyers.

On page six of VARIETY, "Divorces in Chicago," you give the name of Helen Brooks, stating she left Matthew Henry over in England and that Attorney Benj. H. Ehrlich represented the complainant.

I don't know the gentleman, never had any dealings with him and frankly speaking, don't care to know him.

Helen Brooks.

Miss Kewman's Funeral.

Cincinnati, Sept. 24.

The funeral of Geradine Keenan, the beautiful girl who took bichloride of mercury and died Friday, was held Saturday.

She suffered terribly. The man supposed to have betrayed her and for love of whom she committed suicide is still at large. He was once her employer and represented himself as unmarried.

VAUDEVILLE

AMUSEMENTS IN EUROPE

BY HAYDEN TALBOT

Immediately on the signing of the Armistice, and after he had obtained his discharge from the navy, Hayden Talbot arranged to go to continental Europe and cover all the important amusement centres exclusively for VARIETY. The following is the first of a series dealing with theatrical and picture conditions in Germany at the moment.

London, Sept. 14. As they say in the pictures, "Berlin screens like a million dollars"—meaning that there is at least this much money waiting to be poured into the laps of the first American dramatists, artists and producers who offer their wares in what is undoubtedly the best show town in the world today.

Berlin's fifty theatres are crying aloud for new talent and are looking to America for it. Incidentally, salary is now no object in Berlin, as the theatres are playing to capacity all the time, even with such worn-out vehicles as "Charley's Aunt."

Although Germany is beaten and the mark depreciated until it is worth only the proverbial nickel, the people are reacting as they always do under similar conditions and are spending money they can ill afford in the theatre and in other forms of forgetfulness seeking entertaining. Never in the history of Berlin has the theatrical business been as tremendously successful as it is today.

On the other hand, for five years the German stage has been as isolated from the rest of the world as everything else in Germany. Having had to depend on native talent, the dearth of new material and new players is felt keenly. To overcome this, old English, French and American plays are being dug out and put on. Even the old "The Count of Luxembourg" is playing to capacity business in Berlin now.

Censorship Abolished.

The principal result of the revolution of last November was the abolition of theatrical censorship. Both the stage and the screen have taken advantage of this state of affairs until today film is the inspiration of almost every play and picture. Most of these new productions are without any merit whatever, stupid and illogical. They are frankly dependent for their drawing power on the extent of the smut they dare to bestirring with.

An exception to this is the case of the late Frank Wedekind, whose play "The Box of Pandora," is the biggest hit in Berlin at the moment. Wedekind wrote this play in 1915, but it was never allowed to be produced in Germany until after the revolution, although London got an expurgated version of it. In spite of the expurgations and its undeniably fine literary quality, it was too strong meat for London audiences and was quickly withdrawn. As played in Berlin today it is an exposition of the most disgusting forms of degenerate sex practices imaginable. Every type of moral perversion is shown—and in action.

Under present conditions Germany's lack of native actors is glaringly apparent. Today 70 per cent. of the players in Berlin are Austrians. As a matter of fact, Germany's theatrical nestor, Max Reinhardt, whose influence dominates the Berlin theatre, was born in Austria and entered upon his theatrical career at Salzburg in 1892.

Reinhardt: Foremost Figure.

Reinhardt is properly the first figure in the theatrical world of Germany today and has come to occupy an even more important position since the revolution than before it. A disciple of the late Director Brahm of the Lessing Theatre, founder of the naturalistic school of drama in Germany, Reinhardt scored his first great suc-

cess in Berlin in 1900 at the Kleine Theatre on Unter den Linden with "The Night Asylum," by Maxim Gorky. It was the first time the world had ever seen sensationalism introduced in scenery and production. Laughed at at first, Reinhardt nevertheless stuck to his idea and today every German theatregoer insists that no producer in the world can put on "Midsummer Nights Dream" as can Reinhardt.

Public Likes Degenerate Plays.

Today Reinhardt owns and manages three of the biggest theatres in Berlin, the Deutsche Theatre, the Kammerspiele and the Kleine Schauspielhaus. A fourth theatre, to be called the Grosser Schauspielhaus, with a seating capacity of 5,000 will be opened under Reinhardt's management this winter. The repertoire of the first season in this monster playhouse is a strange mixture of classicism and ultra-modernism. It includes Aeschylus' "Oreste and Aristophanes," "Lysistrata" and Wedekind's last work, "Heraclitus." Reinhardt will also produce in this theatre this coming season Goethe's "Faust" and "Goetz von Berlichingen," Shakespeare's "Julius Caesar," George Buchner's "Wozzeck," Strindberg's "Advent," and Gerhardt Hauptmann's "The White Savior." This last named play will be a premiere. New plays by Arthur Schnitzler, Karl Hauptmann and Georg Kaiser will also be done, as well as pieces from the pens of several young dramatists whose tendencies are toward the kind of filthy stories made possible by the abolition of the censorship.

Reinhardt is more than a clever producer. Among other things, he is a good business man. He knows what the public wants. His adoption of Wedekind and the rest of the group of playwrights known as "Young Germany" has netted him untold profits. One of his new proteges is Walter Hasenclever, author of "The Son," which has created a sensation at the Kammerspiele. Among these writers of frankly degenerate plays whose new works are to get a hearing sooner or later at the Grosser Schauspielhaus—unless the censorship is re-established—are Reinhardt Goering, Paul Kornfeld, Arnold Zweig, Hermann Burte, Max Pulver, Walter Eidlitz, Friedrich Koffka, Auguste Ström and Rolf Lauckner. Lauckner is Suderman's stepson.

"Box of Pandora" Cleaning Up.

A striking example of Reinhardt's business ability is to be found in his producing "The Box of Pandora" at the Kleine Theatre on Fasanenstrasse. Ordinarily Reinhardt occupies this theatre from September to May only, renting it to high class road companies during the summer months. This year Reinhardt kept it for himself and it has been jammed to the doors every night in spite of an exceptionally hot summer.

Reinhardt has under contract most of the good actors in Germany, including Max Pallenberg, Berlin's greatest comic; Werner Krauss, the noted character actor; Maria Rein, a great film star whom he has developed into a very popular leading woman; Johanna Ferkel, admittedly the foremost actress of classic roles in Germany; Eduard von Winterstein, Ernst Deutsch, Gertrud Eysoldt, Albert Bassermann, Elise Lehmann, Hans Wassermann, Paul Wegener, Dr. Ludwig

Wuellner, Rosa Bertens, Leopoldine Konstantin and Helene Thier. Friedrich Kayser, one of the many actors who, under Reinhardt's tuition have developed into leading theatrical managers, is now the head of the Neue Freie Volksbühne, where he not only manages but acts in the show. Messrs. Meinhard and Bernauer are another pair of actors who graduated from the Reinhardt school and are now operating three big Berlin theatres—the Berliner Theatre, which specializes in musical comedy, the Theatre Koeniggrätzer Strasse, and the Komedienhaus. It may be worth noting that these three houses have played continuously to capacity business for four solid years. Recent successes at the Berliner Theatre include "Stars That Shine Again" and "The Lady in the Full Dress Suit," two German comedies. "The General's Observation Hill," a screamingly funny expose of the low opinion Germans have of Austria's military prowess, is the current attraction at the Komedienhaus. Strindberg, Suderman and Wedekind hold the stage at the Theatre Koeniggrätzer Strasse continuously.

Victor Barnowsky, another disciple of Brahm's, contemporary with Reinhardt, is managing the Lessing Theatre, where he now has in rehearsal a German translation by Stefan Zweig of Romain Rolland's "The Time Has Come." The Kuenster Theatre is also under Barnowsky's management.

Dr. Georg Altmann has the Kleine Theatre on Unter den Linden, previously managed by Reinhardt and then Barnowsky. It is one of the best playhouses in Berlin. The last big hit in this house was "Adam, Eve and the Serpent," by Hasenclever. Another of Hasenclever's satires, scorching existing social, political and spiritual tendencies in Germany, is in process of preparation for this theatre.

State Controls Royal Theatres.

The former royal playhouses, which became national property after the revolution, are now managed by committees and councils appointed by the Government. The former Royal Opera House is now called the State Opera House and is under the active management of Max von Schilling, with Richard Strauss chief musical director.

Berlin managers pointed out to me what they called Germany's "artistic air-mindedness" by laying before me the state opera repertoire of last season. Operas of 24 composers were produced. Of these only 15 were by Germans. The rest, for the most part, were by enemy aliens. These composers set down in the order of the number of nights allotted the works of each, are as follows: Wagner, Verdi, Richard Strauss, Humperdinck, Mozart, Bizet, Johan Strauss, Thomas, Flotow, Bethoven, D'Albert, Kienzl, Offenbach, Weber, Rossini, Blech, Gluck, Schillings, Mehul, Gounod, Halévy, Liszt, Lortzing and Franz Schmidt.

They also pointed out to me that during the war Shakespeare's "Coriolanus" and "Othello" were given gorgeous productions at the Royal Theatre in Berlin, of which Altmann is still the manager. Practically no changes have been made in the character of this theatre during the revolution. It is given over almost entirely to classic productions.

The German Opera House, owned by the municipality of Charlottenburg, has been leased by a private corporation and is now being conducted under the management of Georg Hartmann. Hartmann has very ambitious plans for the coming season. His first production will be Meyerbeer's "The Prophet," which will be given exactly as it was staged in Paris in 1909. A new German opera by Fritz Koenneke called "Magdalena" will follow. An Italian opera by Montegazzi, "The Love of Three Kings," will be another bill at this house. The famous ballet, which has always been a feature of

the Charlottenburg Opera House, is now directed by Marie Zimmermann, held to be Germany's premiere danseuse.

"The Girl of the Black Forest" is a terrific hit at the Konic Opera House, under the management of Gustav Charle. "The Circus Lady" is packing them in at the Neue Operetten Theatre. The biggest hit of all the musical comedies now running in Berlin is "The Frischingfer" ("The Carnival Fairy") at the Metropole Theatre, in which Fritz Massary, wife of Max Pallenberg, is being starred with Albert Kutzner, her leading man. Incidentally "The Carnival Fair"—although an entirely different book—has the score of "Springtime" as played in New York.

People's Theatres Flourishing.

The Central Theatre, until recently under Charle's management also, but now operated by Hermann Hertz, is about to open the season with a lavish revue parodizing important political and social events since the revolution.

While frivolous French comedies formerly formed the bills at the Residenz and the Trianon theatres, both managed by Dr. Eugene Robert, this coming season they have switched to Suderman plays, daring comedies of a distinctly smutty character. At the moment "The Good Reputation," is the hit at the Trianon, with "The Higher Life" turning them away at the Residenz. Both these plays are opening their four hundredth performance.

"The House of Three Girls" holds the record for Berlin with more than 450 performances at the Friedrich Wilhelmstaedische Theatre. It is built on the love story of Echubert and is marked by the introduction of several of Schubert's songs.

The Thalia Theatre continues to be the birthplace of German popular songs, all written by Jean Gilbert, the house composer.

The so-called "people's theatres" are flourishing as never before. They all give almost exclusively classic plays by Goethe, Schiller and Shakespeare and the best of Ibsen and Suderman.

Can't See "Friendly Enemies."

My investigation of current conditions in the theatre in Germany took in several of the other important German cities, but, as everybody in America knows, "when you leave Berlin you are only camping out"—and this is no less true in Germany than the same saying in America about New York.

I took occasion to talk with several Berlin managers about last season's New York hits, and they were unanimous in declaring that all of them would do big business under German adaptation. Curiously enough, the general opinion I found regarding "Friendly Enemies" was to be distinctly hostile. The German mind cannot conceive the possibility of treating the war in a comedy vein. This would have spelled no less, according to the managers' statements, if Germany had been the victor instead of the vanquished. War with the German is too much a business proposition to be the subject of laughter. As for the idea of any enemy being "friendly," the German estimation is that "there ain't no such animal."

(The second of Mr. Talbot's articles, which will appear in an early issue, will deal with the vaudeville situation in Germany. A third article will cover conditions in the picture industry.)

SAMUELSON STAFF SAILING.

London, Sept. 24. Samuelson's full staff sails for America the second week in November.

They are not working in conjunction with Universal, but have merely contracted to lease one of that company's studios.

BURLESQUE

BURLESQUE, SO FAR THIS SEASON, BEATING LAST YEAR'S RECORD

Only Two Bad Spots on Columbia and American Circuits. American Running Far Ahead. Biggest Gross Ever Obtained in Burlesque Looked for from Now on.

Burlesque managers admit the gross receipts so far this season on the Columbia and American circuits exceed the high records reached at this time last year by the same entertainment. The American Wheel particularly has taken a decided spurt at the box office. Last year the American appeared a bit wobbly at times in its takings, with the Columbia then leaping ahead. While the Columbia now far laps its younger competitor in money, comparatively the American is doing better.

Two bad spots exists in the burlesque route. One is the Bijou, Philadelphia, which doesn't appear able to get started. The other spot is Washington, though the intense heat at the Capitol of late partially accounts for the drop in that city.

The Columbia, New York, remains the banner house of both wheels. If a show there now falls below \$5,000, it's the show's fault. The Arthur Pearson show, with Catherine Crawford, is reported to have drawn \$9,000 this season at the Columbia at \$1 top.

Burlesque managers say they expect from now on the biggest gross takings that burlesque ever heard of.

AILS SEES \$600 WEEKLY.

Roscoe Ails, who with Doc Dell has a joint contract to appear in one of the road companies of "Listen Lester," is making efforts to have John Cort release him from the agreement to accept an engagement with the "Greenwich Village Follies."

Ails is a recruit from burlesque, having been with the Fred Irwin Majestics on the Columbia Circuit last season. His jazz dancing specialty attracted the attention of John Cort and as a consequence he and his partner were signed for the road show.

Recently he did an impromptu dance at Rectors and Al Jones, who owns the Follies, made him an offer to join his show provided he could obtain a release from Cort. Paul Salvin also told him that if he could negotiate the release that he would engage him for the balance of the season to appear at the Cafe de Paris in addition to the Follies. Ails says if he is enabled to accept the new engagements his salary will be \$600 a week.

CHARGES AGAINST H. C. JACOBS.

The bottom was rudely kicked out of the social status of burlesque Tuesday night, when at a special meeting of the Burlesque Club, held in the organization's headquarters on West 47th street, charges were preferred against Henry C. Jacobs, the club's president. A communication forwarded him the day before the Board of Governors, Oct. 1 or they would consider his non-appearance equivalent to a resignation.

The meeting was attended by prominent members, including practically all the show managers and franchise holders now in the city as well as several men directly and indirectly allied with burlesque.

At the opening of the session it was explained by the Chairman that Mr. Jacobs, through his continued absence from the club and non-fulfillment of his office duties had brought the organization to the brink of destruction. Recently the landlord of the building had doubled the rent and with the resignation of Dan Dody as treasurer, the official roster was badly muddled

up. Several of the Board of Governors had resigned.

The first business attended to was the election of four new Governors, these being Phil Dalton, John Sturtevant, Harry Rudder and Frank Eldridge. Ben Kahn was elected treasurer to succeed Dody and Louis Sidman elected secretary to succeed Al Singer.

With the Board in session the charges against Jacobs were brought up and presented, Meyer Harris being the complainant. Unless Jacobs defends the charges on Oct. 1 a new president will be installed, that being the next meeting called by the organization.

It was also decided to stage a campaign for new members and a committee has been formed to give individual attention to new applicants.

The Burlesque Club has now 340 members and a comfortable balance in the bank. Its roster includes a limited number of lay members.

EMPRESS, CINCINNATI, SOLD.

The local Empress was sold yesterday by Henry Clark to Henry Weitzman, jeweler, of Detroit, for \$125,000.

The policy will change from stock pop vaudeville to burlesque.

A mortgage of \$20,000 on the property, held by the Vine Street Congregational Church, which formerly occupied the site, will be carried by the new owner. Peter J. McCarthy negotiated the deal.

PLAYHOUSE FOR WOONSOCKET.

A. A. Spitz is to erect a \$200,000 playhouse at Woonsocket on a site now owned by a church there and in the center of the business district. The house will be devoted to vaudeville, films and probably some plays.

It is understood that Mr. Spitz will go ahead with the proposition if he first obtains a building permit from the board of aldermen in that city and is assured by the police commission there that he will be granted a license.

For years certain interests in that city which has only one vaudeville house and only a few picture houses in spite of a big population, have fought to ward off competition and it is understood that Mr. Spitz will have to put up a stiff fight if he expects to win out. However, he has good backing and it is believed that the interests working against him will be compelled to give in and allow competition.

Mr. Spitz has also announced that he is planning to build new theatres in Pawtucket and New Bedford in the near future.

BURLESQUE ENGAGEMENTS.

George Brennan to succeed Billy Randolph in "Aviator Girls."

George Wright replacing George Brennan in "Girls from Jovland."

Will Ward for Dave Marion's Own Co.

Ira Hayward, prima, "Social Maids."

Lloyd Pedrick for "Wonder Show," replacing Charles Figg.

ED. JOHNSON RETURNING.

After an absence of five years in vaudeville, Ed. Johnson this week returned to burlesque, playing the comedy part opposite Billy Arlington in "The Golden Crooks."

He opened with the show at the Empire, Albany.

THE BOSTONIANS

There isn't much the matter with this frolic that a fat blue pencil couldn't cure. As it showed Monday night at the Columbia it was sooty with dialog and monolog which held up the type of action that burlesque followers have become accustomed to crave. There is something, however, that is not to be overlooked.

That most dreaded visitor in a theatre, impudence, was unmistakable. The upper crowd got a little noisy, especially toward the end, and many tramped out of the house about ten minutes before the finale, some uttering their opinions rather crudely and loudly.

There probably never was a burlesque show with so much boob. Specialties are crowded out by it and the audience shifted uneasily through tedious speeches while such cries as "What are you selling?" "Go hire a hall," etc., were shouted from the balcony.

This was entirely unjust to Frank Finney, who had such good fun in spots that well have been a trifle indulgent while slightly bored, as the overplus of gas is not the worst offense that might happen.

Finney, in his harmless Irish character, with witty nose the support is not the time in grotesque Chinese, as does Phil Ott, the comic instigator. Unless Jacobs defends the charges on Oct. 1 a new president will be installed, that being the next meeting called by the organization.

If it is a take-off on "Chu Chin Choo" that is true, burlesque audiences have long ago lost that viewpoint and are not that susceptible to the vaudeville satire for their appetites. In that regard the show is lamentably weak.

There are 20 numbers, including everything, and that is under par. Only those led by Gail Demille and Guth, singing jazz and working with string instruments and later a baby saxophone, took the audience because it had so little competition.

"Plan and Go" are two of power, and some of their scenes are a real draw. Speed Netton Nelson, stunning in a dozen song creations, upholds the lively on a live head drum bit ticks over some extremely fast and accurate. Her face and bearing are impressive and she has a faculty for both straight and comedy to a marked degree of talent. The remainder of the support is extraordinarily ordinary, and the chorus is small in number and quality.

Finney must chide words of conversation out of his script before he can get away with this show. In place of the cuts he must interlard at least one strong single or trust in a simple example.

Finney must chide words of conversation out of his script before he can get away with this show. In place of the cuts he must interlard at least one strong single or trust in a simple example.

Girls from JOVLAND.

In "The Girls from Jovland," Bill Williams, one of the veterans of the burlesque profession, has one of the best shows on the wheel. One of the best shows, incidentally, that Bill has ever given burlesque, one of the best because it carries a number of new ideas.

It is a simple and because those comedy whangs ring with that something different that sounds to the modern burlesque patron like originality, but to the tired-in-the-wood burlesque fan brings back memories of the old "rigger" act. In his burlesque, a re-written version of "The Ghost in the Pawn-Shop" carries ten laughs to a minute the way it is staged by Billy Gilbert and Jean Schuler. This combination work together like a well oiled machine and they write a scene on every line, a roar on every action and like good showmen they know when to put on high speed and when to apit the brakes.

From the production standpoint the Williams show runs only along the average, but Williams has been doing business with American wheel audiences for years and he knows what they want—and Williams is giving it to them in his current season's show. They want "belly" laughs, and this show surely carries plenty of them.

There is no plot. The word plot has become mislaid in the burlesque dictionary anyhow. A few years ago producers boasted of their plots, but now a plot seems to be a disadvantage. It's just a case of "bit" and number and that's all that counts in the burlesque show.

The numbers are a bit below the average, but "bits" are to be numbered away above the average of present day burlesque shows.

His chorus needs rehearsing. They were not quite so well drilled and seemed to fall over one another to keep rhythm in the simple dance steps. They are a lively lot, but not so good looking as the average workers and carrying a fair degree of harm to the audience.

His soubrette, Belle Youngs, apparently a recent graduate from the chorus ranks, is not quite so thickly nurtured as she should be down her position. She lacks voice, "pop" and the general ability to carry a show.

As this, Alma Pell, who might be dignified with the title of "ingenue," is a trifle better than Miss Youngs, stopped to give practically the same work. Miss Pell has a fair voice and some "pop," but she needs and get her few numbers over to endure.

Miss Billie Davies, a robust blonde with a corking solo (for burlesque), stopped to give proceedings with a specialty in which she was assisted to some degree by Gilbert. Miss Davies

CRACKER-JACKS.

A dissection of the title makes an opening paragraph for the review of the Olympic show this week, for it can be described from many angles with the title utilized as a basis.

This combination is surely cracker-jacks, cracker-jacks from a point of memory, cracker-jacks from an angle of roughness and cracker-jacks for drawing more laughs out of ancient mildewed "bits" than any troupe recalled. They procured more laughs in one scene alone just night than the Columbia Theatre's current attraction procured during its entire effort, and got them from ragged, low semi-suggestive comedy, yet always keeping it within the danger line.

There is no plot. Its authors are the two principal comics, Frank ("Rags") Murphy and Charlie Collins. Murphy, has assumed an appropriate sobriquet, "Rags," for he wears nothing else, the dirtiest kind of rag. He eloped all over the stage, took neck ties and slaps and kept coming up, rising every time to a roar. Apparently his old friend, Jimmie Kelly, was in the house, for Murphy kept advertising that gentleman's forthcoming ball at Tammany Hall.

Collins makes an admirable opponent to Murphy's work. He is somewhat older, works to a higher plane of comedy than Murphy, but is distinctly a low comedian, nevertheless. The two men, however, make a very good team and a series of scenes of the vintage of '70. In fact the "book" reminded one of the old rough and ready racket show of the days of the old Bella Union in Frisco, but it was most with much more of a modern touch.

They howled incessantly at the comedian's antics and applauded the girls on the stage. They were not particularly good-looking gathering of chorines.

The principals in the female contingent led off with Anna Goldie, a stout, hearty-roofed "cracker" singer, and Miss Shirley Gray, who at this house with a specialty in which she rendered four numbers, all in different dialects. Anna works like a Trojan, roars her notes right from her chest and could be heard as far west as Broadway, but those "blouses" who climb into the Olympic liked her and forced a scarce, besides an encore.

The most pet of the women in Ruby Thomas, the ingenue. Miss Thomas is very likeable, sings her feet and is well built. She hasn't many variations of step, but what she offers is done excellently. All her numbers are scored encores.

The "voice" was Fay Shirley, who offered ballads exclusively, and Miss Shirley sang out conspicuously for her singing qualities, contrasted as they were with the other girls' song bills in captivity. Her rendition of "Blue Bird" led the song hits with "Sweetest Than Sugar" being second.

Pete Kelly played several character roles and led to the comedy laugh of the evening.

Miss Kelly played several character roles and led to the comedy laugh of the evening. In a boxing scene that, while of ancient origin, pulled a continual scream at the Olympic. Kelly also led a comedy dancing "bit" in which the male principals all figured.

Like Wall, Bill Smith completed the cast, these three doing very well with their respective roles of juvenile, "cracker" and light comedy.

There is some material that might be eliminated even at the worst stand, but the comedy, especially being Murphy in his one-man band ensemble, wherein he keeps reminding his leg to move him every funny.

The wardrobe cannot be classed under the title billing. It's far from a crackerjack outfit. In fact, it's just mediocre, and the same can be said of the comic literature, four scenes being programmed for the first act, while the entire thing was done in one.

But always remembering the grade of audience these shows must appear before, one cannot be too harsh or severe on technical points while they keep clean. No originality can be expected in the "bits" either, and it's merely a case of one show repeating its predecessors' business, although this is not meant for this troupe, for they repeat practically everything that has been seen along the route since burlesque was discovered.

At any rate they kept them laughing, and probably will, in all the A. B. C. houses. Business was somewhat below the usual last night, a light audience attending.

Wynn.

were some flashy gowns, handles her task of perfection, has a personality and a bit of the role assigned her excellently. She was one of the bright spots in a rather bright show.

George Wright, as the extremely low, deserves favorable mention. Wright has much to do and does it well. He is a character type was also up to expectation, and did her good share to keep the performance running smoothly.

But after all it's the comedy that ends this show, and the comedy is the thing that in comparison to some of its competition on the same circuit. Road managers can look ahead for the arrival of the Williams at the Olympic. The Williams at the Olympic the impending Jewish holidays seemed to have an effect on the attendance, for Tuesday night the house was decidedly light, something unusual for the Olympic. Miss Pell has a great show, for this wheel, a show that will surely bring of these that have gone before it.

Wynn.

"The Three Showers" has been accepted by the Coburns for production this season. It was written by Creamer and Layton, a song writing combination.

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"Daily Variety" was reduced to one cent per copy this week.

Fred Allen is playing for Loew.

Chester Rice is one of the agents for the Vatican Choirs.

Grace Foster and Ruth Krans have Strand Building.

"Daily Variety" is now one cent with subscription \$1 annually; foreign \$3.

"Seven Days' Leave" and "Disraeli" were released last week for stock.

The Actors' Fidelity League has set its benefit for Oct. 12 at the Century, New York.

"Daily Variety" was reduced to one cent per copy this week, with its subscription price \$3 annually, \$5 foreign.

J. Edmund Davis will produce his playlet "The Ingrate" later on in the season.

The newspaper men of St. Louis are organizing a non-union newspaper union.

Davis J. Lustig has been commissioned to write a play for Will Archie, the title will be "A Little Rain."

"Come Along," a musical piece under the management of Herman Moss, closed suddenly in Kansas City.

Harry Fender is leaving Shubert's Gaities and opens on the road, with "Miss Simplicity" Monday.

Grace Foster and Ruth Krans have given up their specialty shop in the Strand building.

A. R. Saunders has closed his auto bus line in Kenburg, N. J., and is going out head of a road show.

E. W. Gould has sold the Rialto, Fort Plains, N. Y. The new management has discontinued the pop vaudeville policy and will play pictures.

Starting next week Bob Hutchinson of the Keith Exchange will book the Victoria, Greenfield, Mass. It will have a five-act show, last half only.

According to friends of Frank Fay, now in "Oh, What a Girl," the comedian's name is to go up on the lights this week.

The Orpheum, Durham, N. C., formerly pictures, is now playing a split week vaudeville policy of three acts, booked by Jule Delmar.

Harry West and Jim Nelson lately left Broadway for the Curb (Wall Street) and are touring in Iowa and Indiana.

Billy De Beck, the cartoonist for Hearst's Chicago "Herald-Examiner," has been transferred to the New York "American."

The first concert of the Humanitarian Cult will be held at the Hippo-

drome, Sunday Oct. 5. The soprano soloist will be Helene Kanders.

Jeff Davis (Family Dep't Klieh Exchange) will add the Lyric, Fitchburg, Mass., to his books next Monday. The house will play five acts and pictures on a weekly split.

Pat Gary's now has an interest in and is managing the Strand and Lyric, Bayonne, N. J. The Strand is playing vaudeville and pictures a split week, while the Lyric is a picture house.

The billposters of New York under the new scale for them will receive \$25 weekly and \$30 for hazardous work. The agreement runs for one year. They formerly received \$21 and \$25.

Gas Hill will shortly produce a new cartoon show based upon the cartoons entitled "Keeping Up With the Joneses," appearing in an evening daily in New York.

Lucius M. Boomer, the hotel syndicate man, has taken over the control of Wallick's from the Schulte Realty Co. and will remodel it as an annex to the Claridge, adjoining.

The resignations of Sam H. Harris, Arthur Hopkins, George Broadhurst, George M. Cohan and Morris Gest, from the Lambs Club were accepted at a meeting of the club last week.

S. Wallstein has opened a vaudeville agency in Berlin. He is booking about three houses in Switzerland. Wallstein at one time was in New York for a couple of years as a representative of Marinelli.

Magdelene Brand, said to be a remarkable French pianiste and prize winner at the Paris Conservatoire under Cortot, will offer her first New York recital this season at Aeolian Hall Oct. 11.

Maurice Dukes, newspaper man of Los Angeles, has secured a divorce from Florence Dukes, who has appeared in vaudeville with Gertrude Hoffman. The husband claimed his wife danced their love away.

George M. Schenck, for years manager of Loew's Metropolitan, Brooklyn, has notified the auto squad of the Police Department of the loss of his car, which was stolen Monday night from in front of the theatre.

Harry Lonetake, assistant to George Gottlieb in the Orpheum Circuit booking department, is carrying a wounded leg as a memento of the A. E. F. in France. It does not interfere with Mr. Lonetake's regular stride, however.

Nolan Leary, A. E. F. returned last week from France, where he had been for 18 months. After the signing of the armistice Mr. Leary joined the entertainment forces of the "Over There Theatre League."

Ray Lessen has gone on a short trip to Chicago, the mission being the placing of around 40 acts in the West. Tom Powell who represented the Hughes & Leason office in Chicago, will come to New York with acts.

Elliott Nugent, son of J. C. Nugent, has become an actor and playwright. The youth graduated in June from the Ohio State University. Nugent, Jr., has written a play, "You Don't Mean It," and report says it has been placed.

George Smithfield, who produced a number of soldier shows while in France, will produce and feature in "A Chance Every Girl Takes." Morris Wainstock will sponsor the production.

Fred Stone will be unable to compete in the rodeo to be held at Ascot Park, Cal. Oct. 3-5, under the auspices of Art Acord. Mr. Stone will be play-

ing with his company in "Jock O' Lantern" in Cleveland those dates.

Fred W. Snyder lost his action for divorce in Brooklyn last week against Bessie B. M. Snyder. The wife is on the stage. It was held by the court Mr. Snyder would have to produce stronger proof to substantiate his charges of infidelity against his wife.

The Actors' Equity Association has announced it will draw no color line in membership. The matter came up through the reported application of Bert Williams. At the A. E. A. it was said no such application had been received.

Variety's correspondent at Montreal suggests that all artists leaving Rochester for that city, make certain their baggage goes on the same train. Several had delays in baggage forwarding between those points have occurred within the past two weeks.

"The Navy Recruiter" is the title of a new newspaper issued by the U. S. Navy Recruiting Bureau, of which Lieut. Commander Wells Hawks, U. S. N. R. F., is the editor. It is a 12-page sheet in regular newspaper form, plentifully illustrated.

Lillian Bornstein, stenographer in Arthur Lyon's office in the Putnam building, is minus a purse containing \$13 as the result of an apeste thief entering the office last Saturday. She reported the loss to the police of the West 47th street station.

Flo Ziegfeld may piece together a travelling production out of bits of former "Midnight Frolics." Instead of reviving "The Follies of 1918" as was at first contemplated. It will take up the road time of the present "Follies" which is to remain indefinitely at the Amsterdam, New York.

Another building that changed proprietors last week is the Exchange, 145 West 45th street, which houses about half a dozen music publishing firms, as well as any number of theatrical offices and agencies. The Carter Realty Co. is the new proprietor, having purchased it from Fred Brown.

Eddie Sullivan, manager of the Orpheum, St. Louis, entertains 100 soldiers from the Jefferson Barracks Hospital every Thursday afternoon. After the show the men are taken over to the Statler Hotel for refreshments at the expense of the theatre management.

Baggage congestion in the P. R. R. and Grand Central stations reported some weeks ago appears not to have been fully rectified. Delay in securing baggage transfer from the stations has led vaudeville acts to seek another way out. Turns leaving for points south and west of New York are reported dodging the big Penn station and using the Reading road.

The other evening Frisco, the jazz dancer, was among the specialists included in a large sized program for a private affair at a big New York hotel. Caruso was also on the program. Caruso's violinist was an august looking person with a long beard, carrying a violin case under his arm. Frisco saw the bewhiskered one, walking around and stepping up to him, said: "Say, if you go ahead of me, I'll buy off 'Strutter's Ball.' I'm using it myself."

At a special meeting of the Actors' Equity Association, held in Chicago, the following resolution was proposed by Percival Moore and seconded by Walter Jones. It was unanimously carried:

"That a vote of thanks be tendered to Equity officers, musicians, billposters, stage hands and the Chicago Federation of Labor for the splendid

and unselfish efforts and support which have resulted in the signal success for actors and chorus people."

Edwin Mordant was chairman of the meeting.

A printing strike affecting all commercial and job plants in New York is a possibility Oct. 6. So far the unions and publishers-printers have been unable to agree. The unions placed a scale before the boss printers calling for a 60 per cent. increase in wages and a 44-hour week. Big Six, the largest of the printing unions, is to hold a meeting Sunday for a strike vote. Disension has arisen within the unions over the demands, the international body not concurring with the locals. This has given the affair a peculiar angle, best understood by union people. The daily papers will not be affected. Their union agreement expires next April.

A suit against A. H. Woods by Ralph E. Dyer, author of "The Woods" production, "A Voice in the Dark," was averted by the narrowest margin only through the producer's changing his mind about letting Willard Mack in on a share of the play's royalties. Mack, who is Woods' "play doctor," rewrote a good deal of the Seattle newspaperman's original script. Woods desired to give his dramaturg a fifty-fifty split on the royalties, to which Dyer objected, threatened suit, and as much as retained an attorney, whereupon a secession of hostilities was affected and Dyer permitted to share full honors and receipts.

Nat Dorfman, who covered the recent strike for the New York "American," became sufficiently acquainted with Sam Shipman to intimate to him that he had written a mystery farce comedy. To keep in the good graces of the scribe for the time being, Shipman told Dorfman to bring it around, and he would be glad to pass judgment. Friday Nat came over to Shipman's office with the script tucked under his arm. Shipman, who seemed to be quite busy and at the same time not trying to be discourteous to the newspaperman, invited him to witness the performance of "First Is Last" that night, and then return with the script and he would read it. Nat saw the show out but has not returned to the Shipman office.

A story sent to the newspapers last week by the Comstock & Gest press department stated that Helen Barnes of "The Five Million" company had reported to the Actors' Fidelity and her managers, Comstock & Gest, that she (Miss Barnes) had been subject to annoyance by five members of the Actors' Equity Association. Miss Barnes also stated that Miss Barnes had reported that the five Equity members had made efforts to get her (Miss Barnes) to quit the Fidelity and join the Equity. Attempts to ascertain the names of the Equity members who were alleged to have annoyed Miss Barnes proved fruitless yesterday, when inquiries were made regarding the matter at the Fidelity headquarters. Mr. Pankhurst, press representative of the Fidelity, stated the Fidelity had not sent out the story. Will Page, press representative of Comstock & Gest, stated that the story had been sent out by him, upon representations made by him, but that no names of the alleged Equity annoyances could be given out. Mr. Page said the affair had evidently been a misunderstanding and that Comstock & Gest preferred to have the matter dropped. At the Fidelity headquarters later it was stated that Miss Barnes had reported there that she had been annoyed by Equity members but that the annoyances had occurred some time ago. Nothing of recent nature had taken place, with respect to annoying Miss Barnes, Fidelity headquarters stated. Mr. Pankhurst intimated that a "misunderstanding" had evidently been responsible for the notice going out.

LEGITIMATE

WAYS AND MEANS COMMITTEE TO HEAR ABOUT THEATRE TAX

Early in October Protestors Headed by Marc Klaw and Ligon Johnson Will Appear at Capital. Many Petitions Received Asking Removal of Levies. Picture People Also to Be Represented.

Washington, D. C., Sept. 22. The Ways and Means Committee of the House of Representatives has decided to grant a hearing during the first week in October on the petition filed by the allied theatrical interests three months ago calling for the repeal of the 10 per cent. theatre ticket tax.

Ligon Johnson, attorney for the United Managers' Protective Association, is expected here the latter part of the week to prepare the managers' arguments for repeal. A joint committee headed by Marc Klaw and containing members of the U. M. P. A., P. M. A., stage hands and musicians' unions will appear before the Ways and Means Committee at the hearing, the exact date of which will be announced in a day or so.

In the neighborhood of 100,000 petitions from theatregoers all over the U. S. has been received by the committee asking that the 10 per cent. tax be eliminated.

The theatrical interests are only asking for the repeal of the ticket tax. No effort will be made to have the other theatre taxes or the railroad ticket tax eliminated at this session.

The picture interests will also be represented in an appeal to have Congress take off the footage tax on films and the annual license tax and the seat tax as well.

ADD ALLIED Theatre Hearing P 12 The American Federation of Labor, it is reported on excellent authority, will lend its aid to the allied theatrical interests appeal to have Congress remove the 10 per cent. theatre ticket tax.

Samuel Gompers, president, or Frank Morrison, secretary of the A. F. of L., it is understood, will be a member of the joint committee consisting of representatives of the U. M. P. A., P. M. A., American Federation of Musicians, and I. A. T. S. E. that will appear before the Ways and Means Committee at the hearing to be held in Washington shortly after Oct. 1.

"THE FAITHFUL," BY THE GUILD.

The first production of the New York Theatre Guild, Inc., this season, scheduled for Oct. 13, is to be "The Faithful," by John Massfield. Announcement has it the cast will include Augustin Duncan, who will also produce the piece, Rollo Peters, Henry Herbert, Walter Geer, Henry Stillman, Henry Travers, Milton Pope, Helen Westley, Mary Blair and others. The cast being identical to that appearing in "John Ferguson," the current success at the Fulton.

Lee Simonson will design the scenery and costumes.

MORE SCENIC ARTISTS' TERMS.

With the settlement of the scenic artists' strike last week not all the terms and decisions were made clear. There were concessions from both the artists and the scenic contractors.

The latter are permitted to work in the shop at any time and can call for the same assistant and paint boys, as is the privilege of the journeymen artists. The demand by the artists had been that when the contractor or operator worked, he should be "chaperoned" by a journeyman.

The artists agree to paint from any

design or model, whether imported from abroad or from any designer. Designers are not compelled to join the union and may work in the shop at any time.

It was further conceded that any special artist can work on panels and the like in a shop without being members of the union. This includes painters of note. They are given two weeks' time in which such special work is to be completed. Should they remain longer than two weeks they will be expected to apply for membership in the union.

The men won all wage increases.

KEANE SET WITH COOK.

There is now no further guessing on the status of Robert Emmett Keane with respect to his affiliations with Charles Emerson Cook and the Winler-Romberg Corporation.

Yesterday he decided to abide by the decision of the arbitration committee which decided his case last Saturday, and was again rehearsing with "An Innocent Idea."

The piece is scheduled to open at the Academy, Baltimore, Oct. 6. Mr. Cook left for that city last night to do the preliminary press work.

Ernest Glendinning, now with Cook's "Regular Feller" at the Cort, staged "An Innocent Idea."

STAR, BUFFALO, SOLD.

Buffalo, Sept. 24. The Star has been purchased by a company organized in Buffalo this week. Following extensive alterations it will open with photoplay policy. Later in the season pop vaudeville will be added.

The names of the parties purchasing have not been made public. It is said that the Mark-Brock interests and Rochester theatrical men are interested. It has been known that the Star, which belonged to Stair and Nicholson has been on the market since last season.

MARIE DRESSLER AS "TILLIE."

Marie Dressler started rehearsals on a revival of "Tillie's Nightmare" yesterday (Thursday). Miss Dressler will play her old role of "Tillie" and will back the production herself.

Ralph Whitehead will play the leading male role.

The show has been routed by K. & E., opening at Toronto Oct. 13 (Dominion Day).

No one has been designated as yet to assume Miss Dressler's duties as president of the Chorus Equity while she is on tour.

TRIXIE FRIGANZA IN FARCE.

San Francisco, Sept. 24. Trixie Friganza will begin a starring tour here Oct. 1, in a new three-act farce by Elmer Morris, with lyrics and music by Jean Havre.

Tom O'Day is making the production.

"BUDDIES" AT SELWYN.

"Buddies," the Selwyn's musical play running in Boston, will be brought into the Selwyn in three weeks, succeeding "The Challenge."

"Buddies" is a triple star show, having Wallace Eddinger, Donald Brian and Peggy Wood.

COBURNS SETTLE NOTES.

The suit of T. Garland Tinsley against the Coburns and the Douville Corporation was settled Monday, the defendants agreeing to satisfy certain notes aggregating \$9,000 held by the plaintiff. The action, in which Henry J. & Frederick E. Goldsmith represented the plaintiff, was begun as a result of Anderson T. Herd discounting several notes he held, endorsed by the defendants. These notes represented remuneration for Herd's selling out his interests in the Coburns' "Better Ole" production.

Although the selling price has been reported to be close to a quarter of a million, it was probably nearer \$150,000. Herd was paid partly in cash and the rest in notes that later figuring in the present suit, Herd having made them over to Tinsley. The notes were satisfied within due time, except the last amounting to \$9,000. The reason is said to be because of some dispute between the Coburns and Herd.

SETTLED WITHOUT ARBITRATION.

The first settlement arrangement between manager and actor on the basis of the strike agreement of Sept. 6, in the case of a player's part having been filled by the manager, was recorded this week between Morris Gest, producer of "Chu Chin Chow" and Ritchie King, who walked out of the show when the strike closed it. The actor was given ten weeks' salary.

Ling had a season's contract. Before the strike was settled Mr. Gest had decided to place Don W. Farrandson, an understudy, in the role. Farrandson was a cabaret artist and also formerly in vaudeville. He is said to possess a good voice.

The arrangement between Mr. Gest and the actor was amicably reached without recourse to arbitration.

REVIVAL OF "HELENE."

Richard Ordyński is staging a revival of Offenbach's opera comique, "La Belle Helene." Rehearsals are now in progress at the Metropolitan opera house.

Included in the cast are Henry Dixey and Marcia Van Dresser.

Austin Strong and Charles Hanson Towne have collaborated on a new version of the book of the old comic opera, which will probably be called "Fair Helen." Opening has been set for Oct. 6 in one of the Shubert houses.

"La Belle Helene" has not been played in New York for 30 years. When last played Lillian Russell sang the principal role.

ELLIOT AGAIN PRODUCING.

William Elliot will return to the producing field this fall, having several pieces which he may produce on his own. Most of his other legitimate ventures were in association with F. Ray Comstock.

The first to be offered by Mr. Elliot is now known as "A Question of Time," which will feature Emily Ann Wellman, who wrote the show.

When last heard from Mr. Elliot was in Algiers completing a feature picture.

RANKIN DREW POST MEETING.

S. Rankin Drew Post of the American Legion will hold its next meeting Friday, Oct. 3, at Keen's Chophouse. Permanent officers will be elected.

The Drew Post is made up of theatrical people who served in the Army or Navy in the war.

Wells Hawks is temporary Post Commander.

The dues have been permanently set at \$3 a year.

Casting Marjorie Rambaon's Play.

A. H. Woods began casting Marjorie Rambaon's new starring vehicle, "The Unknown Woman," early this week.

The piece is expected to go into rehearsal within the month.

NEW STOCK SELLING IDEA.

Something new in the way of financing legitimate productions along the lines of regular stock promotion is the idea of a corporation being chartered under the laws of Delaware. Ray Raymond is credited with the plan, which has for its main idea the sale of stock to the general public.

The corporation is to be capitalized at \$300,000. Of that will be \$100,000 of common stock not to be sold. The balance or \$200,000 is to be offered at \$10 per share. The stock to be sold is described as "8 per cent. preferred guaranteed" and is redeemable at any time by payment of the principal plus accrued interest.

This will be the first attempt to float a legitimate production along commercial lines, although it has been done several times in the picture industry.

The first play to be offered by the new stock company is Frank Dupree's "Half a Widow," a musical piece. It was listed for production some weeks ago, but strike conditions called a halt.

EQUITY'S PERMANENT QUARTERS.

A deal is due for settlement today, whereby the Actors' Equity Association will take over the three upper floors of 165 W. 47th street, Oct. 1, for permanent club rooms.

The Equity signed a 24-hour option on the 47th street premises Tuesday, with the privilege of a three-year lease from Oct. 1, providing the option was taken up by Tuesday.

The 47th street building was formerly occupied by the old Screen Club. It is located directly opposite the stage entrance of the Palace and next door to the stage entrance of the Columbia. A restaurant occupies the ground floor at present, and the Volney Club the second floor. The organization will move Oct. 1.

The second floor, which is one big room, comfortably accommodates 400, and could be readily utilized by the Equity to hold special meetings at regular intervals.

TROUBLE OVER ARBITRATION.

The several hundred claims and cases to be arbitrated by the Producing Managers' Association and the Actors' Equity Association are still in status quo. The claims have not been considered thus far principally through the inability of the two associations to agree on the personnel of their respective arbitrators.

Each side may select three persons to act as arbiters, but each has the power of rejecting the men chosen by the others, similar to the privilege of two opposing lawyers in the challenging of jurors.

It is understood the P. M. A. and the A. E. A. have turned down the men selected by each other, but it is hoped that the board will amicably be chosen this week.

NEW MASONIC HALL, CLEVELAND.

Cleveland, Sept. 24. The new Masonic Hall here, seating 2,600, has been selected for several star visitors. Mme. Schuman-Heink is already dated, also Galli-Curci, and Harry Lauder is to come later for a week there.

The hall is rented as a rule for each event.

COHAN VISITING.

George M. Cohan left town last Saturday in his Pierce Arrow, accompanied by Steve Kiordan, his confidential pal and a flock of grips, the couple journeying by motor to Cincinnati and Chicago to look over the World's Series.

Last year Cohan won several thousands of dollars on the White Sox, and it is supposed his money will be placed on the Chicago team against the Cincinnati aggregation.

FIRST MANAGER CALLED UNFAIR SINCE STRIKE SETTLEMENT

**Equity Considering the Case of Hermann H. Moss, Who Left
"Some Time" Company Stranded in Kansas City.
Remark to C. H. Nelson Quoted Against Him.
Other Facts Speak For Themselves.**

Up for consideration before the council of the Actors' Equity Association yesterday was the matter of Hermann H. Moss. It was intimated by one of the officers of the A. E. A. Moss would be the first manager placed on the unfair list since the strike settlement.

Moss is not a member of the Producing Managers' Association. Several weeks ago Moss "Come Along" stranded at Kansas City. Statements of members in the company, out about three weeks, alleged no salaries were paid, that there was no regular salary day and that only "fives" and "tens" were given any player in the troupe. It is understood that several actors with "Come Along" are still at Kansas City without transportation and that it was only through the kindness of some of the company who had money that others were enabled to secure food.

Harry Bulger was the lead in "Come Along," but claims he was not interested further than a salary and percentage of the profits, although he is mentioned as one of the incorporators.

It developed upon the appeal to the A. E. A. of Dan Dawson, an English actor who was with the show, that Dawson, not an Equity member, claimed protection through the affiliation of the English Variety Artists' Federation, of which he is a member. The A. E. A. conceded the point. Dawson alleges that Moss not only owes him \$200 salary but that he was compelled to pay his own fare back to New York.

There appears to be no exact information for the road, for it is known that one of his propositions to C. H. Nelson, one of the show's producers when it showed here unsuccessfully last season for time at the Bayes Theatre, was rejected.

When told of the contemplated action on the part of the A. E. A., one of the members of the F. M. A. remarked it was the right thing to do, as it was a good way to eliminate some "bad boy" managers.

IRENE CASTLE DECLINES RIBBON.

Ithaca, N. Y., Sept. 24.
Mrs. Irene Castle-Treman couldn't see a third place ribbon, which was the best the judges would award her in the Tompkins County horse show here.

Riding her handsome chestnut saddle horse, valued at \$3,000, Mrs. Castle-Treman lost to Louise Houghtaling, a girl of 18, and Mary Wilcox, daughter of a local educator, whose mounts never essayed to reach the financial valuation of that of the film star.

When the judges sought to present Mrs. Treman with the third honor medal and ribbon, she refused to accept it.

VERBAL CONTRACT HOLDS.

The activities of an agent in an attempt to boost the salary of Savoy and Brennan with the Ziegfeld "9 o'Clock Frolic" caused the question of the verbal contract to come up before the Producing Managers' Association. The decision was that a verbal contract held and therefore the team remains with the "Frolic" instead of joining the Shubert "Gaieties of 1919."

When the Shuberts were approached

on the matter of the team they stated they understood that they were under contract to Flo Ziegfeld and refused to consider them. The agent intimated there was no contract and that he was certain that he could secure their services for the Shuberts if they wanted them. The Shuberts referred the matter to the P. M. A. to ascertain the exact status of the business agreement between the act and Ziegfeld, with the result there has a ruling that act held a verbal contract with their present employer.

STUCK IN HIS SEAT.

J. F. Janing, of Franklin, N. H., five feet short and weighing 300 pounds was in the audience, at the Hippodrome last night.

Janing had a hard time to get into the single seat he bought but finally managed. When the intermission came he let out a yell. He was so wedged in the chair he could not rise. Four ushers and a couple of six-foot door men helped to get him out and a chair was placed in one of the side aisles for him for the balance of the show.

Next time he may buy a box or see a show in a barn.

RENAME GOLDEN SHOW.

Broadway has resumed John Golden's production "Thunder" at the Criterion. Late last night the story of the new title was all along Broadway.

The tale as first related in the Lambs was to the effect two Lambs meeting queried of each other as to what rise they were going to see, and one replied that he was going to witness the performance of Burr McIntosh in "Why Smith Left Home."

HERBERT WARD IS BACK.

Herbert Ward, representative of the H. Robert Law studios, returned to New York last week after a three months' business trip in London.

He contracted for a number of productions, the scenery for which will be made here and shipped across.

CAN'T FIND A LEAD.

L. Lawrence Weber is having extreme difficulty in obtaining a leading woman of the Grace George type for a new play by Sydney Rosenfeld which he is ready to produce.

Dan Frohman Conferring.

Chicago, Sept. 24.
Daniel Frohman, president of the Actors Fund of America, made a flying trip to Chicago for a conference with Charles W. Folds, president of the Union League Club, with reference to an Actor's National Memorial Day.

Reviving "Let's Go."

San Francisco, Sept. 24.
Ackerman & Harris revived "Let's Go," with Fanchon and Marco starred. Harry Hines is in the former Jack Wilson part.

The opening was at the Liberty Oakland, Sept. 19.

Keyes, Equity Representative.

Chicago, Sept. 24.
J. Marcus Keyes took charge of the interests of the Actors' Equity Association.

He replaces Edwin Mordant, who has returned to New York.

STRONG FOR CHAS. DILLINGHAM.

Chicago, Sept. 21.

Editor Variety:

As we, "The Equity," had to say so many sad truths about some of the managers during the strike, I would be pleased if you will publish a few lines about our Charles Dillingham.

We rehearsed less than a week for "The Canary," (Cawthorne and Sanderson) and jumped to Chicago and opened with a Sunday show. To the surprise of every member of the cast last night, we received our pay envelope with an extra eight for extra performance. Not a member of the company paid, or I should say, was asked to pay, for sleepers.

There are 32 members of this company and many have contracts not affected by the new ruling, but every member was given their eight, quite an item when you know the cast. Jos. Cawthorne, Julie Sanderson, Maude Burne, Doyle and Dixon and ten others receiving not less than \$100.

We suggest the managers make Mr. Dillingham the president of the managers' association and Al Woods, vice president. Then let each manager forfeit \$10,000 if he transacts his business in any other way than these two gentlemen do and, I am sure, there will be nothing to arbitrate.

My only regret is that Mr. Dillingham did not give me a life contract.

I am not going to sign my name to this as it looks too much like a grand stand play, but I am sure if you should ask any member of the company if he or she wrote it they will all be willing to take the blame.

A Member of "Cakery" Co.

MOROSCO'S DIVORCE.

Los Angeles, Sept. 24.

The indications are that the sensational charges made by Mrs. Oliver Morosco against her husband, the theatrical manager, recently more than hinted at in her public statement, will receive a thorough airing in court.

Mrs. Morosco is bitterly determined to win her case. Nathan Burkan, the New York attorney, has come on here from the East and is now in conference with Philip Cohen, Mrs. Morosco's attorney.

LAUNDRY SUES GEO. V. HOBART.

The Elite Laundry Co., of Tuckahoe, has started an action against George V. Hobart for \$207.23, alleged to be due for "laundry work and services performed between May, 1917, and November, 1918." The original bill amounted to \$222.3. Payment of \$85 was made by Hobart on account, about six months ago, but the laundry concern alleges it has not been able to collect the balance. Harvey Miller is attorney for the Elite Co. The papers are returnable in the Supreme Court, Westchester.

LACKAYE WILL FILED.

The will of the late Mrs. Wilton Lackaye, who died about a month ago, was filed for probate in the Surrogate's Court yesterday afternoon. She left an estate of about \$10,000, of which her son Wilton Lackaye receives \$100, the balance going to Wilton Lackaye, Sr.

ROSELEIGH WITH KALICH.

John Roseleigh has been signed as the leading man with Mme. Bertha Kalich in "The Riddle Woman" for the coming season. The piece opens its season in Springfield, Mass., on Oct. 6.

Kincaid Writes Another.

The Shuberts have secured "The Madness of the Moon," a new play by Cleves Kincaid, the author of "Common Clay." This is his first effort since the A. H. Woods production brought him into prominence.

THE SHUBERTS' EXTENSIVE SHIFT.

The insistence by E. H. Sothern that his tenancy of the Shubert Theatre shall commence as per schedule has caused quite some swift shifting of dates for local Shubert attractions.

"Oh, What a Girl" is forced out of the Shubert by the move and goes to the Central. The McIntyre and Heath show, first listed for the Central, takes the 44th Street stage with "The Gaieties" at the 44th Street moving up to the Winter Garden. It will remain at the Garden but two weeks before leaving to make room for the new "Passing Show of 1919," "Monte Cristo, Jr.," now at the Garden, will go to Boston.

It is unsettled as yet where the "Gaieties" is to go after the Garden. It may be sent to another Shubert New York house. The "Gaieties" has been doing around \$19,000 weekly since reopening at the 44th Street.

PEGGY O'NEIL NOT ON HAND.

"Tumble In," which was to have opened its road tour next Monday in Cleveland, was forced to cancel through the sudden withdrawal of Peggy O'Neill. Several notices were sent to Miss O'Neill regarding rehearsal, but she did not reply. Her road contract calls for \$400 weekly. Friday she informed Archie Selwyn over the phone she would not go out with the show, having accepted a contract for London.

The show, which was produced jointly by Arthur Hammerstein and the Selwyns, was forced to suspend rehearsals through the defection until another player is substituted. The managers have no recourse because the failure of Miss O'Neill to give the customary notice. It is said she is not a member of the A. E. A.

SHUBERTS AGAINST ISMAN.

Application was made in the Supreme Court this week before Justice Irving Lehman by William Klein attorney for the Shubert Theatrical Co., asking that cause be shown why Felix Isman should not be punished for contempt of court. The motion arose from a judgment secured by the Shuberts against Isman Nov. 14, 1916, for \$5,432.15 on which Isman has made partial payment reducing the judgment to \$4,116.92. When the judgment was taken the debtor was ordered to appear in supplementary proceedings, but the hearing has been put off from time to time. The argument on contempt will be heard before Justice Lehman.

BILLPOSTERS SIGN AGREEMENT.

The Billposters' Union, of New York, has signed a new agreement with the U. M. P. A., calling for \$25.00 weekly for ordinary work and \$30.00 for hazardous ladder work. The agreement dates from Sept. 15 and runs for a year. The scale heretofore has been \$21 for ordinary bill sticking and \$25 for hazardous work.

BESSIE MACK JOINS ATWELL.

Bessie Mack, who has been associated with the Shubert Publicity Department for seven years, has resigned and will become assistant to Ben Atwell at the Capitol.

"Til Say She Does" in October.

"Til Say She Does," by Avery Hopwood, featuring Lynn Overland, is due to open in town some time next month. The piece had a successful run in stock in Washington, D. C. It is a three-act farce.

Coburn Piece in Rehearsal.

"All the King's Horses" is the title of the new Charles Coburn production placed into rehearsal this week. The opening date is Ford's, Baltimore, Oct. 27.

LEGITIMATE

SHOWS AT THE BOX OFFICE

The resumption of theatres with the settlement of the strike nearly three weeks ago, has shown that the record-breaking summer has extended into a uniformly excellent fall season. The takings of the last two weeks appear to better anything yet recorded during September on Broadway. Business in Chicago's Loop is just as heavy, figures from there beating some of the New York takings probably because of the larger capacity of Chicago's theatres.

A notable feature of New York's business is the number of summer attractions still very much in the running. Some had their runs interrupted by the strike and that they are able to stand up against the fall influx of new offerings is a good indication of Broadway's flourishing condition. The "Follies" should remain here throughout autumn.

"The Jest" has resumed its remarkable draw of last spring. The Hippodrome is breaking records. A exceptional number of new shows which have opened to date appear to have registered successes. With the older plays running on there may be a house shortage earlier than usual this season. Five new plays opened this week, a similar number is listed for next week and several important arrivals due for the week of Oct. 6 when Broadway's season will be in full swing.

Shows in cut rates for orchestra seats are: "Friendly Enemies" (Manhattan); "The Challenge" (Selwyn); "She Would and She Did" (Vanderbilt); Thurston (Globe); "Those Who Walk in Darkness" (46th Street); "Monte Cristo, Jr." (Winter Garden); shows in cut rates for balcony seats are out for "Oh, What a Girl" (Shubert); "A Lonely Romeo" (Casino); "The Five Million" (Lyric); "Gaieties" (44th Street); "Chu Chin Chow" (Century); "At 945" (Playhouse); "A Voice in the Dark" (Republic).

Vannoy's estimate of box office takings last week:

"Adam and Eva" (Longacre) (2nd week). Regarded as hit and has done business from the start. Last week, its first, drew \$11,800. Its pace this week should send it to better than \$12,000.

"A Regular Feller" (Cort) (3rd). Got \$7,800 last week, and though regarded as having a chance was aided by cut rates. Has three more weeks here under contract and may then seek another house. Will be followed by a John Cort attraction.

"A Lonely Romeo" (Casino) (14th week). Played to surprisingly good business for a show which started in the summer, having lousy opposition; \$13,700 last week and will stay on.

No plans for its road tour as yet.

"A Voice in the Dark" (Republic) (5th week). Has an edge on the other mystery plays in the amount of takings with around \$8,500 last week. About \$4,000 under capacity. Seemed to drop off a bit after reopening.

"At 945" (Playhouse) (11th week). Held to good business, consistent draw with the pull of much free advertising during the strike. Went to around \$8,000 last week.

"Clarence" (Hudson) (1st week). Opened last Saturday, drawing great notices. Loved on as sure hit. First of George Tyler's string of five new plays, tried out of town during the summer.

"Crimson Alibi" (Broadhurst) (7th week). Counted as a strong mystery play and has picked up the pace which it held up to the time of the strike. Last week drew \$8,000.

"Chu Chin Chow" (Century) (4th week). Cancellation of route for the road during strike has kept this at-

traction in longer than planned. Doing under \$15,000, not heavy for such a spectacle. Is going out at the end of next week.

"Civilian Clothes" (Morosco) (2nd week). Regarded as one of the strongest of the new shows and is drawing excellent business, with \$9,800 last week. House scale goes to \$2.50 top next week. Show due for long run.

"East Is West" (Astor) (46th week). Still the comedy play leader for gross business, last week again going over \$16,000. Not only with this attraction beat a year's run on Broadway, but is figured to continue well past the New Year.

"Exchange of Wives" (Bijou) (1st week). Opens tonight (Friday). Second production by Walter. Has here this season, and like "Scandal" is by Cosmo Hamilton.

"Friendly Enemies" (Manhattan) (3rd week). Originally booked for a month, but will take to the road at the end of this week. "Dark Rosalinde" succeeds it Monday.

"Follies" (Amsterdam) (12th week). Playing to capacity, only exception possibly at mid-week matinee. Ran around \$29,000 last week and is holding to the same this week. Will not leave unless the gross drops under \$25,000.

"First Is Last" (Maxine Elliott) (2nd week). Uniformly panned by reviewers, but has secured unusual attention through the insistence of authors and producer it is "there." Its success is in doubt.

"Five Million" (Lyric) (8th week). Appears to have settled down to a pace which makes it a fair success. Around \$9,100 last week, about the maximum year's playing through being closed by the strike. It opened last year Oct. 9 and concludes Oct. 4. The actual playing weeks will be 50 instead of 52.

"Thunder" (Criterion) (1st week). Opened Monday night under management of John Golden, Winchell Smith having withdrawn from producing firm. Not regarded as having much of a chance.

"The Jest" (Plymouth) (11th week). Resumed after summer respite last Friday night, when it drew over \$2,400. Business since has been standing room and this week's gross will better \$18,000. Little doubt the Arthur Hopkins piece has jumped to its position of last spring, that of beating everything non-musical on Broadway.

"The Challenge" (Selwyn) (7th week). Dropped off somewhat, although playing to fairly good business with over \$12,000 last week. Will leave in two weeks to be succeeded by "Buddies." Regardless of good business, "Buddies" is due at Selwyn in three weeks.

Thurston (Globe) (3rd week). Has surprised by drawing very good business. Last week the takings again jumped to better than \$7,500. The magician has another week here.

"Up From Nowhere" (Comedy) (3rd week). Has not drawn attention of most of the other new attractions, but is doing fairly.

"Nine O'Clock Revue" (Amsterdam) (30th week). No let-up in the good business enjoyed and is regarded as having a chance to run until the holidays. Last week's gross \$15,800.

"Roly Boly Eyes" (Eddie Leonard) (Knickerbocker) (1st week). New John Cort musical play with Eddie Leonard starred. Opened Thursday night. Was selected by Harry Somers from a choice of three productions.

"She Would and She Did" (Vanderbilt) (3rd week). Not given good notices but has played to fine takings since opening. It's draw largely credited to the clever work of its star, Grace George. Beat \$10,000 last week.

"Tessie of 1919" (Liberty) (16th week). One of the hits. Although in a 700-seat house it got around \$10,000 last week. That is possible through the scale, \$3 for the lower floor throughout, the only non-musical show with that up to night.

"See Saw" (George M. Cohan) (1st week). The new H. W. Savage musical piece; opened Tuesday night and voted a strong success. It was pronounced a hit when in Boston for preliminary run.

"Scandal" (2nd week). Running along nicely. Will do about \$10,000 this week.

"Those Who Walk in Darkness" (46th Street) (4th week). Failed to show form since opening. Leaving Saturday. "The Storm" succeeds it next week.

"The Better Ole" (Booth) (6th week). Finishing run at \$8,000 pace. Goes out next week and will be followed Oct. 6 with A. H. Woods' "Too Many Husbands." The Coburn show was robbed of completing an actual year's playing through being closed by the strike. It opened last year Oct. 9 and concludes Oct. 4. The actual playing weeks will be 50 instead of 52.

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Roof) (37th week). Dancing after show with special jazz outfit helping this week. The new "Midnight" show is due Oct. 2. A new nine o'clock is also in preparation.

Chicago, Sept. 24. Almost unparalleled general box office prosperity is rampant in playhouses here. Since the reopening the appetite of the showgoer appears keener than ever before. This is equitably distributed between musical and dramatic attractions. Vaudeville and burlesque are sharing in the wave as well.

Box office estimates for last week are:

"The Canary" (Colonial). Mildly received by press, tore off \$19,000 first week.

"Up in Mabel's Room" (Woods). Opening "Friendly Enemies" and "Business Before Pleasure," turning away hundreds at every performance—\$18,800.

"Listen, Lester" (Illinois). One of the most unanimously panned attractions of years, never did less than capacity since opening—\$18,000.

"Passing Show" (Garrick). Closing a long summer run after at the Palace until the strike. A move in Chicago always hurts. But this show took down \$14,500 last week.

"Cappy Ricks" (Cort). This Morosco comedy with Courtney and Wise was at its height when stricken suddenly, and has come back more slowly than others, but now is drawing hard—\$10,700.

"Take It From Me" (Studebaker). Slashing hit, breaking all known records at this house, the talk of the town on comedy and pretty girls—\$17,600.

"Honeymoon Town" (Le Salle). Never a huge hit, ambled along to comfortable receipts until the strike, did not come back heavily, although new principals without failure were voted better than their famous predecessors—\$8,600.

"Three Wise Fools" (Powers). Big hit from the jump, coming in at the start of the new era—\$14,500.

"On the Hiring Line" (Blackstone). Slightly miscast and hurt by location and the black eye received through being an open and shut strike-breaker; leaving next week—\$8,400.

"The Acquistal" (Cohan's Grand). Opened Sunday to capacity.

MIZNER AND HOWARD MAKE UP. Wilson Mizner and George Bronson Howard have shaken hands again. Once more they are friends. The sale of the play they wrote together years ago, "The Only Law," to pictures for \$5,000 brought them in touch with each other.

Their periods of friendship and estrangement form a Broadway classic, when recited in installments.

MARCIN PRODUCING. Two plays, neither of which was written by him, have been selected for production this season by Max Marcin. Louis K. Anspacher wrote one; Eleanor Gates the other.

Mr. Marcin has organized a producing company which he heads, for his theatrical operations. He has written many stage successes.

NELLIE REVELL ILL. Nellie Revell, press representative for the John Cort attractions, is confined to bed with a painful injury to her spine. The doctors believe one of her vertebrae is fractured.

Miss Revell has been encased in a plaster cast. It will be several weeks before she will be able to resume her duties.

MORRIS' "BLESSING." William Morris is arranging to present "Blessing" by Louise Carter. Henry Dixie will stage the play. Miss Carter is in vaudeville, playing in one of her own playlets.

Amusements
in
Europe

On page 9 of this issue is an article on the amusement field in Continental Europe, written by Hayden Talbot.

There will be three installments, covering the legitimate, vaudeville and pictures.

Mr. Talbot's article this week treats of the legitimate.

THEATRE SEATS AT \$3.50 HERE

Theatre tickets at \$3.50 a seat is certain, and there is a possibility that that price may be tilted a little in the very near future. During the last ten days one of the daily papers thought it started something when it announced that the \$2.50 theatre ticket had arrived. There has been in force the \$2.50 scale at almost all of the Broadway theatres for more than a season past. As a matter of fact the first \$2.50 scale as a regular thing came into being seven years ago at the Globe Theatre when "The Lady (or the Slipper)" was the attraction there.

The Globe it seems has always been the leader in jacking up the scale of prices. Henry Young, who has been the treasurer of the house for the last seven years brought the \$2.50 scale into being for the Saturday night performances at the house. Two years later with "Chin Chin" as the attraction he was responsible for the weekly \$2.50 scale with a bonus to \$3 on Saturday nights. Then with Fred Stone in "Jack O' Lanterns" the straight \$3 scale with \$3.50 on Saturday nights came into being. With the new Globe show "Apple Blossoms" in the next district coming and due on Broadway Oct. 6, there isn't any doubt but that the prices will be \$3.50 straight and possibly a boost over that.

The house record at the Globe is held by the "Jack O' Lanterns" show for Christmas week, when the house got \$26,400. Under normal conditions this theatre which only seats 1,172 will play to \$25,200 at the \$3.50 scale. The night figures under that scale are \$3,417 and with the balcony bringing \$3, \$2,500 and \$2. The Wednesday and Saturday matinees are playing at \$2 top for the former and \$2.50 for the latter. However the \$3.50 theatre ticket has been here since June of this year with the advent of the Ziegfeld "Follies." When the show opened the first ten rows of the orchestra were quoted at \$3.50. Since that the entire lower floor has been scaled at \$3.50 and since the strike the first five rows of the balcony which were formerly \$2.50 have been boosted to \$3, with the balance at \$2.50 and \$2, and the gallery at \$1 and 75 and 50 cents. This scale on a sell-out without any standing room grosses \$4,200 even a performance. One notable feature of the "Follies" scale is that all matinees are \$2 whether they be Wednesday, Saturday or holidays.

On the road the first show that charged \$2.50 top was "The Lady of the Slipper" which had Elsie Janis and Montgomery & Stone with it. The innovation did not meet with success. This was in 1913. The "Follies" were right behind the Dillingham show and playing to \$2 top and cleaning up. The following season the "Follies" tried out the \$2.50 scale on a Saturday night in Washington and it got over without a murmur.

During the season of 1916 the "Follies" played to a \$2.50 top scale all over and this scale was in force for the "Follies of 1917." Last season the show got \$3 on tour as well as in New York and for the coming season, in the event that the "Follies" do leave New York at all the ticket will be \$3.50 top all over. The balcony scale out of town will also be the same as that which is now in vogue at the New Amsterdam.

Managerial minds believe that the \$4 theatre ticket is not very far off. Right now the purchaser of the \$3.50 seat pays \$3.85 into the box office with his war tax. As soon as the Government eliminates the tax the \$4 ticket will come into actual being. With the tax it would mean \$4.40 and that extra 40 cents might bring a howl, but at \$4 straight the managers believe that the public will willingly pay the price. There is one thing that the advance in price of seats has done and that is

built up balcony business. When the prices were \$2 or \$2.50 everyone wanted to sit on the lower floor and the balcony business was constantly off. Now with the \$3.50 price in operation the \$3, \$2.50 and \$2 seats in the balcony get a strong play.

Managers are printing this story principally for the guidance of the daily press and other theatrical trade publications in New York who all raved over the \$2.50 theatre ticket.

DOES HAST OWN "SCANDAL"?

A story is going the rounds to the effect that it is not clear who owns "Scandal." One version is to the effect that Walter Hast oversold it to various persons without realizing that he had sold that much.

Just how much he has sold and who has it are a mystery. Al Jones, the ticket broker, and the author are said to have a piece of it.

The author, Cosmo Hamilton's name is being put up in lights in front of the Bijou, where his next play, "An Exchange of Wives," also under Hast's management, opens Friday night.

CAST OF "ONCE IN A WHILE."

The Scibilia Theatrical Corporation will place "My Once in a While," a new musical show by Chas. George, in rehearsal Oct. 1, with the following cast: Vera Michelena, Harry Tighe, Robert O'Connor, Alma Francis, Carrie Reynolds, Higgins and Bates, Bobbie Adams, Oscar Figman, Betty Mudge, Audrey Baird and Spalding Hall.

The show will play the Shubert theatre, opening around Nov. 1. W. H. Post will stage the piece and Walter Brooks will put on the dances.

\$20 FOR FIRST-NIGHT SEATS.

All records for New York admission price scale may fall upon the premiere at the Century of "Aphrodite" late next month or early November. Morris Gest is considering scaling the first rows at \$20 per seat for the opening night.

The idea of making the opening a "money" affair arose from first night reservation requests, many of which state that seats "must be obtained no matter what the price."

CHORUS BUREAU RETAINED.

The engagement bureau conducted by the Chorus Equity Association during the strike period will be retained as a permanent department of the organization, with headquarters at 135 W. 45th St. The bureau charges no fees and confines its job to securing services to members of the Chorus Equity. Ralph Whitehead is in charge.

RE-VAMPING "DANGER" FOR N. Y.

Los Angeles, Sept. 24. Bayard Veillers' "Danger" opened for the second week at the Majestic to overflow business. The author is revamping the play for its New York premiere, which will be some time in October.

"Magic Melody" at the Casino. "The Magic Melody" may follow "Lonely Romeo" at the Casino. The piece should open there about the second week in November, according to an executive of the Wilner-Romberg Corporation.

Syd. Harris at the Greenwich.

Sydney Harris is the treasurer of the Greenwich Village Theatre for the next few weeks until the production of the "Frivolities of 1919" is ready to open. There is one thing that the advance in price of seats has done and that is

PITT, PITTSBURGH, OPENS.

Pittsburgh, Sept. 24. Rushed in at the eleventh hour to hastily open the Shubert-Pitt, Edward Locke's "The Dancer" opened here on Monday night to a carefully selected but capacity audience.

The play alternately thrilled and lightly amused.

Prominent in the cast are Isabelle Lowe, Jose Ruben, Effingham Pinto and John Haliday.

What shifts in plans were made to take in the "Dancer" are unknown, but "Fifty-Fifty" originally booked was sent into the Alvin. The Pitt was to have continued dark for further alterations.

Warren F. Lemon is managing the Pitt. Its future attractions indicate it will fill the rank of the third \$2 house of Pittsburgh.

Walter Whiteside is next, and underlined is Nora Bayes.

"3 KISSES"—"7 SISTERS"?

The second offering of the new Romberg-Wilner firm, following its initial production of "The Magic Melody," is a piece called "Three Kisses," an adaptation from the Hungarian. It is understood that the "Three Kisses," show is but a new title for "Seven Sisters," produced by Dan Frohman in Chicago a number of years ago, but never reaching New York.

"MONTE CRISTO, JR." FOR BOSTON.

The Shuberts have booked "Monte Cristo, Jr." for the Boston opera house, to open there after the engagement at the Winter Garden here ends on Oct. 4. Toxin Worm has been made resident manager of the Boston house at a salary of \$200 a week. He undoubtedly will be as welcome to the newspaper fraternity of Boston as he was in New York and Chicago, the only difference being that the news writers of Boston have a union.

WILSON-GORDON SUPPORT.

Jack Wilson and Kitty Gordon will make their next appearance on the stage in "Love For Sale," a musical comedy by Will B. Johnson, author of "Take It From Me." It will be produced by Jos. M. Gaites. In addition to Wilson and Miss Gordon will be Eugene T. Spencer, Margaret Severing, Verax Beresford, Lew Gold, Gene Sanger and 45 others.

The piece has been booked for a premiere performance in Scranton, Pa., Sept. 29.

Miss Beresford of the company is Kitty Gordon's daughter.

"MAGIC MELODY" CAST.

"The Magic Melody," a Wilner-Romberg romantic play by Sigmund Romberg and Frederick Arnold Kummer, will start rehearsals immediately.

The cast includes Julia Dean, Tom McNaughton, Robert Emmett Keane, Fay Marbe, Bertie Beaumont, John Merkl, Leona Morgan, Cyril Chadwick, Carmel Myers, Walter Armin, Olin Field, Pauline Chambers, Lois Leigh, Jean Jarvis, Marie McConnell, Robert Bentley, Master Billy Roth and staging the production.

"MARRYING MARY" AGAIN.

There is a revival of "Marrying Mary" in the near future if the plans of Edward Milton Royale and Sam Hardy bear fruit. The piece was originally used as a starring vehicle for Marie Cahill.

Stella Mayhew is to play the former Cahill role if the plans materialize.

WOODS' "BASHFUL HERO."

A. H. Woods put into rehearsal yesterday a new comedy by Harold Bridgeman. It is called "The Bashful Hero" and has Ernest Truax in the lead.

The opening date is set for Oct. 1 in Scranton, Pa.

HOUSES ON UNFAIR LIST.

The American Federation of Musicians and I. A. T. S. E. have declared a strike at the Academy of Music, Petersburg, Va., effective Sept. 25 (Thursday). The stage hands and musicians are carrying the following houses on their "unfair" list at present: Cortland, Cortland, N. Y.; Music Hall, Crawfordsville, Ind.; Cort, Atlantic City; Orpheum, Garden, Vaudeville, and Empress, Lansing, Mich.; and the Beach Amusement Co. Theatre, Lincoln, Neb. The case of the Bijou, Bangor, Me., operated by F. H. Borgrette, heretofore classed as "unfair," has been in process of settlement for ten days, no decision having been reached as yet.

TWO "MAYTIME" COMPANIES OUT.

Two companies presenting "Maytime" have started on tour. The first company is headed by Caroline Thompson, who replaced Peggy Wood and Nat Koth is back with the show. Frederic McKay is acting as the manager for the second company, which is to tour the South. Elsie von Biene is singing the prima donna role.

MILLER BACK FROM THE COAST.

Henry Miller arrived from the Coast this week. He and his wife went on it open in about a fortnight in "Moliers," the touring beginning in Boston.

CURCI ACCUSES HIS WIFE.

Chicago, Sept. 24. In his counter charges to the suit of his wife Gail Curci, for divorce, Luigi Curci alleges the diva has had improper relations with her accompanist, Homer Samuels.

Curci, in filing his answer in the Superior Court here, makes a general denial of all charges preferred against him by his wife.

Kay D. Keen represents the husband.

STRIKES HOLD BACK THEATRES.

The two theatres planned for the Selwyns on 42nd street west of Seventh avenue are as far from completion as ever. There was no activity on the site until the summer when work on the evacuation of the rock was resumed, the reason being laid at the door of labor strikes.

A. H. Woods had picked a play for the premiere of the first one completed. Strikes have again stopped a work and neither houses may be ready until late in the season.

HANDSHAKES FOR LAUGHS.

"Jim's Girl," the show written by Tommy Gray and Earl Carroll, opened Monday at Poli's, Bridgeport. It was tried out by the stock company to test its possibilities for a run in New York.

Monday about noon, Gray phoned Carroll they had an opening to attend. Neither had attended a rehearsal. They journeyed to Bridgeport.

Both sat in the front row. As each of the three laughs were registered Carroll and Gray shook hands.

Next week "Jim's Girl" will be played at New Haven by the Poli stock.

As yet no New York theatre has been selected for the run of the piece. The Gray-Carroll piece bore a similarity to "Five Million" and was released for stock by Cohan & Harris before being \$2 produced.

"Nine O'Clock Revue" Going on Road.

Flo Ziegfeld announced yesterday that the present "Nine O'Clock Revue" on the Amsterdam Roof is going on tour.

A new show shortly is to succeed the current one, which has had a run of 39 weeks on the roof.

Another French Theatre.

Beginning Dec. 21 the Lenox Little Theatre on East 78th street will begin a five weeks' season under the direction of Carlo Liten.

servant problem was her chief worry when William unexpectedly returns from the German prison camp where he has been held, and had for his original intention to come in the middle of the night, but had thought better of it, and postponed until the way to his best friend and, unbeknown to him, the second husband of his wife.

The situations leading up and through the efforts of the pair to tell husband number one the truth give excellent opportunities for realism with an occasional and perfectly well placed during line or two, for instance when the maid brings in the four months' old baby of husband number two. Number one, when the realization comes to him that it is not his child, turns to the wife with the remark that she had been busy during his absence. The concluding portion of the play deals with the none too brilliant efforts of the two many husbands to straighten out the tangle.

Each tries to play the hero and give the dear girl up, and the grandstand plays and false heroics of both present many laughable situations at the close of the second act. The wife decides to spend the night with her mother, and upon seeing husband number one speaks of the fact that all through his imprisonment he thought of Victoria and this room, and here he was at last and going to bed with her husband. They both remaining and watching each other for fear one might get away. At the proper moment the wife takes hold of the situation and decides to get a double divorce and the one man who stayed at home at the request of the Government. The last act is a comedy of the arrangements for this double divorce, and here is where the play lacks and loses interest. Dramatic cuts should be made in the soliloquy scene as well as those of the professional co-respondent.

The author, W. Somerset Maugham, has evidently had the assistance of an American author in reworking the lines. This is very clever satire. One of the local critics draws attention to the fact that the play was not in the audience Monday night with note book and pencil, and the thought occurs that many of the lines suggest the Macbeth over cleverness.

The piece is without a doubt one of the best sound ones to be presented here in a long time. Kenneth Douglas and Lawrence Growth as husband number one and two respectively were both more than excellent. They were perfect, as was every other member of the cast. The wife's mother, Mrs. Shuttleworth, was excellently played by Margaret E. Johnson. Carolyn Darling, Marion Buckler, J. H. Brewer, Florence Bender, Richard Carr, are all worthy of commendation. The production is excellently staged, two scenes being laid in the drawing room of the house in London. Clifford Brooke directed the piece, which should be successful. *Heckle.*

(This show was first produced in August at Atlantic City, when the strike interfered with its future.)

SEE SAW.

Elizabeth Hines..... Billy Maynard..... Guy Robertson Captain Barnard..... Horace M. Gardner..... Charles Brown..... Lord Harrowood..... John H. McKenna..... Rinkaid..... One Ray..... George Barber..... Spencer Mayrick..... Dorothea Mackay..... Ann May..... Cynthia Mayrick..... Charles Balala..... Richard Muel..... Frank Carter..... Henry Trimmer..... Charles Mackay..... Bell Boy..... Jimmie Ballinger..... Bill Byron..... Byron Hallstead..... Linda..... Rita Danaher..... Lindley..... Dorothy Smoller..... Dancers.

Dorothy..... Dorothy Whitmore..... Eleanor..... Eleanor Livingston..... Ruth..... Ruth Parker..... Kathleen..... Kathleen Carroll..... Sydney Reynolds..... Florence..... Florence Brown..... Dorothy..... Dorothy Gilbert..... Rose..... Rose Stone..... Helen..... Helen Travis..... Gwen..... Gwen Kentair..... Marie..... Marie Boniah..... Constance..... Constance Madison..... Girl of the Wedding Party.

Waller..... Theodore Ballinger..... Theodore..... Theodore Ballinger..... Wesley..... Wesley Totten..... Jerry..... Jerry Walsh..... Fred..... Fred Ryker..... Boy of the Party.

An old-fashioned sawge hit went across the footlights of Cohen's Theatre in "See Saw." From the first number to the last, there are two. The sweet, clean musical comedy whirled along and over the top with the best of luck.

"See Saw" is one of those dress-up-below-the-belt-suggesting plot, and that top "colossal" which stamps the works identified with Colonel Savage—you know what an alibi is given for the chorus, making the girls wedding guests, bridesmaids, etc.

A fine, upstanding cast, a Rolla Royce chorus, gowns de luxe, scenery supreme, all performed up with wit and plenty of the best of the performance. The enthusiasm went as strong as it goes for spectacular nudging and never a word was said "out of the way," and never did a gentleman saw or a lady to indicate a lapse of time chorus. The quack and some by (by for a savage show) comedy with breezy and light-hearted.

A trained orchestra, played Louis Hirsch's infectious melodies. The few specialties were

STOCKS OPENING.

The Pauline MacLean Players are at the Music Hall, Akron. The cast is headed by Pauline MacLean and Edward Clark Lilly.

The Crescent, Brooklyn, opened Monday with Corse Payton in stock. F. A. P. Gazzolo removed one company of the Lorin Howard Players from the Imperial, Chicago, to the National last week, having taken over the management of the theatre, under leased control of Irons & Clamage. The stock policy will continue with another company being installed at the Imperial.

At the Victoria, in the same city, where a third company of the Lorin Howard Players holds forth, "Johnny Get Your Gun" was produced last week, this being the initial stock production of the play in the Windy City. The Colonial Players of Pittsfield, Mass., have moved to the Park, Utica, where they will open their regular fall season.

Dykemans & Owen will start a stock policy at the Prospect, Cleveland, within 10 days.

MISS BAYES GOING OUT.

Norah Bayes will retire from the "Gaeties of 1919" Oct. 4, to enable her to rehearse with her former vehicle, "Ladies of the Night," to be opened at the Belasco, Washington, Oct. 20. Miss Bayes will tour to the Coast with the attraction.

That is the present plan of Miss Bayes.

JULIA HEINRICH KILLED.

Chicago, Sept. 24. Julia Heinrich was killed by an Illinois central train at Hammond, Ill., Thursday.

She was a singer with the Metropolitan Opera Company.

HOLDING BACK "ESTHER."

"Esther" the musical spectacular drama to be produced by Wendell Phillips Dodge and Willy Pogany the artist, will be held back until later in the season.

The new two firm will present a musical comedy before "Esther" work to be started on this month.

PLAY TOO SIMILAR.

Cohan & Harris have released "Jim's Girl" by Earl Carroll and Thomas Grey, for stock, owing to the play's similarity to "The Five Million."

Buck Has Steele Under Contract.

Gene Buck, the discover of John Steele, now in "The Follies" holds a five-year contract with Mr. Steele. Mr. Buck has sub-letted the singer to Flo Ziegfeld for a term of two years with the show.

cheered to the echo, well placed and smart. The acting—yes, there was acting—was surprise and a delight, and marked earnest endeavor and inherent talent.

Between Frank Carter, the silk lined juvenile dancer-ho, and Miss Dorothea Mackay, the honors of leadership were equally shared. Carter and his line with masculine charm and vigor, and his single dance was the big draw. Mackay was actually drew tears in her eyes and in others. Always she was the spirit of youth, mirth and light, fetching, big, and attractive. Their duet in the second act, the police and pose, drew and merited a full house encore.

Elizabeth Hines was truly fast and beautifully bewitching in a sort of sub-linguistic role and several scenes with knock and beauty. Charles Brown in the comedy-heavy role of a noble fortune chaser, stood up powerfully. Helen Bolton as an adventuress, whose role it was she does with supreme distinction, never fails to make her mark. Charles Mackay in the role of a noble fortune chaser, stood up powerfully. Helen Bolton as an adventuress, whose role it was she does with supreme distinction, never fails to make her mark.

The performance ran until 11:15, due to first-night enthusiasm and too much filling-between scenes in the second half, where the company needs time for a complete change. This was undoubtedly by trimmed down and it may be suggested that a company finale is scarcely requisite for a certain draw in mid-act to indicate a lapse of time chorus. The quack and some by (by for a savage show) comedy with breezy and light-hearted. A bit-bang hit. *Lois.*

VATICAN CHOIR IN MONTREAL.

Montreal, Sept. 24. The Vatican choir came from New York by special train to give one concert at the St. Denis last Friday night. The theatre was crowded up stairs but not down stairs. Prices ranged from \$3 to \$10 for box seats.

The choir won an unequivocal artistic triumph. The program consisted of classic liturgical music entirely in Latin.

The program was unique in the annals of musical entertainments, being more in the benisons that float down the vaulted aisles of Cathedrals during the solemn moments of High Mass and this lofty effect was added to by the vestments of the conductor and choir with the presence of Archbishop Bruchesi with a number of his Archiepiscopal Household and other dignitaries of the church here in their titular robes.

SHOWS IN LOS ANGELES.

Los Angeles, Sept. 24. Alcazar—"Polyanna" (stock) with Walter P. Richardson and Belle Bennett.

Casino—Will King Co. (18th week) and A.-H. and W. V. A. vaudeville.

Columbia—John E. Kellard (first week). It is the "Ladies of the Night."

Curran—Guy Bates Post in "The Masquerader" (second week).

Majestic—Del S. Lawrence Stock Co. Princess—Bert Levey vaudeville.

Wigwam—A.-H. and W. V. A. vaudeville.

PROVIDENCE HOUSES OPEN.

Providence, Sept. 24. The Shubert-Majestic and the Providence Opera House opened Monday night for the season. David Warfield in "The Auctioneer" drew a fair-sized audience at the former house, with prices ranging from 50 cents to \$2, while "Some Night," featuring Arthur Miller and Gale Wendall played to capacity at the latter.

Katherine Constantine, of the Constantine Sisters, was unable to appear at the Emery on Monday night. She left last evening for New York to undergo an operation. While appearing in Fall River, she seriously hurt herself while dancing. The two Avonians were substituted.

OLE HANSON ARRANGES TOUR.

Seattle, Wash., Sept. 24. Ole-Hanson, mayor of this city, has resigned to devote his time and attention to journalism and chautauqua work.

He will leave this city next week to deliver a series of lectures on Americanism over the Redpath-Hemer Chautauqua circuit. This booking will cover territory west of the Mississippi. The second tour will be out of New York City.

SPORTS.

The Low basketball team has secured the gym at the 28th street public baths for Wednesday nights through the winter. The Low team will use the gym as its practice and home court. The two new additions to the team this season will be Jack Hanlon, brother of Alex Hanlon, and Sol Swartz.

"GET MARRIED" COS FOR ROAD.

The first of three "Please Get Married" companies to be sent out on tour by Oliver Morosco will open at the Shubert, New Haven, Sept. 29. Ida St. John and Berford Hampden have the leads in the first.

Police Capt. Cook's Daughter Signed.

Oiga Cook will open in the "Passing Show." Miss Cook is the daughter of Police Captain Cook of the local police department. She was previously reported as being engaged for Gus Edwards' new production.

SHOWS IN PHILLY.

Philadelphia, Sept. 23. The opening of the Broad, Garrick and Lyric this week completed the inauguration of the season's start in all the legitimate houses. Generally good business was reported despite the warm weather which had a tendency to hurt attendance in one or two of the theatres.

Al Jolson in "Sinbad" was a sell out at the Shubert. The Jolson show is a tremendous hit here and will easily stay its eight or ten weeks. Mrs. Fiske in "Miss Nelly of No Orleans" had a nice start at the Broad without creating anything out of the ordinary. The house was well filled downstairs, but upstairs was light. The piece is not considered well suited to the star and made only a light impression.

"Three Faces East" opened to capacity at the Garrick and will do a big three weeks business, barring accidents. This is a return date for this show and it has a splendid record to its credit.

"She's a Good Fellow" is doing very bime in its second week, starting its final week with almost capacity. George White's "Scandals of 1919" comes in next week.

Florence Reed in "Roads of Destiny" opened strong at the Lyric, the opening of the season for this house. The star is very popular here and the piece was well received. Next door at the Adelphi, "Toby's Bow" is in its third and final week and has been playing to very good houses. Barney Bernard in "The Hon. Sam Davis" comes, Sept. 29. The Chestnut Street opera house, which has had three weeks of feature bime, opened its regular season with the Gallo Opera Co. as the attraction. The opening was just fair, but the last two weeks of pictures was very light and it is believed this acted against the regular opening which was delayed by the strike. "Mikado" and "Pinafore" are the attractions this week.

Murray and Mack in "I'll Say So" opened fairly well at the Walnut. "The Logis of Larry" the new Willard Mack piece with Barry McCormick featured comes next week.

"STORM" IS MELODRAMA.

Detroit, Sept. 24.

George Broadhurst was here to attend the Detroit premier of "The Storm" which is Langdon McCormick's play. There are only three people in the cast—Edward Arnold, Robert Rendel and Helen MacKard. There are four acts. The play had a brief try-out last spring, but Detroit is the premier.

Wonderful and plenty of scenic effects. Two great scenes are the blizzard in the opening act and the forest fire in the third.

The story is built around two men and a girl marooned in a cabin in the Canadian woods during a winter, the unexpected arrival of a blizzard cutting off escape. Both men love the girl, Mary. From boyhood the men become the deadliest of enemies. It is melodrama but of the kind that the public like.

Shuberts Sign Harry White.

Harry White of "Hip, Hip, Hooryay Girls," at the Columbia last week, has been signed for the Shuberts by Rufus LeMaire.

"Some Time" Extends Boston Run.

Boston, Sept. 22. "Some Time," playing here at the Shubert, may have its run extended. Last week it drew a little under \$14,000 and indications are that a \$15,000 gross will be attained this week.

New People for "Just a Minute."

Percy Pollock has left for Wilmington to replace New Carr in the role of the Sea Captain in "Just a Minute." Ada Lewis also joins the cast replacing Miss Belmont.

CABARET

Some idea of the road business done around New York this season can be obtained from the following report (estimated) on the road houses lining the Pelham parkway and running into New Rochelle and beyond. Last Saturday was the day taken. There is no question but Hunter Island and Inn (Arthur McLean) leads the list with ease. The McLean place held 3,600 people on the day. It reffills about three times after 9:30, with a seating capacity of 600. The gross at Hunter Island on the day was \$3,000, considered a poor day up there, for a week end. Mr. McLean has done as high as \$8,700. The crowd at Hunter Island varies. The youthful and local bunch are strong on dancing and shy on spending. Pelham Heath Inn ran second with about 2,200 people on the day, receipts unknown. It has large sized checks' though, and the Suss-kind boys, who opened it a couple of years ago, have made it a popular resort. It is the single inn along the Pelham road that has a collection of looking females for the salaries that the average cafe feels it can afford to pay. It is reported he sunk \$40,000 trying to hold up Coney Island at Long Beach. The prices at Castles during the season became noised about and everyone laid off, or if they went there, once they were off. The Chateau (Walter Kaffenberg) at City Island, and got 800. The Chateau has dropped a bit this summer, but will net between \$30,000 and \$35,000 on its season. It will close Oct. 1, the management not wanting to chance it as an experiment to try the winter season. There are a couple of other summer places at City Island, but more local than the Chateau that gets a spending crowd once in a while that spends a lot. Shanley's (Yonkers' Shanley's) on the road did but little, and probably drew 400 people Saturday. Ferncroft might have had 500 people; Post-Lodge (New Rochelle), about 200. Red Lion, perhaps 150; and McCarthy's at Port Chester, 400. McCarthy's is a bit far away to draw the New Yorkers, but Mac gets them from the other side and that takes it Stamford, where there is a live bunch. In the estimates given an average of 30 per cent. may be deducted as repeaters, those who go up the road stopping at all the larger places. Of these 10,000 people on Pelham parkway Saturday, it may be deduced that of the net 7,000, 6,000 were theatregoers and would have been at the theatres that evening if not motoring. But the theatres, at least in downtown New York, are always packed Saturday eve, so they were not missed. Mentioning the prices at Long Beach this summer tells on its reverse the story of Hunter Island's huge success since Prohibition. Down on Broadway the restaurants think they are doing a guest a favor to sell a glass of beer for 80 cents (glass, not bottle). At Hunter Island a glass of beer costs 20 cents. Broadway gets \$1.35 for a Scotch highball with a brand of mineral water. Hunter Island charges 85 cents for it, and 60 cents for a straight highball. The prices are now a feature at Hunter Island. There is just one more difference—that at McLean's place you get what you ask for; downtown you get poison.

Cabaret circles were jubilant this week at the report via the underground that the President would issue an official proclamation declaring the army demobilized and ending wartime prohibition in the next ten days. Some say Oct. 1.

With the revival of the "tip" things are buzzing again and local cabaret men are preparing for a few months' immunity until Jan. 16, when the national prohibition edict goes into effect

permanently. If the official demobilization becomes a fact the local interests will reopen on the old broad gauged policy and endeavor to make hay while the sun shines.

Plans are under way to revive the big revues for short runs and local cabaret agents are swamped with demands for principals and chorists. There is a grave shortage of girls due to the uncertainty of the prohibition situation, most of this class of artist preferring a production or burlesque engagement to the gamble of a short-lived revue. But the local bookers feel that once the prohibition edict is officially removed, they will be able to supply their demand for talent from the old regime who prefer this branch of employment because it entails no traveling, and but slight readjustment.

Cabaret booking agencies see a real menace to the revue type of entertainment in the shortage of chorus girls and say that it is almost impossible to buy a collection of presentable looking females for the salaries that the average cafe feels it can afford to pay.

They fear that it will be only a short time before the smaller cabarets will be forced to adhere to a straight vaudeville policy to entertain their patrons. Girls are in great demand, and girls who can do things are not on the market. They are either gobbled up by productions or seems to prefer burlesque under the new wage scale, with wardrobe thrown in. The uncertain future of the places that depend upon liquids for their patronage also has been an added detriment.

Cabaret bookings by Billy Curtis include Harry Lane and Eva Dowling (Churchill); The Boyland, Miss Miller and Marcelle (Ritz, Brooklyn); Ethel Grey (Shanley's); Almira Seasons, Tom Bresnan (Boulevard); Leaning and Grey, Abasco, Alice M. Hoard, May Bushill (Rockwell Terrace, Brooklyn); Thomas and Frederic Sisters, Hattie Deum (Somer's, Brooklyn); Cecil Manners, Helen Powers (Garden, New York); Dolly Austin (Beaux Arts, Atlantic City, N. J.); Helen Kell Buxter Craft, Hilda Carling (Moulin Rouge, Atlantic City, N. J.); Lillian St. Claire, Jeanette Germaine (Tokio); Sidonia Hesch, Betty Collins (Parisian, New York); Valeria Mont and Belle Barron (Farnum's, Albany, N. Y.).

Gladys James, a shimmy dancer from Chicago, went on for one performance at the Amsterdam Roof last week. Ernie Young sent the girl East to show for Flo Ziegfeld. She is a good looking brunet with an intense shoulder wiggle. Miss James did but one dance and the audience made her repeat it, despite the many shimmy dancers who had previously appeared as features of a Ziegfeld show. She was immediately engaged for the new "Midnight Frolic" opening next Monday. Miss James originally came from San Francisco.

Jazzland, a new cabaret, is to open on the southwest corner of Broadway and 48th street. Jack Ferris and Joe Ferris and Joe Cronin are promoting it; Arthur McCarthy will be the manager. Although a long stretch of Prohibition is before the operators of this new restaurant, they propose to spend \$40,000 in redecorating and remodeling the place. Jazzland will give an all jazz floor show when opening.

The once famous Pekin Restaurant, at 46th street and Broadway, which changed hands last July, and has been closed since, will change its name and reopen around Oct. 1. Following Charlie Keim's declination to renew the lease last July it was taken over by the Dragon Restaurant (Chinese). Total expenditures for

alterations are estimated at \$30,000. Clifford Fisher is the manager.

Chateau-Thierry, at Riverside drive and 85th street is open under the management of Edward H. Sommers. It is a restaurant with music. Mr. Sommers built and managed Tumble Inn at Croton-on-the-Hudson. Before that he managed the Nikko Inn at Harmon, in its day the best hideaway around New York.

James Teddy, with his horses and chorus of girls, has been added to Emil de Rea's "Neath the Stars" revue at Edelweiss Gardens, Chicago, Emily Clark and Harry Vernon have also been taken on.

"Vamps," a new revue, opened at the Garden Sunday, produced by Billy Arnold, with a cast including Billie Wilson, Helen Powers, Belle Granman, Anne Walsh, Bill Lynnot, Billie Bowen and Harry Murray.

Liquor arrests are continuing to be made in New York by Federal officers. Most of those taken into custody are released under \$500 bail. But the sale of liquor also continues.

Ted Lewis and his Jazz Band now with "Greenwich Follies" have been engaged for the new "Midnight Frolic." He will work both engagements as they don't conflict.

Reveries opened at the Tokio, Boulevard and Garden, New York, Monday. Each has 18 people. Somer's and Rockwell Terrace, Brooklyn also opened Monday.

The Coney Island season came to a close Sunday night, when Perry's, The College Inn, and a majority of the cabarets and cafes closed.

The "All Girl Revue" at the Hotel de France has Emma Hope, Miss Browne, Dyer Sisters and Peggy Burns.

The Woodcock and Westminster Hotels, Boston, Mass., are the first New England establishments to again inaugurate cabarets since Prohibition.

Chape Cafe in Western, New York, will have a new revue by Al Davis called "Cheer Up." Twenty people and the Melody 5 are included.

White City, Chicago, ended its season Sunday night with the conclusion of the fall carnival and Mardi Gras.

Margaret Hackett will replace Jean Tyne in the Maxims revue. Miss Tyne has been engaged for a production.

Babe Kerwin will close at Atlantic City and opens at Piccadilly, Brooklyn, Sept. 22.

Fidelity Directors Meet. The Board of Directors of the Actors' Fidelity League held an executive session Monday afternoon, owing to the absence of George M. Cohan in Chicago, Louis Mann presided.

The board voted to award the program privileges for the benefit at the Century to an advertising agency. The program is to be 123 pages in size and the rates asked are \$100 a page.

"Extra Dry" Going Out. A new William B. Friedlander musical production is titled "Extra Dry." Ben Fairbanks, Beth Stanley and Gertie Mudge are included in the cast.

"Dancer" Going to Harris. "The Dancer" is scheduled to open at the Harris, replacing the film, "Are You Legally Married?"

Thirteenth Week of "Civilians Clothes." Los Angeles, Sept. 24.

"Civilians Clothes" is in its thirteenth week at the Morosco and is still drawing as big as ever.

AMONG THE MUSIC MEN.

Charles Reed has joined the Stern professional staff.

Will Rockwell has resigned as Boston manager for the Joe Morris Co.

Eugene West is free-lancing again, having recently been with Chas. K. Harris for a year.

Anita Owens, the composer, is professional manager of the A. G. Jones Music Co.

Fred Strubel has been placed in charge of Jerome H. Remick's new Minneapolis branch.

Harry Kuh will be managing head of Irving Berlin's new Philadelphia branch.

Bobby Crawford has been appointed general sales manager of the Irving Berlin Co. Crawford is well known to the trade.

Herbert Walter, head of the Wimmer band and orchestra department, has moved to the Broadway professional rooms.

Breese A. Lambert, former entertainment director of the V. G. O. G., has joined the professional staff of Joe. W. Stern & Co.

Daphne Lassett, representing the Francis-Day-Hunter music house, of London, is in town, on a business mission.

F. J. A. Forster has taken over the publication rights to the music of the "Wishing Land," by J. Will Callahan and Paul Specht.

H. H. Pace, head of Pace & Handy, is in town looking things over. Mr. Pace originally is located in Memphis, V. G. Handy being in charge of the N. Y. office.

John William Kelleter, the picture director, is developing into quite a prolific and "hit" songwriter. His latest situation, "My Bluebird Singing Again" will be exploited by Gilbert & Freedland.

Gus Kahn, the Remick writer, and Charles Straight, popular composer, have been signed by the Imperial Hotel in Chicago, to write numbers exclusively for reproduction on their rolls.

Jack Richmond has been appointed successor to Kathryn Joyce, as head of the Peist band and orchestra department. Miss Joyce is now connected with McCarthy & Fisher in a similar capacity.

Tom Post, last with the Broadway Music Corporation, is now professional manager for C. G. Church & Co., the Hartford music publishers, who recently acquired the firm. He Nelson has been appointed to succeed him.

Herman Schenck, assistant professional manager of Harry Von Tilzer, is confined to bed with the flu. Murray Bloom, the professional manager, is endeavoring to have the floor is in charge of Miss Ruth, who ordinarily presides behind the counter.

The G. R. S. Music Roll Co. contemplates removing its headquarters from Chicago to New York, judging by the fact that it has acquired a location at 124th street for the building of a large factory, to occupy the entire square block from Locust avenue east.

Alfred Lew Hasea, the professional manager of the McKinley Music Co., is endeavoring to hide modestly behind the non-descript name of Lew H. Alfred—easily and obviously arrived at by the inversion of his proper name. To date, he has fooled but three and a half people.

With George Friedman's resignation from the general management of McCarthy & Fisher, last week, Joe Mitchell, former sales manager, succeeded him. Friedman received cash for his 10 per cent. interest in the firm. He will probably start a publishing house of his own.

"Along the Trail Where the Blue Grass Grows" is a song by Oliver Brown, who has been writing exclusively for Joe Johnson. Mr. Brown is now with the Waterson, Berlin & Snyder firm. Henry Waterson was the other night that the latest friend song will reach 1,000,000 copies. The Waterson house is publishing it.

When Bill Guider's act, "Old Time and Modern Song Revue," opens at Keith's Jersey City next week, it will mark the last appearance of Jimmy Fynn, the Peist "bugger" in the turn. Mabel Burke will continue with the act, but, because of her reputation by another man, also of the Peist staff most likely, in order that the house does not miss the matchless "bug" type of act entails.

Jerome H. Remick's damage suit for an accounting of the royalties of the song, "Along the Trail Where the Blue Grass Grows," published by Frederick L. Bowers, against infringement on the plaintiff's Walter Garden song hit of the same name, was discontinued last week with Mr. Bowers' agreement to change the tune. The case was tried at the Louise Giammusco firm, San Francisco.

IN LONDON

London, Sept. 13. Seldom has there been such a full week as the one just completed. On Monday, Alfred Sutro's new play, "The Choice," was presented at Wyndham's; on Tuesday the long expected and several times postponed Oscar Asche production, "Eastward Ho!" made its appearance at the Alhambra; Wednesday evening was "tactic"; Thursday evening saw the Hawaiian "Bird of Paradise" at the Lyric; last night was made memorable by the Drury Lane production of "The Great Day," preceded by a lengthy dress rehearsal on Thursday afternoon, at which a large invited audience and the press were present, and tonight we have "Who's Who?" at the Adelphi. Sunday will be a day of rest, perhaps.

Cyril Maude will make his reappearance on the British stage Monday at the Shakespeare theatre, Liverpool, the play being "Lord Richard in the Pantry," the production being under the management of Thomas C. Dagnall. On the same evening the Liverpool Playhouse will see the premiere of Arnold Bennett's "Sacred and Profane Love." Readers of the book and admirers of Bennett are wondering just exactly how it is going to be done.

Henry Finley is due at the St. James with Tolstoy's "Reparation" Sept. 26. The "try out" in the provinces has proved to be very successful, everything points to London's favorable endorsement of the provincial verdict.

James Bernard Fagan will revive "The Merchant of Venice" at the Court Oct. 1, Maurice Moscovitch being the "Shylock" and Mary Grey the "Portia." The full text of the play will be given. The immortal bard will be further represented by the West End production of "Othello," Oscar Beebe and Lily Brayton being responsible for one, while Matheson Lang and Arthur Bourchier will also present the tragedy at a series of matinees. Flying matinees of the Long-Bourchier production will also be given in the country.

London's newest playhouse will be called The Fortune, the names being taken from an old theatre of the Jacobean days that flourished in the seventeenth century. The house, which will be a very large one, will be dedicated to the "repertory" system and to Shakespearean productions.

Without anything more tangible showing than the murmuring which has been going on for generations, the theatrical unrest is on the increase. The "lay" press has devoted much space to the alleged "white slave" conditions of the traveling chorus and all sorts and conditions of people, known and unknown, but principally the latter, have penned epistles to "Mr. Editor—Sir—," Flora Campbell Patterson took other and doubtless she hoped more lucrative steps. Heavily veiled and bearing two placards headed "S. O. S." and complaining of the treatment of British artists, she sang to the queue outside the Apollo. The result was an appearance before the Marlborough Street Magistrate on a charge of obstruction. This gentleman having heard her story and read the placards, showed his sympathy in the cause she espoused by fining her 40 shillings and 20 shillings costs.

Having concluded her fourth South African season, Marie Tempest sails shortly for India and the Far East. The business side of her world tour is in the hands of South African Theatres Trust, Ltd., India Films, Ltd., and Middle East Films, Ltd., the personal management of the company being in the hands of Wilfred Cotton.

The next stages of the tour after India and the East will be America.

Paul Kay, Charles G. Morrison and J. Morrison Taylor are in London, having crossed the Atlantic in the capacity of third class stewards for the purpose of laying a record of the actors' strike before the Council of the Actors' Association, and also a report of the British Actors' Committee in New York. They met the Council on arrival last week and also a specially appointed committee on Wednesday.

C. Hadden Chambers has sailed for America.

"Napoleon" the Herbert French play on the life of the Corsican, who has recently lost the title of the "scourge of Europe," will be produced by the Stage Society early in October. For some reason or other we are threatened with a boom of Napoleonic plays. Meanwhile the "Royal Divorce" runs on year in year out, totally unaffected by any passing craze.

Another Shakespearean revival is in the wind. When "The Ciderella Man" ceases to draw Owen Nares will appear as "Hamlet."

When he returns to London from the provinces, where he is playing to enormous business with his old repertory, Martin Harvey will produce a blank verse drama by Laurence Binyon entitled "Arthur," probably at Covent Garden. The theme is the same as that of the Comyns Carr "King Arthur," which Irving did at the Lyceum in 1895. Laurence Binyon's last big blank verse piece, "Attila," was produced by Oscar Asche at His Majesty's some years ago.

During Percy Hutchinson's New York season at the Manhattan, he will produce a new play by R. C. Carton, "The Incurable." On returning to London about Christmas time, Mr. Hutchinson will revive Barrie's "A Kiss for Cinderella," and will later on produce a new play by Harold Terry and Raphael Sabatini, "The Rattlesnake." This is a play dealing with the American Civil War. On his opening night with "The Luck of the Navy" the actor threatened to read a message from the Mayor of New York to the people of New York.

Irene Vanbrugh and Dion Boucicault have just started a twice nightly tour of their New Theatre play "Caroline." The opening date was the Chiswick Empire.

Finding his reproduction of his old favorites at Gravesend to be followed by much "open time," Arthur Roberts is once more appearing as a single turn. He will shortly produce a new sketch by Charles Baldwin entitled "The Stolen Camisole." The title suggests possibilities.

John Lausen of "Humanity" fame, will shortly commence a flying tour of fifty one night stands and thirty matinees. He will appear in "Hamlet," "Disraeli," and, of course, the crockery smashing episode which made him, in "Humanity."

Business is business! A well-known revue artist has just demanded a fee of £100 to sing a new ballad, written by a popular author composer, the author to pay the fee.

The meeting of the Renters' Society, Aug. 26, was a lively affair. Originally called to discuss the very important question of "blocks and forward" booking, the members of the trade present seemed to forget the object of the meeting and the evening was more

or less given over to angry scenes between them. The head of a well-known firm concerned with producing as well as renting called the managing directors of a rival house a "dirty hood," and recrimination appears to have been the order of the day.

The Walsh, Pearson Company, the producers of the "Better Ole" as a film, have acquired yet another studio at Craven Hill, Willesden. The first production on the schedule for the new premises is "Garryown," by H. de Vere Stacpoole, author of the "Blue Lagoon." In this film Fred Lindsay, "the stock whip king," will make his first appearance as a film actor.

At the newly acquired Neptune studios, which lately belonged to British Lion, Ideal will produce 26 superplays a year, adaptations from novels and plays; also the new feature, Ideal Varieties, in four sections. The first will be one reelers of musical hall turns, comprising both British and American turns of every type; second, one-reel comedies, including the Kenelm Foss "Till My Ship Comes Home"; third, travel and adventure; fourth, known as Ideal Novel Varieties, but what they exactly are isn't yet disclosed. Their advertising stunt for this will be bigger than their "Cannibals."

Since the "Ideal" Company, closed the houses of Parliament by asking its members to a trade show of "Adventure Among the Cannibals," producing firms are going all out to obtain the notice of the elite at their premises. "Harms" made a line on art with a big "A" for their recent show of "Sands of Time," roping in Sir David Murray, president of the Royal Society of Water Color Painters; Pomeroy, the sculptor; Edgar Bundy, the official painter to the Canadian Government, to say nothing of a goodly number of Royal Academicians.

Having completed "Mr. Wu," Maurice Elvey, the Stoll producer, is busy on "The Evasive Pimpernel," and following this will come a filmization of Ethel M. Dell's "The Swindler."

After "The Grip of Iron," now nearly completed, "Famous Pictures" will start right away on "Mary Latimer, Nun," with Malvina Longellow and George Foleys in the leading parts. This is a filmization of a play toured extensively by Will H. Glaze, which was originally adapted from a series of stories published by the Amalgamated Press.

Duncan McRae has finished making W. J. Locke's "The Usurer" for the British Actors' Company and the trade will be enabled to see it Sept. 12. In addition to Gertrude McCoy the cast includes Stephen Ewart and Ivan Berlin.

The Rev. A. J. Waldron, sometime Vicar of Brixton and somewhat well-known on account of one or two very outspoken playlets on social subjects, is going in seriously for motion picture play-writing. His first effort, "The Man Who Forgot," has been completed by "Harms" and the studio staff is now preparing for the making of his second, "Eternal Father, Strong to Same," a film adaptation of the hymn.

Harold Shaw has left for Spain to complete the making of "The Pursuit of Pamela" for the London Film Company.

Scotland has now got its own film producing company. Leder, Murray & Co. are now hard at work in Glasgow "shooting" their first film, "A Quiet Holiday." The title smacks somewhat of "slapstick" and the company engaged is headed by T. K. Murray who, prior to the war, played many parts in support of G. M. Anderson.

A good example of the evil attending the time elapsing between the trade showing of a feature and its release is found in the case of the "Screen Classic" feature, "Shadows of Suspicion," which is controlled by the Sir William Jery firm. The picture deals with espionage, Zeppelin raids, and the horrors of war generally, but it will not be released until July, 1920. Beautifully and very expensively staged, exquisitely photographed, and splendidly acted, it is absolutely useless as a "feature" now without waiting a year.

The National Electric Circuit of picture theatres have declared a dividend of 20 per cent. on ordinary shares and 600 per cent. on deferred shares.

With reference to the report that Eric Maybridge is thinking of bringing an action, through his London solicitors, against all owners of kinematograph apparatus for a share in their proceeds, alleging that as an ancestor of his was the inventor of the original machine. Some years ago, when the "trade" in this country was very young, another inventor, member of a very big firm with branches in Britain, America and France, got on the same line. "The wind rose to a hurricane," a mass meeting was held at the old Holborn Town Hall, and—well, there the matter rests to this day.

Certain people gifted with a wonderful faculty for spreading rumors and denying any news which does not exactly suit their purpose, such denials being obtainable at usual advertising rates, are still busy circulating reports that negative film stock is being withheld so as to embarrass British production. Ernest Blake, however, manager of the film department of the Eastman "Kodak" business over here, denies this. He states that the sole difficulty is caused by the lack of stock in America, and that the firm is doing all it can to cope with the demand through the special plant installed at Harrow.

Among the men rumored to be very actively connected with the big new British producing firms are J. B. Joel and Lord Beaverbrook.

Chester Clegg, Isaac Collins (manager of the Northern Branch of Famous Lasky), J. G. Thompson, Victor Sheridan and Thomas Buras are shortly leaving the "smoke" for a holiday trip to America. The word "holiday" is worrying the Opposition and giving them much food for thought.

Among the new companies whose registration is published this week are: Exchange Cinema Co., Ltd., with a capital of £50,000, cinema proprietors, film manufacturers, etc.; Gladys Archbutt and E. Lewis Waller, Ltd., both names being very well known theatrically, who on a capital of £10,000 propose to deal in everything from a stick of grease paint to a theatre. There are also innumerable companies announced with from £1,000 to £50,000 capital. Meanwhile, as the subsidies have it, the trade is on the tip-toe of expectation waiting for the official announcement of the big things.

Several new producing companies are looking seriously toward the filming of Biblical subjects and the first to get registered as a company, and therefore the senior among them, is the Educational Kinematographic Service, Ltd. This concern has been formed to carry out in the United Kingdom and elsewhere "propaganda work" for the furtherance of such political, educational and religious objects as may be decided on by the directors and to carry on the business of kinematography, lecturers and exhibitors. Their advertised capital of £1,000 won't carry them very far.

Chicago By Day

By SWING

Business is so good in this town that when any of the loop managers ring up with one empty seat in the house they think they're being persecuted.

Marion Davis (Fern and Davis) stopped at the Palmer House during her engagement at the State-Lake last week. The Palmer House is the mecca of the dry goods and allied lines salesmen. Now Marion, when she speaks of her act, no longer refers to her material, but to her line of goods.

One of the mainstays of what is called theatrical ethics is professional courtesy. Bob Hall is a great exponent. Bob usually gets over with his act, and that does operate to cloud his mind to the merit of other acts. Last week, at the Palace, Gene Greene had hard sledding. It was probably due to the fact that Greene was too far down on the bill. Whatever the cause may have been, it is a fact that they started walking out on him the first few shows. Hall went on earlier, closing with a rhymed speech on the League of Nations which got a big band. For an encore Bob came on and told about the acts to follow, giving extravagant praise to Greene's offering. When Gene came out, he pulled an imitation of Bob, saying "Any number, any subject, any tune. Even the League of Nations. And if you've got an American flag, I'll wave that." It didn't have the effect which was probably intended. A frank person in the gallery yelled, "Go into your act, buddy." Under any circumstances, Greene's sneer at Hall's speech would have been in atrocious taste. In view of Hall's efforts to boost Greene's stock with a none too enthusiastic house, Greene's comment was ungrateful as well as undignified. The spoken advice of the critic in the gallery was the unspoken comment of most of the house.

Jack Lait is not the only one whose idea of zero in municipalities is New York. Percy Hammond, just returned from a trip to New York, seconds the motion, even more acridly than Lait. Percy went to see the opening of "Civilian Clothes." He encountered Alan Dale and other first-nighters. Here is his comment of "the gang": "Between the acts I looked back upon my fellow first-nighters and, I suspect, found them breathing in a proto-plasmic sort of way. They had, vividly, eyes and ears. But if there was one gleam of human intelligence in all their vivid maps, my eagle and suburban scrutiny failed to observe it. Men who have spoken to me sanely upon the outside about the aloof from the theatre, I could hear raving about the hero's yellow shoes. There they sat—an empty, unthinking, overfed, over-drunk, pitiable outfit—slaking their cheap theatrical emotions at a fount of pink theatrical puff. If Mr. Buchanan had shed his hero in shoes more normal they wouldn't have known what he was driving at. He knew his first New York audience would be imbecile (in the theatre) and I knew he had to make them say da-da as he chuckled them under the chin, showing them how the wheels go round."

Now wait till Alan Dale catches Mr. Hammond's first play at its New York opening.

The Broadway, Saratoga, N. Y., formerly booked by Walter Plimmer, has been taken over by Joseph Eckl. The house plays vaudeville last half each week.

SHOWS IN CHICAGO.

Chicago, Sept. 24. "Uncanny" is the only word that can be used to describe the unprecedented business being done by shows in Chicago, following the theatre famine of the strike.

There are nine attractions playing here, and of them six are hitting \$10,000 or better and four are hitting \$18,000 or better.

The Woods, Studebaker and Illinois are the big winners, turning customers away at each performance, sold out for several days in advance and exhibiting no signs of a let up.

At the Woods Theatre "Up in Mabel's Room" (4th week) got \$18,000 on the week, with \$20,000 the week before with an extra Saturday.

"Take it From Me," the sensational success at the Studebaker (4th week), hit \$19,000, which for this house is unbelievable business.

"The Canary," voted light by the critics, got almost \$19,000 in its opening week at the Garrick. Redden, Lester, also given mild notices, topped \$18,000 the first week.

The other theatres did the following business: "Three Wise Fools" at the Powers (3d week), \$14,000; "Passing Show" at the Garrick closed its Chicago run with a \$15,000 week; "Cappy Ricks" at the Cort (4th week) got \$10,000; "Honey-moon Town" played to \$8,500 on its last week at the La Salle.

The show that got the best notices is doing the lightest business, for some unaccountable reason. It is George C. Tyler's "On the Hiding Place" at the Blackstone, which got only \$5,400 this week.

Four new shows had fine openings this week, with promises of record business.

"Somebody's Sweetheart" opened at the Garrick, with the following in the cast: William Kent, Louise Allen, John Dunsmuir, Eva Fallon, Ardelle Cleaves, Howard Marsh, Eugene Redding, Albert Sackett, Royal Carter, Mabel Taylor and Natalie Howe.

"The Acquittal" opened at Cohan's Grand with Phoebe Hunt, William Harrigan, Ann Mason, Joseph Selman, Edmund V. Gibson, Willard F. Barger, Franklin Hall, Norman Lane, J. M. Hollickey and John Rowan.

"Fey for Three" opened at the La Salle with Arthur Byron, Frederick Perry and Margaret Lawrence in the cast.

The Princess, which has been dark for several weeks, opened the season with "Keep It to Yourself." In the cast are Edward Nicander, Albert Brown, Clara Mackin, Dallas Welford, Alphonse Ethier, Robert Lowe, Arthur Lipson, Hortense Alden, Pearl Ford and John Burckell.

The Olympic has been occupied by a film—"The Right to Happiness." On Sept. 28 there will open at this house a new play by a Samuel Janney and Mary and Mrs. Edward Delaney Dunn. In the cast will be Pauline Lord, Edward Emery, Frank Kingdon, Edmund Elton, Saxon Kling, William Ingersoll and Philip Leigh. This show is booked for a short run. It will be succeeded Oct. 19 by "Flo-Flo" (second company) with Kate Stout, Harry Crawford, Al Sheehan, Bert Gardner, Venita Pohfret and Laura Bennett in the cast.

DARK HORSES PRODUCE.

Chicago, Sept. 24. A new show wrapped in mystery and invested with unknown or little known sponsors is booked to open at the Olympic Theatre Sept. 28. The title of the piece is "Midnight." It is by Samuel Janney and Mr. and Mrs. Edward Delaney Dunn, is described as a "mystery" play, and includes in its announcement cast the following players: Pauline Lord, Edward Emery, Frank Kingdon, Edmund Elton, Saxon Kling, William Ingersoll, Philip Leigh. The show is directed by Ira Harids.

Chicago

RICE PREMIERE IN CHICAGO.

Chicago, Sept. 24. Richard Bennett is due to arrive in Chicago next month to produce a new play by Elmer Rice (Elmer Reizenstein of "On Trial" fame) entitled "For the Defense." It is not known at which theatre the play will see its premiere, but during his engagement here it is announced Bennett will rehearse another new play called "Beyond the Horizon," by Eugene O'Neill.

LINCOLN, CHICAGO.

Chicago, Sept. 24. Regardless of how it was done, and not venturing backstage to get inside dope, the bill the last half this week might well be used as a model for a big, go-get-it semi-time bill, with many a two-a-day flash. The show had nearly everything that a good bill should have—songs, dances, comedies, dramatics—even a sketch.

Perhaps the most interesting act on the bill is Jeannette Boydell. Interesting not on performance, but on promise. Miss Boydell showed traces of nervousness, seemed so anxious to get over that she got too far over, and nearly fell. Miss Boydell gives notice of her appearance offense, singing the verse of "Mammy of Mine" in a voice which was the most beautiful that she is a female impersonator. Instead of a man singing, she sings it. It is a girl walking out in male clothing. It is well done. At that, there is still a strong possibility that it may yet turn out to be a female impersonator.

That impudence is definitely set aside when Miss Boydell comes out an actual in her second number. The ringlets that she tosses over her own, and there's no more than she's a girl. But her second number is an "Innocent Town" played to \$8,500 on its last week at the La Salle.

Now here is what she should do. The show should not be sentimental ballad, but a number—say, "High Brown Babies" Balli or "Vamp" in her act, then, she should strengthen the impression of uncertainty as to her sex. Then, in her second appearance in a modest gown, she should sing the sentimental ballad, and sing it in her most demure manner, with no dancing, and no offending male impersonation. The idea being to give the impression that she can be a nice girl as well as a fine boy.

Then the last dance, but only instead of dancing, she should sing the sentimental ballad, and sing it in her most demure manner, with no dancing, and no offending male impersonation. The idea being to give the impression that she can be a nice girl as well as a fine boy.

With this routine, Miss Boydell, the act will improve, roughly speaking, 100 per cent. Try it.

Memo Moore's "Revue of Reeves" makes that much for very little time in the way of excellent sketches and ambitious costumes. In a sketch, she sings the sentimental ballad, and sing it in her most demure manner, with no dancing, and no offending male impersonation. The idea being to give the impression that she can be a nice girl as well as a fine boy.

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WILSON AVENUE, CHICAGO.

Chicago, Sept. 24. Mr. Webster has done nobly for this house the last half of the week. His management a bill such as would do credit to any of the loop small-time houses. In fact, practically all the acts were of the type which Mr. Webster, the Hippodrome and Kinko.

An hour of pictures—this time the Pathé News, Argue Pictorial and a comedy—precede the five acts of vaudeville, saved from total

STATE-LAKE THEATRE BUILDING

anonymously as far as the audience is concerned only by an electric sign which identifies the opening act as B, the No. 2 act as C, and so forth. A having represented a cinema portion of the entertainment.

It, therefore, unbeknownst to the customers, was readily recognized by the scribe as Hyde and Hertz, programmed (when they are, programmed as "The Porter and the Journal," and made up accordingly, the porter in cork and the tourist in exaggerated English. The boys are clever and made an ideal opening act. Without uttering a single word, and threatening pantomime throughout their entire act, they offer balancing, acrobatics, a bit of magic and some nifty dancing, all well done and much appreciated.

It was the Clark Sisters. Aided by a piano, the young women, attired in nice blue gowns, sang harmonious numbers. When these were of a happy origin, they succeeded, but in the rendition of ballads which called for top notes, disaster smote the sisters. They should sing blues and songs pertaining to Dixie and its manifold and much advertised charms.

William (the W. must have stood for William) Hall got the applause honors of the bill. He is probably the only vet-headed singer who is a great deal of noise and knows his business.

Playing the xylo with four hammers. He has the deep voice of a rich baritone, and his "Mary" is a masterpiece of his instrument. He finishes in the approved style of the xylo player, with a flourish and a flourish.

Like the opening act, it is the main asset of the team. The lieutenant, who has an attractive husband, is a small upper. On a bottle, play the bones, stings, dances and stings, the little girl playing straight and the piano.

It was Johnson's circus—a trim lady trailer, two horses and a man. The trailer, a young woman was assisted by two young men—each in a straight jacket. The circus was a Charlie Chaplin rip. Their efforts to ride the mule furnish the backbone of the act, which kept the tiny house in a small upper.

COLUMBIA, CHICAGO.

Chicago, Sept. 24. Al Reeves' show broke all records at this, the premier burlesque theatre of Chicago and one of the best burlesque houses in the country. Not even in the days of the strike, when the Columbia was the only house in the city, had the show ever broken the record. It is a fact that this house does the business it did this week.

It is proved that Reeves has an unchallenged and practically undisputed drag with the burlesque public. It is to be expected that he is not satisfied merely with this, but attempts each year to elevate the standard of his show. In the show of this season, the "beauties" are there; the words in here put in quotes not because they are intended to give the impression that the girls are not beauties, but to get it.

As of old, the titular person of the production makes his entrance for the first time only twenty minutes before the fall of the final curtain, in the familiar humming scene which may change from year to year in settings and personnel, but never changes in its spirit.

The principal girl valet, of course, particularly Harry M. Stewart and Harry B. Le Van, who do heavy comedy. Stewart was formerly of the team of Fox Stewart, and is a seasoned burlesquer, remembered for his excellent work with "The World of Pigeons." Le Van is the Junior comedian. Both boys have forsaken one of Lew Cantor's school acts, and that is because Cantor's school acts are so commonplace and uninteresting. Both boys have forsaken the innumerable type of burlesqued Jew with the vulgar, meaningless accents and are giving straightforward characterizations which classify them not as burlesque, but as actors. Stewart is the Harry Bernard and Le Van the Alair Carr type. In behalf of Mr. Le Van, it is to be expected that this comparison is strictly professional.

In this show, as announced on the program, Ruth Hayward makes her first appearance in burlesque. Miss Hayward, in addition to her act, is to be seen in the show. She is a vaudeville specialty in the show. It always went well in vaudeville, and goes better in burlesque.

Kathryn Pearl is the prima donna. She is blessed with a robust build and a fine voice, doesn't descend to lights, plays a conscientious and straightforward type of work like a Trojan and the way through.

John Morris is the other man. He has some special dance numbers and songs. Her dance in the harlem scene is far more than the usual, and approximately real art.

A mention of the principals would not be complete without telling of the Big Four (also out of vaudeville). There is a male quartet, a female quartet, a male quartet, and a female quartet. They are all well and work very ably, and more money than this four, but a comparison would hurt the \$2 top quartet.

The nine songs are well and work very ably, and more money than this four, but a comparison would hurt the \$2 top quartet.

The melody is unusual, the gate fairly bright. All will reasonably obtain the goods from the best burlesque standards.

Swing.

REVIVING "LET'S GO"

San Francisco, Sept. 24. "Let's Go" which was produced at the Casino Theatre where it had a most successful run of six weeks ending last April, will be revived by Ackerman and Harris. A company is being formed with Fanchon and Marco again to be featured, and who will do the staging.

Harry Hines is slated for the part originally played by Jack Wilson. The opening date is set for October 19 for one week at the Ye Liberty Theatre in Oakland with three weeks to follow at the Curran in this city. The prices will be up to one-fifty, a fifty cent increase over the former scale. The present show will have runways, but not of glass.

The itinerary includes four weeks at Los Angeles and a complete tour of the Coast and sections of the middle West.

OBTAINS "DAWNING OF TRUTH."

San Francisco, Sept. 24. Thomas Phillips, who has been in this city for several days negotiating with Natsush Navarre for the stage and screen rights to her latest novel, "The Dawning of Truth" has brought the deal to a satisfactory conclusion. "The Dawning of Truth" is a story dealing with capital and labor, with a love story interwoven. The stage version, already written, is in four acts.

Phillips is now engaged in forming a local company to finance the play for production in New York City. Phillips' career dates back to the old Frawley Stock Company here, but more recently has turned his attention to the producing of pageants and spectacles.

JOHN AND MAY PARKER ARRESTED

San Francisco, Sept. 24. John D. Parker and his wife, May Parker, entertaining at the Black Cat Cafe, were arrested here last week, charged with assaulting and robbing a wealthy merchant of Gallup, N. M., of several thousand dollars in money and jewels.

The couple, who according to the police recently arrived here, were taken back to Gallup where the offense was committed last month.

CAST FOR "HOBSON'S CHOICE."

San Francisco, Sept. 24. Bill Lloyd has organized a company to present "Hobson's Choice." The show will open for an eight-day engagement at the Ye Liberty in Oakland and September 28.

In the cast are George Ebner, Graham Earl, Virginia Chester, Seldy Roach, Eleanor Parker and probably J. Anthony Smythe.

STAGE HANDS WANT DAY OFF.

San Francisco, Sept. 24. The stage hands made a request last week for one day off a week, but to receive the full week's salary. A compromise is expected to be reached between the managers and stage forces this week.

"Poor Mama" Premieres October 1.

San Francisco, Sept. 24. "Poor Mama" the new show written by Elmer Harris and lyrics and music by Jean Havez, which is being produced by Tom O'Day, will be presented for the first time at Santa Marie, October 1.

It is a farce comedy with music in three acts. The show was written expressly for Trixie Friganza, who will be starred. Julia Blanc, Bert Wesner and the Three Denis Sisters are in the cast.

Blake & Amber Show Closes.

San Francisco, Sept. 24. The Blake and Amber musical show will close its season at Joyland Park, Sacramento, next week.

CASINO.

San Francisco, Sept. 24. The patrons attracted here principally by the good entertainment furnished by the King when De Borne and Ellis concluded the vaudeville portion of a five act bill that can claim the distinction of being one of the most rugged bills seen here in some time. De Borne and Ellis are two males, billed as in "Bills of Everything," but in no part of their routine, consisting of violin and piano playing, do they do anything that warranted the closing position which is usually assigned to a good act of a comedy nature. The team lack appearance and did not display the necessary showmanship nor ability.

Billy Wolcott with some good steel guitar playing and excellent strong-law work proved the hit of the bill. Sid Lewis also succeeded in arousing the audience and created much laughter with his nutty offering. At the close of his act, Lewis accepts an invitation for a drink by a plant in one of the boxes with whom he walks down the aisle out of the theatre.

The Five Nightingales in an athletic posing turn in the middle of the bill. The various poses are well executed, but seem to lack atmosphere and interest in presentation. Becker and Adams, a mixed team, opened the show. Their talk failed to impress as did the male's saxophone bit with the members of the orchestra. They conclude with a sort of a patter refrain and left the stage to only a light laugh.

The King offering this week, "Is That So," really reduced the weakness of the vaudeville part of the program.

SAN FRANCISCO NOTES.

San Francisco, Sept. 24. Carl "Red" Case has left the cast of the Alliee Theatre to join the Curran show at the Republic Theatre in Los Angeles.

The Matland Playhouse was formally opened to the public last Sunday night when four plays were presented by the Matland Players.

"The Masquerade" with Guy Bates Post, is getting \$250 for the Curran engagement.

The engagement was announced here last week of Mrs. Ivy Crane, former wife and dancing partner of Douglas Crane, to wed Gay Lombard, a capitalist and chairman, formerly of Portland, Ore., late for the wedding has been announced.

Joe Cohen arrived from Honolulu last week.

Paul Ash will again be musical director of "Let's Go" when the Ackerman & Harris production opens next month at the Ye Liberty Theatre in Oakland.

The Grand Theatre in the Mission District is being entirely redecorated.

Eddie O'Brien has opened as principal comedian with the musical comedy company at the Lyceum Theatre.

The "Theatrons" is the name of a new theatrical club being sponsored by Al Posener. No dues will be charged members of the profession, one of which will be underwritten by a show every Saturday night at the "Little Hungary" cafe of which Al Posener is one of the proprietors.

Carl Mossman, Roy Vance (Mossman and Vance) and Frank Budd will form a trio, following the completion of Mossman & Vance's Hippo tour. The trio will open with the Will King Company Oct. 12.

The expenses of the Curran Theatre the past year has increased about \$7,000 through the highest wages paid the musicians and stage hands.

The Hagenbeck-Wallace show did a big business on their three day stand here last week and turned them away at Oakland for one day.

The Jewell is being remodeled. This booth has been dark for several months.

Ebel Baker, with "Her Left Shoulder" on the Pan time, left last act at the conclusion of the Oakland engagement last week. Miss Baker will remain on the Coast for several weeks.

The Hippodrome has installed a brand new orchestra with Bartlett Driggs as the leader. Bert Ragna and his orchestra formerly here has been written to the Casino.

Miss Vell De Lange is asking for \$2,000 damages from the Robbin Hotel for the loss of wearing apparel, which she claims disappeared from her room while she was a guest at the hotel.

The Samuel Greenman Yiddish Players have switched their activities from the Savoy to the Valencia Theatre.

A music publishers' ball will be held in the ballroom of the Palace Hotel on the night of Oct. 11. Mort Harris, of Waterson, Berlin and Sayed office, and Harry Bloom, Coast representative for McCarthy-Fisher, are promoting the affair.

Lew H. Newcomb of the Casino, who requested to be transferred to the Tacoma house of the A & H Circuit, has reconsidered the change, preferring to remain at the local house, where he will continue to be in charge.

DEMAND ORCHESTRAS.

Seattle, Sept. 24. The Musicians' Union plan to force all the principal moving picture theatres here to place four-piece or large orchestras in their houses prior to Oct. 6.

MUSICALIZING "THE DICTATOR."

Charles Dillingham is to present a musical version of "The Dictator," which served William Collier as a vehicle for several seasons. Silvo Hein will provide the musical setting.

ROAD CALL LIFTED.

The I. A. T. S. E. has lifted the "road call" issued eight days ago against the Lyceum, Allentown and the Lyceum, Elmira.

The "road call" is the I. A.'s official method of declaring a house unfair. While the call is in existence, members of the I. A. traveling with road attractions are not permitted by their organization to handle any properties or scenery, in the house affected.

Waiting for "A Prince There Was."

Los Angeles, Sept. 24. The Mason has been dark for a fortnight, awaiting the coming of George M. Cohan's "A Prince There Was."

Daphne Pollard Sailing for Home.

London, Sept. 23. After several years over here, Daphne Pollard will sail for New York on the Mauretania Oct. 18. Her husband, Eric Bunch, will accompany her.

"Algar" Helped by Panning.

London, Sept. 23. Business with "Algar" is being helped by prudes and press attacks, the piece, the management and Delysia sharing the abuse.

ENGAGEMENTS.

Anthony Hughes, "Leave It to Jane."
Henry Stockbridge, "East is West."
Nancy Cobban, "Applaud."
Renee Delling, "The Magic Melody."
Harry Cobban, "A Lullaby Ballet."
Harry Burthorn, "The Critical Moment."
Adrienne Hays, "A Lonely Romeo."
Don Chermant, "The 12th Hour."
opens Sept. 23, at Red Bank, N. J.
Milton C. Herman, "Those Who Walk in Darkness."
Harry Fander, Lucille Conboy, Pauline Anderson, "Little Simplicity."
Dorothy Smoller, replacing Lindsey Lenton, in "See Saw."
Rosa Whittall, Fania Marloff for "Love Time in Pleading" (Morocco).
Frank Davis (Davis and Darnell), Shuberts "Galathea."

JUDGMENTS.

Judgments filed in the County Clerk's office. The first named is that of the judgment debtor, the second the judgment creditor, and the amount of judgment.
John F. K. O'Connor; E. R. Baker; \$11.70.
Chas. Emerson Cook, Inc.; Capelarte Mal-known Methods, Inc.; \$161.26.
Francis K. Bushman; Vanity Fair Pub. Co.; \$300.77.
C. C. Wilkenning; Lewis Pub. Co.; \$11.
Howard Rogers; Nat Lewis, Inc.; \$245.10.

Carl La Mont, representing Harry Von Tisor on the Coast, was informed by wire last week that the body of his mother was completely destroyed by the recent hurricane at Aransas Pass, Texas. La Mont's mother will come to this city to reside.

The "Miracle Man" is in its third week at the Imperial with prospects good for two more weeks. This is the first time a feature has been held over for more than one week at this house.

In his suit against the Octagon Film, Inc. for salary and expenses, Bert Glickauf was successful in recovering judgment for \$468 from the defendant before Judge Levy last week. The plaintiff alleged the money due him for services rendered as salesman for the film company, his duties being the disposition of the Western rights of the famous Houdini serial production. The defense was that the salesman was not fulfilling his duties in that he was disposing the film to exhibitors at terms other than he was instructed to sell at. Henry J. & Frederick E. Goldsmith represented the plaintiff.

NOTES.

Justi Taneen arrived from over seas Sept. 15 after entertaining the soldiers under the auspices of the Over There Theatre League. He will be operated upon at the Presbyterian Hospital, after which he will return to vaudeville with his brother.

Tuesday night there was held on the plaza in front of the New York City Hall the first "forum" for the Americanization of foreign-born residents. The general plan of the forum is to teach American ideals and encourage foreigners to become citizens. The exercises included an address by Mayor Hylan, but the most interesting feature of the affair was the reciting of Julia Ward Howe's stirring poem, "The Battle Hymn of the Republic," by Julia Arthur. Miss Arthur before she started asked the crowd, which numbered around 4,000 to join in the singing of the refrains.

Once feted and honored by European royalty, receiving the one decoration the cross of arts and sciences from the King of Bavaria, Giacinta della Rocca, famous German violinist, is now living in poverty in a cellar in Munich, Bavaria, according to a letter received by her father, Tolomeo E. della Rocca, in Binghamton, N. Y. The letter throws light on the dire straits of European entertainers. Miss della Rocca for sometime was soloist with Sousa and in 1909, opened at the Olympia, New York, with him. Later, she returned to Germany with her mother. Her father has been in America for 22 years and is a naturalized citizen. He secured passports for his wife and daughter at the outbreak of the war, but they preferred to remain in Germany. Miss della Rocca wears butter costs \$6 per pound and that food in general is limited to vegetables.

On the front walls, facing Broadway, of the Hibben building at Broadway and 45th street, are two large painted panels, on the space rented by the Cinema Film Company. They advertise Molly King and E. K. Lincoln, the Cinema's stars. Both paintings, quite well done, have portraits of each star. The Hibben building is the corner recently purchased by Marcus Loew. For years the only decoration on the building has been Vanuvar's small electric sign at the corner, bearing the title of the paper. All kinds of offers were made the late Mr. Hibben for advertising space on the building, but he refused to have the front desecrated, he said, by electric signs or advertisements. When Vanuvar first located in the 45th street corner about 12 years ago and put out its electric sign, the landlord served notice he would dispossess the tenant within 24 hours unless the sign was removed. That was adjusted. Then some of the Vanuvar bunch went over to the other side of Broadway to see if the building looked as pretty as its owner appeared to believe. It didn't and doesn't. The Cinema painting improves its looks. It's likely the rickiest old building inside and outside between 34th and 39th street. But Mr. Hibben didn't think so and paid \$25,000 or \$30,000 annually that he could have secured by signs on front, sides and roof through admiration for his property. In the summertime the guests of the Hotel Bartholdi, above Vanuvar's office, helped to enliven the dull seasons by throwing lighted cigarettes out of the window. The Bartholdi had some crack shots. For 10 years never did a guest miss an swain on the Vanuvar's office windows. The cops on the 45th street corner were sore if they didn't see a fire here at least once weekly. The hotel posted signs not to throw and that seemed to whet the curiosity of the guests. The fires were more frequent after that.

NEW ACTS THIS WEEK

Valerie Bergere and Co. (3).
Comedy Drama.
29 Mins; Full, One, Three, Full.
Revs.

"The Moth" by Emmett Devoy, is Miss Bergere's latest vehicle. It is in four scenes. The plot is a slight variation of the eternal triangle, with a scheming woman friend thrown in for good measure. Miss Bergere is the unhappy wife of a poor man, and the mother of a baby. She longs for the good things of life. John Kilbane (not the featherweight champion) is in love with her and wants to take her to Europe. He's wealthy. Her friend a married woman, wonderfully dressed, urges her to accept and explains her prosperity is due to her employer, an old man who loves her. She is about to meet Kilbane by appointment when a curtain pole falls on her and she collapses. The scene changes to a sumptuous apartment in which she has been installed by Kilbane. Time is ten years later. She has a dramatic scene in which she begs Kilbane to marry her. He refuses and she shoots him. The scene switches back to her original home and her husband enters to find her prostrate on the floor. She awakens to find it all a dream. When the friend and Kilbane enter to investigate her non-appearance she turns on them and orders them out. The act is running 29 minutes, the last scene being unduly prolonged. Miss Bergere's former dialect crops out at times and the comedy scenes don't show her to the advantage of her former vehicles. The action smacks of mellow meller, during the dramatic episode mainly through contrast previously with the beautiful young blonde girl cast as the friend. Boiled down it will probably do, for Miss Bergere has a distinct vaudeville following. But how Kilbane could overlook that blonde is going to send them home wondering.

Buddy Doyle.
Blackface Comedian.
12 Mins; One.
American Roof.

Brief operatic overture, a little vocalizing of the opera stuff. Buddy Doyle enters in blackface semi-nude for laugh No. 1. A hoke travesty on "Last Rose of Summer" brings laugh No. 2. The presentation of a single large red rose to the orchestra leader brings laugh No. 3. After that the laughs came fast and free without any definite number, the rose forming the basis of the act, wherein Doyle smells the botanical fruit for any information he should desire about certain interesting matters as they would be 20 years hence. Thus after describing the evolution of the dance, with appropriate accompaniments, to have started from the feet until they are dancing with the shimmying soulders nowadays, he smells the rose to discover how they will be dancing a score years in the future. Ditto he appraises the house that the six months' pay for the soldiers' question, now before Congress, is still before them 20 years from now. Doyle employs the "rose" bit for about five or six situations, suggesting considerable more possibilities for its building up. For the rest, Doyle tells some more or less blue stories, does an "Alexander's Band" number in approved fashion with but a smattering of stepping accompaniments—which should be elaborated, as Doyle suggests being a nifty stepper. The way he nonchalantly shook his pedal extremities shows the varied tyro that Doyle can hoof it some. A couple of other vocal efforts and some promiscuous shoulder shiverings, which he does very well, complete Doyle's routine. And Doyle, blackface did not essay an Al Jolson! As he stands, Doyle can keep 'em laughing with the best. What he could do with elaboration can be surmised. Despite a rather bad cold, when caught, Doyle impressed them all with a rather powerful voice.

Abel.

Louise Gunning.
Songs, Violin and Piano.
15 Mins; One (Special Drop).
Riverside.

Miss Gunning has a routine of classical and semi-classical numbers wisely selected for the vaudeville palate. She makes three changes, exhibiting two stunning evening gowns and a Scotch kilted costume. "Strolling Through the Heather," her Scotch number, was the nearest approach to a popular song used. She is assisted by Oscar Syling, the violinist, who assists in the accompanying and also contributes a solo that was high class. The pianist is unprogrammed and soloed to an individual hit with a classical offering which featured his marvelous fingering and wonderful touch. Miss Gunning's voice seems to hold its quality and robustness, at least for vaudeville, and she had no trouble leaving a decided impression on her hearers. It's a classy offering.

Con.

Nell Lockwood.

Songs.
14 Mins; One.
Oakland Orpheum.

Nell Lockwood made her reappearance in vaudeville here last week after an absence of seven years from the stage. Before retiring she had appeared on the big time circuits with Alice Bryson, where the team were solidly established. Miss Lockwood is a striking brunet with a vivacious manner, and her showing proved she was no novice. Miss Lockwood starts with a waltz melody, displaying a good voice. The balance of the routine consists of character numbers, a Spanish-Irish and two Italian numbers, all in excellent dialect, excelling in her Italian characterization. She wore an attractive gown, making only one change for the Italian numbers. Miss Lockwood fully lives up to her billing, "Delightful Deliverer of Dialect Ditties," and only needs a stronger Italian comedy number to replace "I'm After Tetrazzini's Job" to regain her former vaudeville prestige. She got over very nicely.

Joseph.

Bertha James Gilbert.

Songs.
12 Mins; One.
It is all the more to the credit of Bertha James Gilbert that she literally held the house breathless and raised the largest volume of simultaneous applause heard on the American Roof Monday evening. Miss Gilbert sings but four numbers, the last in the way of an encore. Opening with "Last Rose of Summer," with some variations to allow sufficient play for her corking, resonant, silvery cymbal-like voice, she impressed. Fortified with a stunning personality and a shimmering, film, white creation, nothing could have stopped her. Her second number was an operatic excerpt announced as one of Mme. Tetrazzini's favorites. In the course of an Oriental number—her third—better known as an instrumental—she topped those high notes and won sufficient to bring her back for "Kiss Me Again." Miss Gilbert, if she is entirely new to stage, though that is unlikely, came, saw and conquered on small time.

Abel.

Perry and Tolliver.

Songs and Dances.
15 Mins; One.
125th St. (Sept. 22).

Colored man and woman singing and dancing, offering the regulation routine of singles and doubles. A roller-skating dance by the man and a couple of well-delivered rag songs by the woman went over for big returns. Good average small timer.

Bel.

Ford Sisters.
"Frolics of 1920" (Dances).
22 Mins; Full Stage (Special).
Palace.

The Ford Sisters' new act carries the title of "Frolics of 1920." It's a straight dancing turn, with a wonderfully attractive assortment of costumes, a fine looking special set and a jazz band of seven pieces, all of which help to give the act an atmosphere of class, that takes it out of the ordinary run of dancing turns. Five dances are shown, a hunting number, an essence fashioned along the lines of Eddie Leonard's familiar stepping, a waltz, and soft shoe dance. For an encore the soft shoes are exchanged for hard ones, with the girls tapping out a regulation buck and wing. The dancing is all well executed. It's the costuming, however, that will put it over in any house in America.

Bel.

Dixie Norton and Co. (1).
16 Mins; Three (Special Exterior).
City.

Dixie Norton, formerly with Coral Melnotte, is going it this time with a man, partner, who also deserves equal billing.

Unlike the Norton and Melnotte turn this is not a "sister act," but quite different, being probably built around Miss Norton's male affections in dress. Each act assumes about four characters during the running, all the time carrying a delightful little story. The act opens with a maid—played by the "co"—deprecating her mistress' about-to-be-husband, a fresh A. D. T. (Miss Norton) coming up with some more gifts for the couple, and excusing his affectionate over-familiarity towards the maid with a non-committal statement he is acting properly, considering this is the fourth time that day he was making the same trip to the house. Exit A. D. T., maid ad libbing a spell to allow Miss Norton to make her necessary change, to enter in a pretty trousseau creation explaining all the joys awaiting for her "Johnny and me." And guilelessly, trustingly, deliciously unsophisticated in manner, she boasts that her Johnny will not stay out late, will not indulge more than proper, et al., for the simple reason that he had told her so himself! Which, of course, is the best proof in the world to her that she has a better laugh to the least idealistic audience. Exiting, the maid had made up as the groom's mother, and in accordance with here-say mother-in-laws, she "knocks" the plan the house, the grounds and almost expects the bride to be equally disappointing, judging from external appearances. Exit mother-in-law and re-enter Miss Norton in straight male regalia, the necessary male half of the forthcoming marital knotting ceremony, to do an "I don't care what becomes of me now" song and dance. The maid appears for a spell to allow Miss Norton to exit for the donning of a frock coat for a minister get-up. Here's where the sure-fire hokum and k. o. wallowing funny stuff shines in. Reading a passage from the "bible," she finds she is quoting the authoritative Hoyle, whereupon she discards that volume for some witty chatter. Then came the solar plexus. The "minister" starts to shimmy and dance to the seductive Oriental strains of "Hindustan." That got 'em. The act is big time all of the time.

Abel.

Joseph Schuler.

15 Mins; Two.
125th St. (Sept. 22).

Joseph Schuler, a youthful chap, does all the familiar ringer tricks as well as those who have preceded him in vaudeville. In addition Schuler has a couple of nifty spins of his own. He talks and chews gum, a la Will Rogers. As it stands the act can easily hold down a spot in the smaller house.

Bel.

"Daddy Bow Legs" (Comedy and Songs).
Three.
8th Ave.

Harry Linton and Anita Laurence have another new act, "Daddy Bow Legs." It's pretty without much weight. The centre sags with a travestied bit. While it's played very well, there's nothing to it. The opening and closing scenes have a melodious song in "Daddy Bow Legs." The characters are "Daddy Bow Legs" and "Orphan Annie." They sing to one another, then play. There is another song, a Spanish number, played on the piano and sung by Mr. Linton, to Miss Laurence's dance with it; also a "Glide" in the same melody, with Miss Laurence again dancing. Miss Laurence does a daring bit at one time, swearing in pantomimic movements of the mouth. It isn't what she does in this, it is what she seems to say, and she said a lot. The house roared at it. Quite a girl, that Miss Laurence, with her bobbed red hair. A cute personality and a beauty in looks, with plenty of animation, she can get away with anything. She's production material. Mr. Linton is a seasoned performer, can sing, play and do general stage work. He's got something here, especially with the girl's value to be included in the summing up, and he should revamp that middle section. Just now it's a pleasing little turn. The people are there, so is the idea and music, so why not make it a pleasing big turn. As it is the couple will have to be content with an early spot on the big time. It's a shame to hide Anita Laurence away anywhere.

Sims.

Joyce and Geraty.

Piano act.
12 Mins; One.
City.

After a special opening song, like all the rest specially written opening numbers, in that it tells they will show them something new—but don't—they ran through a routine of published numbers, which have been known to be better delivered than here, but which pleased spasmodically, some falling, others stumbling and some keeping well up. The "up in the air" number seemed new to most of the Cityites and therefore got something. A number, announced as written by themselves, "over there," entitled "Battle of Paris" can be eliminated in favor of something better, although surprising as it may sound, this got them about the most returns. One wonders if the "over there" announcement had anything to do with the extra exercising of the audience's hands. The turn is just small time.

Abel.

"What Molly Knew" (3).

Comedy Sketch.
15 Mins; Three (Parlor).
City.

Slangy manicure jane jobbing at lady's home, tending to the latter's cuticles, with some funny cracks, leading up to the girl's discovery that this is the woman who figured so conspicuously in a recent murder case, as a result of which Jim Gannon was sent up for 20 years, although his acquaintances knew he could not have done it. Among whom is the manicure dame, Jim having been about as near her "steady" as the rest of them came. Admittedly she has a bunch of Johns, but Jim was No. 1. Girl gets away, after this woman's pseudo-lawyer enters, that somehow or other these two know who is the real murderer. Through a clever gum chewing bit, that listens well, she traps the real murderer, and departs the heroine having brought villainy to justice, et al. Sure fire stuff for the pop, houses, with good show for better grade bills.

Abel.

NEW ACTS THIS WEEK

23

Millership and Gerrard.
Singing, Dancing and Piano.
18 Mins.; Full (Special Drop and Cyclorama).
Riverside.

Assisted by Al Gerrard, with Eddie Moran at the piano, and working full stage with a black cyclorama, Florrie Millership, last seen in vaudeville as a "single," has framed up a sterling routine. Opening in a double number which traces the careers of the principals in their various theatrical ventures, followed by "Ding Dong," another double with a clever dance. Then "Don't Put a Tax on the Beautiful Girl" by Gerrard, which sounds like the only published number used in the act. "Buddha," with Miss Millership attired as a Chinese maiden, gives her an opportunity for vocalizing in the quality of her voice. It is a high class number and she handles it as a prima donna. Then a well-rendered piano solo by Moran, followed by another double with a tricky lyric "Outside." A brief jazzy bit with dance concludes. The wardrobe is on a par with the talents of the entertainers. It's a big timer from start to finish.

Com.

Burns and Garry.
Song, Dance and Talk.
14 Mins.; One.
American Roof.

These two boys present a real novelty away from the conventional acts of their kind. Burns appears on the stage first and asks the audience, "Did you see her?" During this time a voice is heard off stage in a falsetto tone singing, with Burns giving a description of the possessor of the voice as being a charming maiden. On stage comes Garry singing the closing stanza and at its conclusion receives an enthusiastic reception. The team then indulge in a routine of talk, some of which is obvious, and other humorous. Still the routine cannot be considered as well linked. Burns then follows with a song and jazz dance, which score. Garry renders a ballad, which concludes by "Yodeling" the chorus, which scored a tremendous hit. A little more patter, which should also have a little renovation on account of age, follows, and is the prelude of the finale, which is a double number that is very pleasing. With the patter changed and strengthened a bit, the turn should develop into an act entitled to an early spot on the big-time bills.

Nora Jane and Co. (2).

Dancing.
12 Mins.; Full (Special Hangings and Cyclorama).
Royal.

Nora Jane assisted by a pianist and dancing partner opens with a Spanish dance costumed appropriately, then a waltz, following a piano solo a Russian dance the male featuring a few body spins, another piano solo and the finish an acrobatic double. The last dance is the most impressive. It is a new combination and although they are doing nothing startling it looks like a good early spotter. They opened at the Royal and suffered through comparison with another dancing act spotted third.

Com.

Dixie Trio.

Songs.
18 Mins.; One.
125th St. (Sept. 22).

Two men, neatly clad in white flannel trousers and brown coats, and a woman, singing solos, duets and trios. All have fair voices. The turn as shaped up is more of a lyric number than a vaudeville act. A good producer could whip the turn into presentable shape for the small house.

Bel.

Tracey and McBride.
Songs and Dances.
18 Mins.; One and Three (Special).
Fifth Ave.

Tracey and McBride's new singing and dancing turn contains all of the elements of a standard big time act. A week or two of playing and the cutting down of the talk in the early section should shape the turn up nicely as a capital No. 2 act for the best houses. Opening in "one," the couple start with a double conversational song about divorce. There is a bit of gagging in between verses with considerable cross-fire following the number. A special drop showing a well-painted court house through which the pair make their entrance helps to give the opening a convincing atmosphere. Then to three, a special interior consisting of a center door set, with a pretty old rose color scheme. This set is made up of hanging pieces and tack on stuff, but shows up very well from the front. A character song by the woman next with amusing incidental business relating of a visit to the movies. The travesty is very well handled. A series of dances by the man follows with an unannounced Frisco imitation that passes. The best liked of the dances is a soft-shoe dance. More of the soft-shoe hoofing and less of Frisco would build up this part of the act. Another character song by the woman next, with the familiar operatic travesty and mock ballad bits handled in good comedy style. An Irish verse should be dropped; as the woman's brogue is anything but convincing. A travestied Spanish number for a finish with more familiar comedy and a burlesque waltz for a finale.

Bel.

Joe and Sadie Fondelier.
14 Mins.; One and Three.
City.

The couple open with a song and dance to "High Brown Babes Ball" and a little patter, following with some meaningless attempt at humor and hokum with an accordion on his part. She scored solid in her infirmary, featuring her shimmy on a slack wire, which looks good. However, what could ever prompt anyone to employ such crass vulgarity as the "Cootie tickle" for a song, is beyond imagination. Some original work, very average, brightens up towards conclusion with her appearance in abbreviated costume for some song and dance stuff. Good small time variety closing act, with show for small big time.

Bel.

Bishop and Harvey.
Songs and Talk.
16 Mins.; One.
125th St. (Sept. 22).

Man and woman with a conventional "bench act," consisting of songs and talk. Both are capable of handling a much better line of material. With a regular act this couple would have an excellent chance of breaking in. The man is a good comic of the quiet type and the woman an acceptable straight with a tasteful manner of dressing.

Bel.

Jack Walsh.
Songs and Talk.
16 Mins.; One.
125th St. (Sept. 22).

Although billed as a single, this is a double turn. Walsh is assisted by a young woman. Act consists of a series of ballads, comedy songs and cross fire. Walsh has a pleasing singing voice and handles talk acceptably. A single would seem to be the answer for him. He shows considerable ability as a monologist. The double as shown at the 125th St. shapes up as a fair small-time combination.

Bel.

Barber and Jackson arrived from France last week, they were a unit of the Over There Theatre League.

Songs.
Bruce Weyman.
16 Mins.; One.
Audubon.

This engagement marks this performer's first appearance since being discharged from the A. E. F., having served with the rest of the U. S. boys over there. He is assisted by Leon Bassett at the piano, offering a quartet of operatic and ballad selections that should prove entertaining for any audience. The turn at present needs a little more pep and if by doing this he does not utilize his allotted time, he should put in another number which could not possibly do any harm.

La Rue and Gresham.
"Along Came Kate" (Sketch).
15 Mins.; Three (Farior).
American Roof.

Though a trifle far fetched in theme, the situations, dialog and the way they are read leaves nothing to be desired. The theme concerns a couple, engaged, and to be married in the near future. The man, being human, is to entertain a French dancer at his apartment that evening, apprised, thusly over the phone, when his fiancée enters the darkened room and learns the situation. She exits and re-enters as if she knows nothing of what is to happen later. He seeks to get her out on any number of comedy promises but she stubbornly makes up her mind; she will wait until her brother, who shares her fiancée's apartment, will return. They quarrel, she "pumps" the information out of the man as to whom he is expecting, with the result that the engagement is broken off. After he has left the room, he returns thinking she has finally left, when in reality she is behind a screen improvising an Oriental garb out of suitable table cloths and window curtains, to look as near as possible like the unknown French dancer her fiancée expects. She presents herself as such to the man who has known her a considerable length of time—and he does not recognize her voice. Her face is hidden behind a harem-like veil. Some more comedy situations follow, productive of considerable laughter. The sketch took five curtains. The woman reads her lines to perfection, articulating for appropriate comedy effects, the man making an excellent straight.

Bel.

Bardell and Otto.
Comedy Jugglers.
16 Mins.; Full Stage.
125th St.

Two men, one straight and the other in black face, offering a comedy juggling act. The juggling consists mainly of routine stuff long familiar to vaudeville. The comedy has been arranged to suit small time audiences, and succeeds in filling the bill. Turn will do nicely for the pop houses, with a little revision.

Bel.

Musical Ways (2).
Musical.
10 Mins.; Two.

Man and woman. Open with dual work on marimbaphone. Would have gone better if solo were cartailed some. Muted cornet solo by man. Pop selections. Scored. Woman vocalizes to partner's saxophone accompaniment. Back to marimba. Catchy rag and pop numbers. Soft hummers on "Pa O Mine" solo. Went big. Rag finish. Will command attention on small big time bills. Good opening act.

Bel.

Marie Nordstrom is sailing Oct. 4 for the other side.

The Rosar Sisters have bought a bungalow at Cedar Park, N. J., which they will make their future home.

Maisy Bay Evans was granted a divorce in Judge Cooper's Court, Chicago, Sept. 17.

Erza Matthews Co. (3).
Comedy Playlet.
15 Minutes; One and Three (Special).
American Roof.

The title of this playlet is hardly in accordance with the theme of the act and business and instead of "Quick Sales" should be "Putting One Over on Father." The story is that of a clerk in love with his employer's daughter, who asks for her hand in marriage and is told that he would have to possess \$100,000 to accomplish the feat. He begins scheming and takes the girl into his confidence, telling her that they will have to get the \$100,000 out of father one way or another. He tells her that she will go to an office that he has furnished for the purpose and await there a call from her father, who will ask for the owner of some oil property. He gives her instructions to tell him that a business competitor is after the property and that she should not let it go unless he is willing to pay the price asked. All of this talk takes place in one, following which the curtain goes up and reveals the office of the father. The young man indulges in many humorous remarks at the expense of the father and finally reveals to him the fact that some oil property is valuable which he possesses, but that to enhance its value he must purchase the adjoining land. The girl, who is seated at the phone off stage, steps up the conversation with the old man over the phone, and the dialogue which ensues to the subsequent sale of the property is humorous in spots, while in various places might stand the bit of speeding. She finally accomplishes the sale over the phone, visits the father at his office with the deed and the lover claims her, revealing to the father that they had put one over on him by reselling property he had sold for \$5,000 for \$100,000. The people seem to be well adapted to their parts, and should the turn be speeded up in a few of the lagging spots, we find a place on the better class of small time bills.

CRESCENT, NEW ORLEANS.

New Orleans, Sept. 24.
In spite of the heat the early part of this week the attendance at Loew's Crescent has been unusually good and a high class program has been provided. The big proof of this is featured. Although running along conventional lines, the act has a good appeal to the fan, with the lady supposedly receiving the bill in her hand. The turn gives excellent value and was well received. Small time value and was well received. Wellington and Sylvia started the show with rubber ball, act and club juggling, augmented by painting by the female member. The man has personality and Miss Sylvia is fair to look upon. They keep the audience amused throughout. Lonnie and Woods offers some nifty patter that sounds new for the most part. Although the concluding moments of the turn might be supplanted by something a little more original. Roussier and Ward offered the same act, they used around the Crochard circuit last season. They held attention, showed good team work and pleased as usual. Jack Boddy stopped the show. Most of his matter is surefire and he is a riot all the time he is on the stage. Peggy Hyland in the "Merry Go Round" is the picture feature.

PALACE, NEW ORLEANS.

New Orleans, Sept. 24.
Very versatile program at the Palace first half this week. Business last night was the usual, especially with three more dances. Manager Plaza switched the bill around after the first performance Monday. Three London comedies, done very well by their casting and bounding bed turn. The second act many laughs, but the final could be changed with profit. Swor and Westbrook are working much as formerly, most of their patter is new and some very funny. Swor's loose dance is still relied upon to gather returns. The couple evoked uproarious laughter, ultimately gathering the applause hit. Thomas F. Jackson and Co. in "Once a Thief" is too good for small time, considering the dearth of material on the major circuit. It has a light and shade, with a delightful unconsciousness pervading that creates suave, easy entertainment. Lillian Herlein worked under wraps at first, but as she proceeded the crowd recognized her talents, bestowing a high meed of appreciation. Miss Herlein's gown had the ladies staring open-mouthed. Hawthorn and Cook closed with toleary of the nut sort that begot acclaim. O. M. Samuel.

will be a feature of the French program at this theatre during the season, Robert Casadesu, brother to Henri Casadesu, founder of the Society of Ancient Instruments, is the art director.

SOUTH BEND

Orpheum
The Elms
Stone & Hayes
Jimmy Lyons
"Oh Auntie"
(One to fill)

2d half
Harvey DeVora &
"In the Dark"
James Lichter
Morris Animals
(One to fill)

SPRINGFIELD

Majestic
Hudler Stein & P
"Melody Gardens"
Fred Lewis
"Begin of World"
(Two to fill)

2d half
M Whitman & Boys
Winchell & Greene
Sweethearts
Dolly Kays
Powell Troupe
(One to fill)

MARCUS LOEW

Putnam Building, New York City

NEW YORK CITY

The Valdares
"Hall & Gibson"
"Win Smythe Co"
"Fred Allen"
"Birthdays Party"
Robinson & Greene
"Walter Fletcher Co"
J & T Walt
(One to fill)

2d half

Weston & Marion
Bell & Caron
"Hurry Froy"
"Furd & Cunham"
Olivia LeCompte Co
Burns & Kissen
"Robbie & Rothman"
"Two to fill"

Victoria

Olivia LeCompte Co
Hudson & Jones
Wells & Crest
J Levy & Girls
(Two to fill)

Young & Leander

Gordon & Delmar
Walter Fletcher Co
May & Irwin
"Here & There"
Lincoln

Oliver

Weston & Marion
LeRoy Lytton Co
Wells & Crest
Stan Stanley Co
(One to fill)

2d half

Pearl Duo
Gordon & Delmar
Walter Fletcher Co
May & Irwin
"Here & There"
Lincoln

Les Valdares

Gordon & Delmar
Caroline & Romer
Beattie & Blome
(One to fill)

Lookhart & Laddy

Dorothy Boye
McCloughlin & Evans
"The Owl"
Dorothy Boye
(One to fill)

Dorothy Boye

Goldie & Ward
Crane Sisters
Steve Freda
"Here & There"
Burns & Kissen
Doro & Crawford
Burns & Garry
Pearl Abbott Co
Mei Klee

National

Harry Larned
Murphy & Klein
Franco Rie
May & Irwin
Fashion DeVogue
(One to fill)

2d half

Harry Larned
Murphy & Klein
Franco Rie
May & Irwin
Fashion DeVogue
(One to fill)

Harry Larned

Murphy & Klein
Franco Rie
May & Irwin
Fashion DeVogue
(One to fill)

2d half

Harry Larned
Murphy & Klein
Franco Rie
May & Irwin
Fashion DeVogue
(One to fill)

Beattie & Blome

Gordon & Delmar
Walter Fletcher Co
May & Irwin
"Here & There"
Lincoln

2d half

Harry Larned
Murphy & Klein
Franco Rie
May & Irwin
Fashion DeVogue
(One to fill)

2d half

Harry Larned
Murphy & Klein
Franco Rie
May & Irwin
Fashion DeVogue
(One to fill)

SUPERIOR

(Duluth split)
Rubio Inas Tr
Francis & Fox
Octavia Handworth
Cammeron & Kenne
LaFollette Co

2d half

Harvey DeVora &
"In the Dark"
James Lichter
Morris Animals
(One to fill)

TERRER HAUTE

Hippodrome
(Evansville split)
1st half
Wyoming Trio
Smith & Koele
"Honor Thy Child"
Ward & Wilson
Kenny Mason & S
(One to fill)

2d half

Perfection Girls
Fairman & Patrick
(Two to fill)
Zeada & Hoot
Leonard & West
Curtis McDonald Co

MARCUS LOEW

Putnam Building, New York City

NEW YORK CITY

The Valdares
"Hall & Gibson"
"Win Smythe Co"
"Fred Allen"
"Birthdays Party"
Robinson & Greene
"Walter Fletcher Co"
J & T Walt
(One to fill)

2d half

Weston & Marion
Bell & Caron
"Hurry Froy"
"Furd & Cunham"
Olivia LeCompte Co
Burns & Kissen
"Robbie & Rothman"
"Two to fill"

Victoria

Olivia LeCompte Co
Hudson & Jones
Wells & Crest
J Levy & Girls
(Two to fill)

Young & Leander

Gordon & Delmar
Walter Fletcher Co
May & Irwin
"Here & There"
Lincoln

Oliver

Weston & Marion
LeRoy Lytton Co
Wells & Crest
Stan Stanley Co
(One to fill)

2d half

Pearl Duo
Gordon & Delmar
Walter Fletcher Co
May & Irwin
"Here & There"
Lincoln

Les Valdares

Gordon & Delmar
Caroline & Romer
Beattie & Blome
(One to fill)

Lookhart & Laddy

Dorothy Boye
McCloughlin & Evans
"The Owl"
Dorothy Boye
(One to fill)

Dorothy Boye

Goldie & Ward
Crane Sisters
Steve Freda
"Here & There"
Burns & Kissen
Doro & Crawford
Burns & Garry
Pearl Abbott Co
Mei Klee

National

Harry Larned
Murphy & Klein
Franco Rie
May & Irwin
Fashion DeVogue
(One to fill)

2d half

Harry Larned
Murphy & Klein
Franco Rie
May & Irwin
Fashion DeVogue
(One to fill)

Harry Larned

Murphy & Klein
Franco Rie
May & Irwin
Fashion DeVogue
(One to fill)

2d half

Harry Larned
Murphy & Klein
Franco Rie
May & Irwin
Fashion DeVogue
(One to fill)

Beattie & Blome

Gordon & Delmar
Walter Fletcher Co
May & Irwin
"Here & There"
Lincoln

2d half

Harry Larned
Murphy & Klein
Franco Rie
May & Irwin
Fashion DeVogue
(One to fill)

2d half

Harry Larned
Murphy & Klein
Franco Rie
May & Irwin
Fashion DeVogue
(One to fill)

2d half

Berriok Bros
Florence Ring
Downing & Bunin
Morgan & Gray
Van & Vernon
"Oh Mike"

CHICAGO

McVicker's
Morton Bros
Ferdinand
Ferguson & Sland
Edward Farrell Co
Jim Reynolds
Wheeler Trio

CLEVELAND

Liberty
Barros Bros
Goldie & Ayers
Chas Deland Co
Bert Walton
Olivia & Seals

DETROIT

Colonial
LeClair & Sampson
Dora Hilton Co
Will J Evans
Godfrey & Rendson
Ward & King
Lavette Conlon

FALL RIVER MASS.

Bijou
Berriok Bros
Florence Ring
Downing & Bunin
Morgan & Gray
Van & Vernon
"Oh Mike"

2d half

Magee & Anita
Robinson & Thomas
Lambert
W & M Rogers
Argonne

HAMILTON

LeRoy
Eddie Phillips
Anderson & Rean
Carson & Carroll
Ling & Long

HOBOKEN, N. J.

LeRoy
M Burke & Band
McKinn & Hobbs
LeRoy Dupresne
(One to fill)

2d half

Millard & Doyle
T Rubles
LaFrance & Ken
(Two to fill)

KANSAS CITY

Empress
Wellington Sylvia
Lanning & Woods
Paul & Ward
Jack Reddy
Bullet Proof Lady
Bennington & Scott
Wells & Reiser
Arthur Sullivan Co
Bonnie LeCount
Sherman & Fuller

MEMPHIS

LeRoy
Francis & Wilson
Ferdinand
All Ralph Co
Royalty Sisters
"Dominoes"
Vanerones
Laine & Green
Laid Wallace Co
Harriet Carmen
N Gilbert Co

MONTREAL

LeRoy
Nada Norrane
Fisher & Gilmore
"For Instance"
Lyons & Yocco
Rose Revue

PANTAGES CIRCUIT

New York and Chicago Offices

2d half

Harry Larned
Murphy & Klein
Franco Rie
May & Irwin
Fashion DeVogue
(One to fill)

2d half

Harry Larned
Murphy & Klein
Franco Rie
May & Irwin
Fashion DeVogue
(One to fill)

2d half

Harry Larned
Murphy & Klein
Franco Rie
May & Irwin
Fashion DeVogue
(One to fill)

2d half

Harry Larned
Murphy & Klein
Franco Rie
May & Irwin
Fashion DeVogue
(One to fill)

2d half

Harry Larned
Murphy & Klein
Franco Rie
May & Irwin
Fashion DeVogue
(One to fill)

2d half

Harry Larned
Murphy & Klein
Franco Rie
May & Irwin
Fashion DeVogue
(One to fill)

2d half

Harry Larned
Murphy & Klein
Franco Rie
May & Irwin
Fashion DeVogue
(One to fill)

2d half

Harry Larned
Murphy & Klein
Franco Rie
May & Irwin
Fashion DeVogue
(One to fill)

NEW ORLEANS

(Sunday opening)
King Bros
Craighead & Stamm
Bill Carleton Co
Lunt C Gerard Co
LaFollette Co

2d half

Francis & Wilson
Ferdinand
All Ralph Co
Ubert Carleton
8 Dominoes

NEW ROCHELLE

N. Y.
The Leland
McCloughlin & Evans
Wm H. Evans
Kens & Foxworth
Fashion DeVogue

PATerson, N. J.

LeRoy
Willie Bird
Millard & Doyle
4 Rubles
Godfrey & Rendson
Ward & King
Lavette Conlon

PITTSBURGH

Cornelia & Adele
Jerome & Albright
Harris & Green
Novelty Minstrels
The Cromwells
"Buckingham Palace"
Argo & Va Bie
Julius & Fugh
Green & Fugh
SAN DIEGO

2d half

Ball & Eya
Rose & Eya
Ziegler Twins
Greener Barton & S
Studio Walls
Steward & Olive
SAN FRANCISCO

PANTAGES CIRCUIT

New York and Chicago Offices

2d half

Harry Larned
Murphy & Klein
Franco Rie
May & Irwin
Fashion DeVogue
(One to fill)

2d half

Harry Larned
Murphy & Klein
Franco Rie
May & Irwin
Fashion DeVogue
(One to fill)

2d half

Harry Larned
Murphy & Klein
Franco Rie
May & Irwin
Fashion DeVogue
(One to fill)

2d half

Harry Larned
Murphy & Klein
Franco Rie
May & Irwin
Fashion DeVogue
(One to fill)

2d half

Harry Larned
Murphy & Klein
Franco Rie
May & Irwin
Fashion DeVogue
(One to fill)

2d half

Harry Larned
Murphy & Klein
Franco Rie
May & Irwin
Fashion DeVogue
(One to fill)

2d half

Harry Larned
Murphy & Klein
Franco Rie
May & Irwin
Fashion DeVogue
(One to fill)

2d half

Harry Larned
Murphy & Klein
Franco Rie
May & Irwin
Fashion DeVogue
(One to fill)

2d half

Harry Larned
Murphy & Klein
Franco Rie
May & Irwin
Fashion DeVogue
(One to fill)

2d half

Harry Larned
Murphy & Klein
Franco Rie
May & Irwin
Fashion DeVogue
(One to fill)

2d half

Harry Larned
Murphy & Klein
Franco Rie
May & Irwin
Fashion DeVogue
(One to fill)

2d half

Harry Larned
Murphy & Klein
Franco Rie
May & Irwin
Fashion DeVogue
(One to fill)

2d half

Harry Larned
Murphy & Klein
Franco Rie
May & Irwin
Fashion DeVogue
(One to fill)

2d half

Harry Larned
Murphy & Klein
Franco Rie
May & Irwin
Fashion DeVogue
(One to fill)

OAKLAND

(Sunday opening)
Imperial Quintet
Ray & Emma Dean
All Wohlman
Ray Conlin
Lunt C Gerard Co
LaFollette Co

2d half

Francis & Wilson
Ferdinand
All Ralph Co
Ubert Carleton
8 Dominoes

NEW ROCHELLE

N. Y.
The Leland
McCloughlin & Evans
Wm H. Evans
Kens & Foxworth
Fashion DeVogue

PATerson, N. J.

LeRoy
Willie Bird
Millard & Doyle
4 Rubles
Godfrey & Rendson
Ward & King
Lavette Conlon

PITTSBURGH

Cornelia & Adele
Jerome & Albright
Harris & Green
Novelty Minstrels
The Cromwells
"Buckingham Palace"
Argo & Va Bie
Julius & Fugh
Green & Fugh
SAN DIEGO

2d half

Ball & Eya
Rose & Eya
Ziegler Twins
Greener Barton & S
Studio Walls
Steward & Olive
SAN FRANCISCO

PANTAGES CIRCUIT

New York and Chicago Offices

2d half

Harry Larned
Murphy & Klein
Franco Rie
May & Irwin
Fashion DeVogue
(One to fill)

2d half

Harry Larned
Murphy & Klein
Franco Rie
May & Irwin
Fashion DeVogue
(One to fill)

2d half

Harry Larned
Murphy & Klein
Franco Rie
May & Irwin
Fashion DeVogue
(One to fill)

2d half

Harry Larned
Murphy & Klein
Franco Rie
May & Irwin
Fashion DeVogue
(One to fill)

2d half

Harry Larned
Murphy & Klein
Franco Rie
May & Irwin
Fashion DeVogue
(One to fill)

2d half

Harry Larned
Murphy & Klein
Franco Rie
May & Irwin
Fashion DeVogue
(One to fill)

2d half

Harry Larned
Murphy & Klein
Franco Rie
May & Irwin
Fashion DeVogue
(One to fill)

2d half

Harry Larned
Murphy & Klein
Franco Rie
May & Irwin
Fashion DeVogue
(One to fill)

2d half

Harry Larned
Murphy & Klein
Franco Rie
May & Irwin
Fashion DeVogue
(One to fill)

2d half

Harry Larned
Murphy & Klein
Franco Rie
May & Irwin
Fashion DeVogue
(One to fill)

2d half

Harry Larned
Murphy & Klein
Franco Rie
May & Irwin
Fashion DeVogue
(One to fill)

2d half

Harry Larned
Murphy & Klein
Franco Rie
May & Irwin
Fashion DeVogue
(One to fill)

2d half

Harry Larned
Murphy & Klein
Franco Rie
May & Irwin
Fashion DeVogue
(One to fill)

2d half

Harry Larned
Murphy & Klein
Franco Rie
May & Irwin
Fashion DeVogue
(One to fill)

Canfield & Rose

Porter
Morak Sis
Anita Aris
All Wohlman
Ray Conlin
Lunt C Gerard Co
LaFollette Co

2d half

Francis & Wilson
Ferdinand
All Ralph Co
Ubert Carleton
8 Dominoes

NEW ROCHELLE

N. Y.
The Leland
McCloughlin & Evans
Wm H. Evans
Kens & Foxworth
Fashion DeVogue

PATerson, N. J.

LeRoy
Willie Bird
Millard & Doyle
4 Rubles
Godfrey & Rendson
Ward & King
Lavette Conlon

PITTSBURGH

Cornelia & Adele
Jerome & Albright
Harris & Green
Novelty Minstrels
The Cromwells
"Buckingham Palace"
Argo & Va Bie
Julius & Fugh
Green & Fugh
SAN DIEGO

2d half

Ball & Eya
Rose & Eya
Ziegler Twins
Greener Barton & S
Studio Walls
Steward & Olive
SAN FRANCISCO

Florence Billings	The Girl
Hugh Thompson	The Man
Edith Nicholson	Watts
E. J. Ratcliffe	The Banker
Eugene Strong	His son

This feature begins to compute rather than detract its shortcomings early in the drama. The picture is a story of a man's life and death. The picture combines an element of suspense wherein the previous actions of the entire cast are summed up in the last half of the final reel. In theme and plot it is not unlike "The Lie" but the latter is in point of its thrilling suspense, it tries but fails to achieve what the latter play and picture did.

The scenario if it had been more carefully handled might have resulted in a much better film. The business of suspense is ever a welcome one. But as it is used here, it has too many ragged edges to send its audiences away satisfied.

This is probably Miss Billings' first appearance as a star. She has personality, acts with a certain restraint that always differentiates between the perfect and the ambitious artist. By a peculiar trick of the camera, Miss Billings resembled in the few scenes, Ferguson. In fact, one might even be deceived into thinking so without previous knowledge of the name of the actress.

Doug	Hasse Short
Harvey	Robert Stranger
Lowell	Franklin Ardell
Phil	Richard
Ed	Edward Robinson
Edith	Phoebe Foster
Mabel	Charles
.....	Mar Newcombe
Heleen	Ellie Hartlett
Selby (a Butler)	James Kearney

quite some publicity in the writing of "First Is Last." They hid themselves to Atlantic City, where they remained for a week, and have completed their script in five days. Perhaps the brevity with which the piece was written was due to the fact that the author had a slight at the Maxine Elliott theatre premiere was disappointing. It lacked the punch of a number of plays which have been put on the stage, and it was not a play which was played within the first few seasons and it lacked many other

The idea in "First Is Last". Isn't had, but the evolution of it is. Other titles were suggested at the start, one being "Lamba Are Lions," perhaps the scheme of having the title a paradox appealing to William Harris, Jr., through the success of "East Is West."

There is an undeniable interest in the theme promised in the first act, but the

The story starts in a room at the Sigma Delta Psi fraternity house at the University of Columbia. It is commencement night. Gathered are five young men and four women graduates. They grow sentimental over leaving college and breaking companionships. It is proposed they draw up a contract to share in each other's wealth at a subsequent meeting. The girls are included since one of

two propose going into business. Doug, the class poet, is looked on as a sure-fire failure. Harvey, the class president, is certain he will emulate J. P. Morgan and have a million within a few years. Lowdie believes he will rise as a lawyer until he reaches the White House. Phil dreams of composing great symphonies, while Steve's ambition is an engineering feat that will

They meet three years later in Lowell's home, he having married his co-ed companion, Annabelle, because of her reputed fortune. But he finds out that all he has married is a collection of law suits. Steve, the engineer, turns up as a taxi driver, though happy in a beloved wife and two kiddies. Phil, instead of a composer, has gone as far as piano tuning, while Harvey's nearest approach to becoming a financier is to become a runner for a brokerage house. But Doug, the oaf doped as a fly, appears on the scene in gala array. It turns out that, finding no money in poetry, he had gone into the garbage business and

The others demand their percentage of the quarter of a million Doug owned up to. The matter is easily for Doug getting but one consent. He refuses and declares his assets consist of 6,000,000 cans of garbage which he will deliver to his fraternity brothers the next day. Not a very nice curtain for a second act. The third act, two years later, under better circumstances, while all the others are counting on getting a share of Doug's dough, the information comes that he too is now broke, and to win the heart of his co-ed sweetheart, Madge, has

It turns out that Medge has made a fortune with a fad doll and she comes prepared to slip it among her college friends. All but one refuse and when it is shown that Doug has turned all of this money he made over for her secretly to make the doll a success, it's she for Doug and the marriage knot.

That any bunch of college men, fraternity men at that, should have turned out so badly is a knock against trying the university thing at all. All the men who go through college are all the silver moon kind, but most

of the fraternity men generally have an edge off the others.

In the matter of cast, the acting was rather good. The entire company is able and have proved themselves before now. The one hit scored fell to Richard Dix as Phil, who graduated from the college with a piano major. "In Kellar's saloon." His drunken role in the third scene was an excellent hit.

Perhaps college men will be interested in the play, even if they don't approve of the characters and ideas.

Thos. J. ...

Quiver.....	Monte Salaberry
Waltz.....	Conda Fillmore
The Girl.....	Allice Elliot
Mexican Girl.....	Beatrice Dominguez
The Planter.....	Carl Stockdale

days of California in the period of '49 is drawn upon for a background for the drama of the photo world, there seems to be sufficient to preclude saying the picture is a "straight" one. The picture, with Monroe Salaberry as the star, released through Universal in six reels and directed by Rollin Stier, combines an interest-compelling story with a very strong background for the main characters. The sometimes cause enant, interest in it is seldom found to be wanting, and at times the spectator is provoked to laughter by the genuineness of its titillation of them in the various scenes described.

As "Quint" Carter, Monroe Sellsberry finds himself happily cast in the role of a miser. Compared to some of his former productions, he seems to have matured in his art. There is a certain subtlety and suggestion of the poise of Frank Keenan and the steel-gray-griminess of William Frawley in the face of the actor. The direction been such that causes the actor to be thrust too often upon the screen, simply to stare at the camera with a dead, unresponsive eye that they can get away with it. The scenery is by Waldemar Young from the set of "The Sign of the Cross" and the period is the existence of a group of miners who preferred clean to the dirt of the mines and who take it upon themselves to import respectable members of that class from the South and East. The woman, it is again employing the idea of the marriage market, is a girl of the older generation to smile graciously at the manner in which the upstart new money has come to the town. But the heart is not in "Quint" Carter's story dealing with the girl being brought to the town and the girl being found a transverse even more precious than the half-mad dog-digging.

The scenes and locations filmed in the great outdoor doors will really stand unrivaled in their natural beauty. Seldom has a feature attained such artistry by throwing a superb background on the screen fashioned out of Nature's own playground. Except for the subconscious knowledge that what is seen is a film finished in the making and less than a hundred days old, it would otherwise seem believable that the picture had been taken in the

The excellent camera work in to be credited to Edward Kull. He has accomplished wonders in this picture; in particular, the scenes of a raging storm in the California woods with intermittent flashes of lightning in the pitch blackness of the night; an unavoidable plunges into the creek from a height of a hundred feet or more; the quick descent of a man on horseback riding with swiftness down a hill, both figures being perceptible only as the separated branches of a formation of trees.

[illegible]

The work in this feature of Cleo Madison, in particular, and Wilfred Lucas is scarcely in keeping with some of their latest releases. In fact, Wilfred Lucas is almost forgotten according to a statistician in the audience, who exclaimed at the top of her voice: "I wonder what's become of him; we don't see him no

The story concerns Gal, "nameless notnameless" upon life's rough sea, who comes to the aid of a young girl, inheriting the good disposition of his father and a passion for diamonds from his gypsy mother. He is a wanderer, like his father, and he finds her wandering in the country of the North, suffering from a lapse of memory. And there he meets her again, and she has lost her memory for him. He is an aged specialist, himself a lover of the North, and having as his human companion a young girl, who is on the other, a commandant between Klondike's Jim and Gal's husband, whom he has criminally plucked, passing over the law.

many more of its deficiencies an audience at the Circle started in to kid the villain for rolling down hill clumsily and forcing himself to somersault to carry out a badly acted piece

SOMEONE MUST PAY.

Regina Taylor.....	Gail Kane
Charles Bryant.....	Edmund Breese
Sylvia Adams.....	Jackie Saunders
Marshall Taylor.....	Joe Austin
Vivian Taylor.....	Dorothy Arnold

Enacted by a cast including three stars of matured recognition and supported by principals, seldom as expertly assembled, this newest production of the Graphic Film Co. in its series of dramas, described by its author as "an exciting drama."

This feature may easily represent an attempt at the star system and is not an experiment with its directing head, who is Ivan Abramson. Of the three stars, however, Gail Kane is entrusted with the burden—seldom, in

A general estimate of its value will not find it in the least overappreciation and merit. Nevertheless, it does not commend itself with ease to the casual critics who advance a step beyond merely accepting what has been unsolicited for their benefit or entertainment. Such individuals ask "Why?", and not and

Purely from the viewpoint of amusement this triple star combination and extraordinary supporting cast quite fill the bill, which; otherwise, might have caused this ambitious picture to flop. It is also needlessly expanded into six reels when five might have brought better results and sustained continuity.

The story in brief concerns the increasing jealousy of a man for his wife, and his resentment to the point of murder of a total stranger who showers attention upon their child, his wife, and finally upon himself, after being saved from a prison term for theft of funds. The stranger it develops is his wife's father, who abandoned her to the care of an orphanage, after he himself had been falsely accused and indicted for murder of his employer.

The settings, interior and exterior have been selected with care. One of the best and probably representing something quite unique is the scene of several hundred children at play in a wood adjoining their orphanage advancing with beaming faces to greet their good samaritan, who is Regina Taylor.

Miss Kane has accomplished wonders in a difficult role. Edmund Brees was almost wasted in the thankless part of the unknown parent, while Jackie Saunders made the most of a bit. Dorothy Arnold, a child actress won the sympathy of a small audience at its professional showing.

Kitty La Verna.....Helene Sullivan
Barbara Pridow.....Peggy May
Bert Hadley.....Bud Griswold
Clara Rhineland Bartlett.....Mignon Anderson
Aunt Betsey.....Josephine Crowell
Weedy Washburn.....Donald McDonald
Ledwidge.....Virginia Boardman
Dr. Otter Kilger.....Lawrence Underwood
A Mysterious Stranger.....Alfred Fisher

As a photoplay ingeniously serving to sustain interest and keeping up the suspense to the bitter end, this production of Haworth's, distributed by Exhibitors' Mutual, will stand in a class by itself. In subject matter only does it compare to "Cheating Cheaters," but were it not for the Marcin piece, there would be nothing on the market to compare with it.

The feature has been adapted from the Saturday Evening Post story by Arthur Stringer, and credit for its direction has been given to Lloyd Graham. He acquits himself creditably, for the play is brimful of interest and contrary to the general rule in the delineation of stories from that or other magazines there is an enviable smoothness about the piece which must seem amazing in a plot of the underworld and life in society so involved in detail as in this instance.

Its titles are meritoriously funny. It is obvious the author's description of his characters in the original have not been tampered with. It is the unusual case of combining the vernacular and giving it away without being offensive.

The piece should meet with continued approval in any province.

A SINLESS SINNER.
London, Aug. 23.
Messrs. Doro

Sam Stevens.....Sam Livesey
Martha McEalain.....Gladye Elliott
Dr. Norton.....Gordon
.....Coddie
.....Pearlie
This is the second of the British and Colonial
super productions, and was originally begun
by Herbert Brenon, but owing to litigation he
had to retire from the project. It was taken
over by Geo. Edwards-Hall, a pro-
ducer, who, if lacking the fame of his
predecessor, is equally capable. The production
is one of the finest ever shot on the side-
scapes of the British Empire. The director
and the producers congratulate themselves upon
having brought the British picture within
measurable distance of the ideal class. The
photography, the work of Al. Mees, is mag-
nificent. The costumes and the dressing
possibilities in the Night Club scenes, could not
possibly be improved upon. The story is a

peculiar one dealing with the theory that a pre-natal shock was responsible for an unborn girl's dual nature when she approached womanhood, and although several of the scenes may be just a little too realistic in their literal adherence to what would happen in real life, these scenes are handled so well as to remove any accusation of nastiness for nasti-

[illegible]

Throughout, the acting is very fine. Marie Doro, Christine Maitland (in one of the most daring roles) seen ever on the screen or in real life) Sam Livesey and Geoffrey Rait are the stars. The latter, the strenuous reins upon their shoulders in a way which will consolidate their respective claims to their position in "screen-land," while the rest of the fine cast do equally well in supporting parts. The story is a feat of the production is "the crown," and the producer deserves great praise for his masterly and patient handling of the scenes in which they appear. It was nothing to commend them to the test of the screen, and he had a big chance of success, but add the acting and the powerful story, a story of which all too imperfect an idea can be given in the narrow confines of a review, and that chance becomes a certainty.

June Caprice will begin work next week on her fourth Albert Capellani production for Pathe release. The scenario is "Little Mother Hubbard," by Oliver D. Bailey, from his play, "Lisa-Ann."

Ben H. Grimm has been added to Select's publicity department.

Lumsden Hare has been cast for a prominent role in Elaine Hammerstein's first Selznick picture, "The Country Cousin."

Alfred Hickman has been engaged by Selznick Films to support Owen Moore in "Piccadilly Jim."

Sid Smith, the soldier-comedian, will be starred in a series of 26 "situations" comedies to be produced by the Alkire Corp.

"Respectable by Proxy" is the working title of the original story and scenario by Stanley Olmsted which the Blackton Film has accepted for its next production, starring Sylvia Breamer and Robert Cordon, for Pathe distribution.

Edwin Carewe has formed his own producing unit and will distribute through Pathe. Mr. Carewe was formerly with Metro.

Ralph Hill, formerly head of Metro art title department, is now holding a similar position for the B. A. Reife productions.

Walter McEwen has been signed for the cast of "The Bandbox," the first of the Louie Joseph Vance stories to be made by Deltrich-Beck, Inc. Doris Kenyon is the star.

Morris Kohn has accepted the appointment of treasurer of Realart Films.
(Other Film Reviews on page 59.)

LOU MILLER and ALICE BRADFORD

In "ALL FOR A SONG"
A BIG HIT

AT KEITH'S ROYAL THEATRE NOW

Keith's Bushwick Theatre—Next Week, Sept. 29

Week October 6—Keith's Orpheum Theatre

Direction of ROSE & CURTIS



Read This:

Alan Dale

New York
"American,"
Sept. 23, 1919:

"The fiddler was
CHARLES ALTHOFF,
with good effect."

"Evening Telegram,"
Sept. 23, 1919:

"Charles Althoff re-
presents, his side-splitting
improvisation of a senile
fiddler, which he has
played in vaudeville and
which has been adroitly
fitted into the plot."

Now playing in "Thunder" at the
Criterion Theatre

Management JOHN GOLDEN

Ogden Settles Without Strike.
Denver, Sept. 24.

The Ogden, Utah, threatened strike
of picture operators was avoided when
the theatre managers granted wage
increases ranging from three to \$9 a
week.

No raise in admission prices has
been announced.

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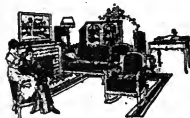
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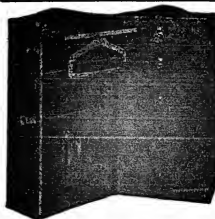
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LOS ANGELES.

By SIG SCHLAGER.

"At the Majestic "Danger" is breaking all
house records.
"Civilian Clothes," despite the critics' pan-
ning, is still drawing big at the Morocco-
twelfth week.

Harry Leonhardt, of the California, pictures,
is leading the theatre-men's fight for elimina-
tion of war tax.
Marguerite Sylvia scored heavily at the Or-
pheum—two weeks.

The "Draming Express," which had closed
its curtains to press-agent yams, was priced
open by Arthur Wenzel to publicize "Mar-
guerite Sylvia's ideas on jazz music."

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JACK GLADYS MILTON THE THREE GREGORYS IN NOVELTY LAND JACK GREGORY, Owner BOOKED SOLID LOWE CURTIS

Quinn's—now Sid Grauman's—Rialto is be-
ing fixed up under Charlie Hillman's direction.
"Bob" Wells, formerly assistant to William
Sietrom and Harry Kilane, at the Universal,
has quit to become an exhibitor. Wells is
going to build a big theatre in Hollywood.
It is reported that Hollywood really interests
are backing him.

ATLANTIC CITY.

By CHARLES SCHEUER.

John Cort, who originally booked "Roly Poly
Eyes" at the Apollo, Sept. 22, split the week
and brought in "Just a Minute" for the last
half.
The "Roly Poly Eyes," with Eddie Leonard,
failed to make any big piece in local impres-
sion, the music not working up to its full
values or the action possessing any real spe-
cial. As a musical comedy edition
of minstrelsy it is a fair success. Undoubtedly
the piece is still in the formative stage.

Bookings at the Apollo next week are "Tiger
Rosa," first half, and Ethel Barrymore in
"Delancey," second half.

At the Globe, where vaudeville now occupies
the first half and the legitimate the last half,
Sept. 20 adds Alice Brady in "Forever After";
the second, "Ten for Three," with Charlotte
Walker and Ernest Lawford; the 10th, "The
Dream Girl."

Manager Wm. H. Fennan, of the Steeplechase
Pier, who has just closed that "fun factory"
for the season, claims the largest season in
the history of the Pier by a big margin.

The Hippodrome, at the Million Dollar Pier,
providing vaudeville, has been obliged to carry
its attractions two weeks longer than usual,
due to the large volume of visitors to the
resort. The bookings have each time been
made after announcements that the final week
was playing.

Theatrical business at the shore has been
drawing practically capacity at all perform-
ances, with good shows filling the theatres.
"The Dancer" and "Fifty-Fifty" at the
Globe week of 15th, did unusually big business,
having almost capacity at all performances,
while Mrs. Fiske, 18-19-20 at the Apollo, did
equally well. All three met with a splendid
reception from the public and critics.

The Beaux Arts Cafe has secured Charles
Strickland's symphonette sextet as its singing,
dance-music feature. They succeeded the Bill
Fike "Kentucky Serenaders." Cabaret also
is given daily.

Another member of Atlantic City's cafe tra-
dition has fallen under the Federal hand of
the law. Henry J. Martin, proprietor of the
Cafe Martin, has been charged by the Depart-

ment of Justice with selling spirituous liquor
in violation of the war time prohibition act.
He is under \$2,000 bail for the Federal Grand
Jury at Trenton. It is expected that the case
against Martin, Max Hyman, John Gantin,
Harry Kane and David Kane will be heard soon
and their pleas taken.

A Victory Pier, to extend out into the ocean
at the site of the Old Young's Pier, promises
to replace that unsightly structure in the near
future according to indications here to-day.
The Sterling Realty Co., owning the pier, has
offered it for \$400,000 or \$200,000 less than
they have been holding it for. It is proposed
to erect here the much needed Convention
Hall and allied facilities, using portions of
the entrance building for headquarters for
soldiers and sailors of the Great War as
headquarters of the associations and meet-
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I am what
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BALTIMORE

By F. D. O'TOOLE.

AUDITORIUM.—"The Big Chance" opened here for week's stay, and it is really worthy of all the nice things said about it before it arrived here. It combines comedy and pathos, and most any play at all cleverly written which has as its basis the regeneration of a man by a woman will be a success, but this play has three instead of one man reforming, and a girl in, too, for good measure. Mary Nash and William Kelly walk off with the individual honors of a good cast.

FORDS.—"The Little Whopper" had its pre-

miere to one of the largest Monday night houses of the season, and on one of the best seats. The performance, while smooth enough, still left a lot to be desired. Reviewed elsewhere in this issue.

ACADEMY.—The much-awaited "La La Lucille," arrived in all its glory at this house, and good advance notice have been reported for its too-short stay here. There is a good cast, and it is the first musical farce to arrive here that is anything like the "before-the-war" ones that made this house famous. The only real feat was in the chorus, which was very much out of class with the others on the stage.

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BRICKLAYERS**

"TENTS OF ARABS"

Song One-Step

"WOND'RING"

Refrain

Wond'ring all through the day, sure you're a i way,

just where you can be, Dream-ing all through the night,

that with the light, you'll return to me, long-ing

to hear your voice, and to see you, as the earth is

free, and when I meet you, and when I greet you, Your eyes will

tell me, I need no other word.

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Song Waltz

All By LEE DAVID

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Patricola

Scintillating Melodist

— ROUTE —

Sept. 15—Keith's, Boston
 " 22—Keith's, Providence
 " 29—Keith's Royal, New York City
 Oct. 6—Keith's Orpheum, Brooklyn
 " 12—Keith's Bushwick, Brooklyn
 " 20—Shea's, Buffalo
 " 27—Shea's, Toronto
 Nov. 3—Temple, Detroit
 " 10—Temple, Rochester
 " 17—Dominion, Ottawa
 " 24—Princess, Montreal
 Dec. 1—Lyric, Hamilton, Can.
 " 8—Palace, Chicago
 " 15—Orpheum, St. Louis

Dec. 22—Palace, Milwaukee
 " 29—State-Lake, Chicago (?)
 Jan. 5—Flint, Mich.
 " 12—Battle Creek and Lansing, Mich.
 " 19—Fort Wayne, Ind.
 " 26—Keith's, Philadelphia
 Feb. 9—Maryland, Baltimore
 " 16—Lyceum, Canton, O.
 " 23—Keith's, Dayton, O.
 Mar. 1—Keith's, Columbus
 " 8—Davis, Pittsburgh
 " 15—Keith's, Cleveland
 " 22—Hippodrome, Youngstown, O.
 " 29—Colonial, Akron, O.

Apr. 5—Keith's, Cincinnati
 " 12—Keith's, Indianapolis
 " 19—Keith's, Louisville
 " 26—Empress, Grand Rapids
 May 3—Keith's, Toledo
 " 10—
 " 17—
 " 24—Tulsa and Muskogean.
 " 31—Fort Worth
 June 7—Dallas
 " 14—Houston
 " 21—San Antonio
 " 28—Little Rock

Direction, GLADYS BROWN

Patricola and Her Violin Stops Show At Keith's House

BOSTON "RECORD," SEPT. 16

Vaudeville reared its chin on a new violin this week all right. Patricola, billed as the "scintillating melodist," lived up to her billing and stopped the show.

This young lady possesses the necessary something that is required to put an act across and leave them crying for more. Without change of costume and assisted only by a violin, which she uses quite as well as her voice, she lasted 20 minutes single and had to make a speech before she could bow off. Some act.

The Rickards

IN
"Noveltyland"

Under the Personal Direction of
JOHN T. MORAN
 Fat Casey Agency
 This Week (Sept. 22)—Pitt's, New Haven and Hartford.
 Next Week (Sept. 29)—Palace and Plaza, Hartford.

VICTORIA.—Madge Kennedy in "Through the Wrong Door" is the only thing on the bill that is worth any part of the admission price. On the vaudeville section are, "The Fashion Show," Saxon and Moore, La Toy's Models and Ann Burr in a comedy sketch.

PARKWAY.—Wallace Reid will lose none of his popularity as a result of his role in the picture, "The Valley of Giants," for he has surely a part which is really just made to order for him.

NEW.—Anita Stewart in "Mary Regan."

WIZARD.—"The Miracle Man," in its third week, has the B. R. O. sign out from opening to closing time. This picture is having another "Mickey" run in this city.

STEVE FREDA

A REAL NOVELTY
 Eccentric Guitar Comedian
 LOOK ME OVER
 Direction, HARRY A. SHEA

BOSTON.

By LEN LIBBY.
 ORPHEUM-LOEW.—Vaudeville and a feature film.
 BOSTON.—Vaudeville and pictures.
 BLOU.—Pictures.
 BOWDOIN.—Pictures and vaudeville.
 GORDON'S OLYMPIA.—The feature film "Burglar by Proxy" and vaudeville.
 SCULLAY.—Holding over "The Briar" for another week and also vaudeville.
 GORDON'S CENTRAL SQUARE.—"Human Desire," the film, with the vaudeville consisting of Grant Gardner, Andre Sisters, and Poole, Mildred Valentine, the two White Stoppers and McDermott and Heaguer.
 PARK.—His Majesty, the American, the feature film this week.
 ST. JAMES.—Vaudeville and pictures.
 LANCASTER.—STANDARD, GLOBE, PEN-WAY.
 PARK.—MODERN, BEACON, EXETER STREET, COLUMBIA.—Pictures.
 MAJESTIC.—Returns engagement of "Experiences," which played here several seasons now and always to good business.

SHUBERT.—Second week of "Some Time," with the entire town talking of Frank Tinney and his work in this show.
 TREMONT.—Opened "A Prince Thru Wax," with Grant Mitchell, who made his initial hit in "The Tailor-Made Man," here.
 COLONIAL.—"Hitchy-Koo" on the fourth week to big business.
 PARK SQUARE.—"Buddies."
 YIMMOUTH.—"Breakfast in Bed."
 WILBUR.—Opening of "Nothing But Love," a musical show, hitting in here for the Metropolitan premiere.
 COPLAY.—"Pygmalion," second week.
 ARLINGTON.—Second week of "The Fugitive."
 CARINGO.—"A Parisian Whirl."
 HOWARD.—"Follies of Pleasure."
 GAYETY.—The new Behman show.

The Boston opera house, the big Shubert house here, will open Oct. 8 with "Monte Cristo, Jr."

At the Shubert Sunday night was pulled something new for Boston in late years. It was a performance of "Some Time," instead. Scenes were changed, costumes were changed, nothing was pulled from the show. As it was a free performance, for the benefit of the state guardsmen here during the police strike it got by Governor Coolidge and Mayor Curtis were guests of the management. As one of the scenes depicts certain occurrences about the strike conditions, such a depiction of the now well known slogan of the guardsmen, "move along," and another depicting the governor and the mayor threatening each other with

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clubs it can readily be seen what a bit was made.

John W. Lucio, general press representative here of the Shubert interests, and George I. Hunt, formerly with A. H. Woods and Oscar Morongo, had formed a publicity organization termed by them the "Red Elephant." They are jointly doing the publicity work for the Park, Modern, and Beacon theatres, whose films are housed, and also taking care of the press work of the feature films which is town. Frederick Roche, a local newspaperman, is assisting them.

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IDA MAY CHADWICK

WITH

ARTHUR HAMMERSTEIN'S "SOME TIME"

Ida May Chadwick caught the house on the occasion of her first appearance as the stage soubrette, and she held it without difficulty the balance of the evening. Here is a personality that counts heavily in the profession.—RECORD.

Ida May Chadwick, in a character part, provided the best possible foil for Tinney, and their scenes together were the most hilarious ones of the play. Miss Chadwick also scored an individual triumph of goodly proportions in a solo number, "What Do You Have to Do to Get 'Em?" and a buck and wing dance.—TRAVELER.

Miss Chadwick as the gawky soubrette who developed into a remarkable buck and wing dancer was a ready foil for many of Tinney's fun-making.—HERALD.

Miss Chadwick Clever There are several newcomers in the cast, but who quickly became favorites. Ida May Chadwick portrayed at first a gawky country girl with histrionic ambitions, and later grew into the typical soubrette. She is a very clever dancer, especially in her clog work, and she has much talent as a comedienne.—POST.

Ida May Chadwick, as an eccentric chorus girl, did a clog dance which positively stopped the show for about ten minutes.—AMERICAN.

He has for his "opposite" in the present play a "tough" chorus girl, Mayne Dean from Hoboken, who "breaks into" musical comedy by her willingness to be "agreeable" to the powers that be. The part is played by Ida May Chadwick. Whatever may be one's opinion of her histrionic and vocal abilities, there is no denying that she is a dancer of extraordinary agility. Her clog dance fairly set last evening's audience aflame with enthusiasm.—GLOBE.

SHUBERT THEATRE FOR A RUN BOSTON, MASS.

BUFFALO.

By SIDNEY BURTON.

SHUBERT-TECH.—"The Unknown Female," with George Probert. The sort of show that knocks them out of their seats in towns like this. Doing good business. Heavy publicity by house management.

MAJESTIC.—"Polyana," with Viola Harper and George Allison. Second lap of the "big" show in Buffalo. Business light first of week. Problematical if Buffalo can stand it for a week.

SHUBERT.—"Vanderville."

SHUBERT'S HIPP.—Geraldine Farrar in "The World and Its Women." Doing nicely.

GAYETY.—"Hello America."

ACADEMY.—"Round the Town."

STAR.—Second and last week of "The Miracle Man."

GARDEN.—"Girls from the Gaieties."

LYRIC.—Pictures and vaudeville featuring Milk Graciosa in a posing act.

OLYMPIC.—"Hello Tokio." A tabloid and pictures.

The Schubert-Tech inaugurated a new advertising policy this week by announcing its intention to publish the complete programme and synopsis of each attraction every week. The stunt caused much comment among the stagegoers.

The Shea Amusement Co. will bring the Vatican Chairs to Buffalo for one performance next month. A \$10,000 guarantee is not stout for Buffalo.

Shea's vaudeville house is running Sunday night performances giving a feature picture and two or three acts of vaudeville each Sunday day.

The season is on at Niagara Falls. The International is billing "Revelations of a Wife," first half, and the townfolk were beginning to wonder what the second half was when it was learned that the "Revelation" show was a three lighter and that "Fair Babes" is the booking for the last half of the week.

Booking over seventy-five first-class vaudeville theatres and sixty houses playing tabloids in New York, Ohio, W. Va., Penna., Ky., Ind., and contingent States.

Acts Going East or West, Having a Week Open—Wires, Write, Please—The Springfield Office.

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CLEVELAND.

By LILY CARTHEW.

GRAND OPERA HOUSE.—"Open Your Eyes."

SHUBERT-CELESTIAL.—"Somebody's Sweetheart." Played to excellent business. Reported to be \$12,000 on the week.

B. F. KEITH'S.—Vanderville. A new act announced as "Piquar" was on the program. Stating on the program that he had started all the capitals of Europe by his highly remarkable piano playing—the audience was all prepared to see a highly polished musical act with perhaps a personality like Poland's premier. On walks a ragged little dandy. Somehow the joke didn't please the audience. However, he could last away at that instrument, and in the end got away with a big hand. In his interview, he stated that his real name was "Buck" Washington and he hails from Louisville, Kentucky. He was discovered just last week, when he filled a gap at a Louisville theatre and it was decided to try him out in Cleveland.

MILES.—Vaudeville and pictures.
FRISCILLA.—Vaudeville.
GRAND.—Vaudeville and pictures.
STAR.—"Girls de Looks."
EMPIRE.—Beco in "Some Show."
LOEWIS BUILD.—Pictures.
LOEWIS STILLMAN.—Pictures.
LOEWIS MALL.—Pictures.
LOEWIS LIBERTY.—Pictures.
METROPOLITAN.—Pictures.
STRAND.—Pictures.
ORPHEUM.—Pictures.
KNICKERBOCKER.—Pictures.

The Prospect will open a week from Monday with a stock organization to be called the Owen Players. Director Owen is now in New York engaging the cast. Mr. Dykema holds the lease on the theatre and will act as house manager. Selmer Jackson is announced as leading man and Florence Garritte as character woman.

Mrs. Olive Stewart Russell, wife of a Cleve-

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THE FAYNES

Fuller Circuit, Australia

DETROIT.

By JACOB SMITH.
The Orpheum and Mito have increased their main floor seats at night to 500 seats.

"Eyes of the World," now on its second week at the Broadway-Strand, is doing business. Same all over the state where it is playing.

"Peek-a-Boo," at the Gayety last week, broke the house record. Could easily have remained another two weeks to capacity.

"Jack o' Lanterns" doing tremendous at the New Detroit; now finishing its second week to \$3 top.

Herman Steiner no longer in the ticket office at the New Detroit, resigning after nearly 20 years.

"Honeymoon Town," at the Shubert-Detroit. Next, "Passing Show of 1918," to \$2.50 top.

"Bird of Paradise" at the Garrick next week.

"Some Show" at the Cadillac this week; Al Reeves at the Gayety.

At the photoplay houses: "Eyes of the World," second week, Broadway-Strand; "Blood," second week, at Adams; Tom Mix in "Rough Riding Romance," at Washington; "Witness for the Defense," at the Madison.

Al Lichtman, general manager of exchanges for Paramount, was here Tuesday.

Work will proceed at once on the building

ACTS WANTED AVENUE THEATRE, DETROIT, MICH.

Good Acts, wishing to play Detroit, send in your open time. Address
ARTHUR A. CLAMAGE, Avenue Theatre, Detroit, Mich.

of the new Allen theatres in Detroit and Windsor.

S. J. Rollo, general sales manager for the Exhibitors Mutual, was here Sunday holding a conference of Middle West managers.

INDIANAPOLIS.

By VOLNEY B. FOWLER.
"MURAT"—Passing Show of 1918.
"ENGLISH"—Midnight (last half).
"KEITH'S LYRIC"—Vaudeville.
"RIALTO"—Vaudeville and Pictures.
"PARK"—Musical Extravaganza.
"CIRCLE"—Pictures.

Keith's added Sunday matinees to their billings this week, recalling the squabble the theatre had with Mayor Charles W. Jewett over Sunday shows several months ago. The vaudeville houses were compelled to close or run strictly musical programs on Sunday for several months, but the official lid has been gradually and quietly lifted until it was cracked clear off this week.

Charles Wilson, "The Loose Nut," played to his home town at Keith's this week.

The Nell O'Brien minstrels will show one night at English's Oct. 2.

The Colonial is running weekly, instead of semi-weekly, photoplay bills for the time being, joining the Circle and Mister Smith's in this policy.

The picture houses are showing the following this week: Alhambra, "Told in the Hills"; Colonial, "The Perfect Lover"; Isis, "Market of Souls"; Regent, "The Sage Brush Hamlet"; Majestic, "The Sheriff's Commandment"; Mr. Smith's, "Strictly Confidential"; Circle, "Her Kingdom of Dreams."

MONTREAL.

By ARTHUR SCHALER.

On account of the recent theatrical strike in New York several bookings at His Majesty's had to be cancelled but resumed Monday, Sept. 22, with "Up in Mabel's Room."

Pictures of the Dempsey-Willard fight are being shown at the Theatre Francaise to fair houses at \$1 top.

Vaudeville booked by Walter J. Plummer at the Maple Leaf Theatre only lasted two weeks and the theatre went back to tab shows.

Berth-Berri and Co. are this week headlining at the Princess Theatre.

The Feather Film this week are, "One of the Blood," with Douglas Fairbank at Imperial, Wm. S. Hart in "Wagon Tracks" (Loews), Tom Mix in "Rough Riding Romance" (Strand), "Sahara" at New Grand, "The Heart of Youth" (Holman).

The Sixtine Quartet gave one concert at the Monument National to a packed house Wednesday, Sept. 17.

The new policy at the Grand Theatre, that of presenting one feature a week with one cheaters, has met with big success.

A word of praise is due H. W. Conover, manager of the Imperial, for his pretty stage setting. Every year Mr. Conover has something new, but this year he has the best yet.

The Gillette Razor Co. had their first theatre night at the Princess Friday night, at which time 500 members and employes attended and on the occasion presented Abbie Wright, manager of the Princess, with a gold shaving set.

J. J. Allen, of the Allen theatre enterprises, has left for England to make a study of motion picture producing conditions in England and other foreign centers of pictures for showing at the theatres in the Dominion.

The San-Carlo Opera Co. are booked at His Majesty's for two weeks in October.



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Work to being started on the entrance on St. Catherine street of the Gayety (burlesque) Theatre.

NEW ORLEANS.

By O. M. SAMUEL.

TULANE.—Julian Eltinge in his "Revue of 1919."

STRAND.—Mary Pickford in "The Hoodlum." LIBERTY.—"Oh, Boy," film.

TUDOR.—John Barrymore in "Raffles," film.

Col. Tom Campbell has entirely redecorated and re-painted the Tulane for the current theatrical period, the house appearing resplendent when Julius Eltinge opened the season Sunday evening. The staff remains the same as last season, Nicholas Smith again acting as treasurer, with Norman Dahlgren as his assistant.

The Associated Advertising Clubs of the World are holding their annual convention here this week. Ben Piazza, manager of the Palace, has arranged with the gentlemen propelling his aeroplane over the city to drop 20,000 handbills advertising the show at his theatre.

The Dauphine is to replace its present comedians during the next fortnight. The theatre, with its policy of stock burlesque, played to \$4,523 last week, the first of the season.

MINERS MAKE-UP

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MOST BEAUTIFUL WHIRLING NOVELTY ON THE AMERICAN STAGE
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THE ONLY ACT OF ITS KIND

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NEXT WEEK (Sept. 29), PALACE,
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DICK ERFORD

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Is Your Blood Starving For Want of Iron?

Iron is Red-Blood Food—Nourished Iron
Helps Put Roses into the Cheeks of
Women and Strength and Energy
into the Veins of Men.

If you were to go without eating until you became weak, thin and emaciated, you could not do a more serious harm to yourself than when you let your blood literally starve for want of iron—iron that gives it strength and power to change food into living tissue, muscle and brain. Without plenty of iron in the blood, no matter how much or what you eat, your food simply passes through you without doing you any good—you don't get the strength out of it and instead of being filled with youthful strength and energy you are weak, nervous and all run-down. If you are not strong or well you owe it to yourself to make the following test: See how long you can walk or how far you can walk without becoming tired. Next take two iron-grain tablets of ordinary Nuxated Iron three times per day after meals for two weeks, then test your strength again and see how much you have gained. Numbers of nervous, run-down people who were ailing all the while have most astonishingly increased their strength and endurance simply by taking iron in the proper form. Remember that the old kinds of iron simply to save a few cents, you must take iron in a form that can be easily absorbed and assimilated like Nuxated Iron if you want it to do you any good, otherwise it may prove worse than useless. You can procure Nuxated Iron from your druggist on an absolute guarantee of satisfaction or your money will be refunded.

Charles Lowenberg is rehearsing a show (not named as yet), with which he is to tour the less pretentious southern cities. Among the principals engaged is Heloise Fontenette. Virginia Low has been mentioned as the comedienne of the organization.

The Lyric, with a strictly colored policy, is to give a "Midnight Frolic," advertised as for "white folks only." Appearing will be Willie Jackson, Happy Holmes, Edward O'Bryen, Margaret Ward Thomas, Francis' New York Minstrels and the Robinson-Vass Band.

"Going Up" comes to the Tulane next week.

Loew's Crescent has declared war on elaborate spooning. Couples embracing each other modestly will be slipped the following on a card from the subcommittee: "You probably do not realize that you are attracting attention. Will you please change your position? Kindly accept this suggestion in the spirit in which it is intended.—THE MANAGEMENT."

The Universal Publishing Corporation has loaded the local papers, theatrical programs and bill-boards with "mystery advertising," simply running the "mystery show." It is the head-line song of the company, written by N. J. Oest, author of "My Berry I Made You Cry."

The local Pathe office is giving the "route" of its pictures in the New Orleans papers. The actors are probably designated professionally as playing the "Can Time."

The new Mary Pickford picture, "The Hoodlum," ought to make a ton of money. As a Chaplin and Pickford in one, displaying Mary's misappreciated talent as a knockabout comedienne.

A hotum manager in a southern tank refused to book a sure-fire film because he

FRANK SABINI AND HARRY GOODWIN AND CO. IN A COMEDY NOVELTY "I QUIT"

Direction, RAY HODGDON

Sept. 1—Shea's, Buffalo
Sept. 4—Shea's, Toronto
Sept. 22—Keith's, Washington
Sept. 23—Royal
Oct. 5—Keith's, Boston
Oct. 13—Keith's, Providence
Oct. 16—Riverside
Oct. 27—Orpheum, Brooklyn
Nov. 2—Buahwick
Nov. 10—Keith's Philadelphia
Nov. 17—Palace, New York
Nov. 24—Erie
Dec. 1—Detroit (Temple)
Dec. 8—Rochester
Dec. 15—Montreal
Dec. 22—Ottawa
Dec. 29—Hamilton
June 5—Syracuse-Schepsectady

AND ORPHEUM CIRCUIT TO FOLLOW

Regardless of the fact that Al Shayne has claimed an infringement in my opening which I have been doing for ten years, and originated, with King Harmony Trio, we rather than stand for a suspicion of piracy have changed our opening completely and it has proven much better than my former original opening.

I discarded my former opening in 1915 and in the interim Mr. Shayne produced it and claimed origination.

through his insurance company might advance the rates.

New Orleans, Sept. 24.
An apathetic audience, due to the intense heat, watched the show at the Orpheum Monday evening. Marion Morgan, dancers' headliner, with Dolly Kay, unknown here, featured. Rose Frantz began proceedings. Looks like a continental aesthetic. Sticking to tropes work extremely. His final feat, something of a thriller, sent him away to applause. Frantz has his trappings hung horizontally. Beaver and Meehan, acrobating in "one," held the second position. They sang shrie and gag some. The gags have been worn to shreds, and their vocalizing isn't. But, as acrobats, the boys are there, and through their gymnastic proficiency, pleased.

Mr. and Mrs. Melbourne were nicely placed third and did well with their sketch, in which the male member enacts an adequate "drunk." Some of the lines are bright, and with the odd, pretty setting, the score seemed safe right along.

Dolly Kay has a pianist assisting her, Ph. Phillips. She sings songs, effecting a cabaret pose and demeanor. Dolly has confidence and simulates clearly. Also, her numbers are of the popular sort. Rather cold for her at the beginning, but she roughed it some and was elected with the upper sections before she concluded.

Marion Morgan's Dancers dwarfed everything else by comparison. Her "Dance Drama in the Time of Attila" takes rank as the most artistic offering of the kind yet produced in vanderbilt. The girls used this season are the prettiest and most graceful he has had with the male division unusually competent. Especially good is the Attila interpretation. Miss Morgan's contribution aroused tremendous enthusiasm and can carry any show anywhere.

Whitfield and Ireland were in a soft spot. Miss Ireland is growing cleverer each season in her rube delinquency. Joe Demonte is able and helped immeasurably in sending the act over to the success it achieved. The Van Celles made a capital closer with their foot juggling. The turn is changed regally, the woman making four crosses, while Van Celles goes through his routine. The duo held them seated to the end.

O. M. Sommel.

PHILADELPHIA.

ALLEGHENTY.—Sylvester Schaffer; Paul Decker, in "The Baby Ray"; Plesno and Birmingham; Kraus and LaSalle; Three Ambler Bros.; Alton; Michael L. in "Foot's" Guid.; NIXON'S GRAND.—The Three musical tabloid; Four Pals; Riven and Arnold; Jim and Marian; Harkins; The Dreyers; Japs, and film feature, "The Great Gambler." GLOBE.—Sweet Sweeties, musical tabloid; Villanova Gryps; Lander Brothers; Stewart and Co.; "Between Two Flags"; Arnold and Summers; Jason and Cherish; Helen and Leo; Holmes and Hollister; Silver and Berger, and Haka Japs.

KUICKENBOCKER.—Broadway Four; "A Quiet Little Supper"; Beatrice Miller; Morley and Co.; Everett and Gray; Three Melody Kings; Four Eclectic Comiques; film feature, Florence Vitor in "The Other Half."

KEYSTONE.—"Every Body's" musical comedy; Leclair and Co.; Hyler and Bana; Wallis, Virginia and West; Avlon; Compens and Lark; film feature, "The Terror of the Range."

WIL. PENN.—First half: Bart Earl and Six Girls; Emily Smiley and Co.; Eddie Foy; Melodine and Leedom; Gorgilla Trio; film feature, Olive Thomas in "Upstairs and Down." CROSS KEYS.—First half: "Jumble Inn," musical comedy; Nell McCall; "The Smart Alek," comedy sketch; Hudson and Jones; Abe and Nicholson; Wray's Mannikins and feature film.

WANTED IMMEDIATELY

Man and Woman Dancing Act. Must be able to sing and woman to dance on toes, for a standard vaudeville production. Can start immediately.

Have several sure-fire comedy acts, full stage and in one, written by a well-known production author.

Artists in need of material should investigate.

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NELLIE AND SARA KOUNS

CONCERT SOPRANOS

Idols of American Soldiers in France

Popular Favorites of London

COMING HOME SOON

BROADWAY.—First half: "Rosetime," musical comedy; "The Owl Club"; Gates and Finley; McCarton and Maroon, and film feature. **STANLEY.**—The Perfect Lover, with Eugene O'Brien in his first starring picture. Next week: Anna Stewart in "Her Kingdom of Dreams."

VICTORIA.—Theda Bara in "La Belle Ruse."

ARCADIA.—Dorothy Dalton in "The Market of Souls."

COLONIAL.—First half: Blanche Sweet in "The Unpardonable Sin." Last half: Rex Beach's "The Girl from Outback."

PALACE.—Douglas Fairbanks in "His Majesty the American."

CABINO.—"Oh, Girl!"

PEOPLE'S.—Mollie Williams.

BLOND.—Edmund Hayes and Co.

TROCADERO.—"The Record Breakers."

PITTSBURGH.

By COLEMAN HARRISON.

The work of two Pittsburghers is featuring

the performances of two legitimate houses this week. Zella Rambou, playing a principal part in "Fifty-Fifty, Ltd.," which opened at the Alvin Monday night, is a native Southerner. Her performance was a pleasant surprise. Neville Fiesco, the Ballerina had who appeared at the Davis last season and on other occasions, wrote the lyrics for "What's the Odds?" the racing comedy which opened at the Nixon.

Mack Sennett's Bathing Girls did not draw especially well all of last week at the Duquesne. Their engagement will conclude Saturday. The Duquesne will present Griffith's "Broken Blossom" the following week.

The Shubert-Pitt opened Monday night to a fair-sized house, presenting "The Dancer." Isabella Love, who played at the Alvin last season in "The Meeting of Molly," played the principal role. The play, as regards plot and presentation, was one of the best seen here this season.

"What's the Odds?" the racing version of "Checkers," Henry Blossom's great drama, was another fine production for the Nixon, and marks an uninterrupted run of good, high-class showings at Manager Brown's house. William Moehan scored well in the principal role.

Herbert Cortrell scored big in "Fifty-Fifty, Ltd.," the Alvin production.

PORTLAND, ORE.

By JOSEPH GRANT KELLET, JR.

ORPHEUM.—Vaudeville, four days only.

PANTAGES.—Vaudeville.

HIPPODROME.—Pop vaudeville and pictures.

HELLIG AUDITORIUM.—Dark.

ALAZAR.—22. Alcasar Players in "The Wizard of the Nile," with Mabel Wilber and Oscar Fugman in the leads.

BAKER.—21. Baker Players in "The Walk-Offs," with Verna Felton featured.

LYRIC.—Larry Keating-Dan Flood musical comedy company; Ben Dillon and Al Frank, principal comedians.

LIBERTY.—COLUMBIA. PEOPLES. MAJESTIC. STRAND. STAR. REX. CIRCLE. GRAND. GLOBE. BURNSIDE. CASINO. SUNSET.—Pictures.

Two subjects were paramount last week in Portland "Glim" circles—the strike and the Strand.

Announcement is made of the change in policy of the Strand to take place in just one week. The new policy will entirely ignore vaudeville acts such as have appeared in the Strand during the last three years and will cater to the highest type of picture, supplemented by music of first order. House improvements to the cost of \$50,000 will be used for a full four-manual orchestral organ, a smaller organ for chimes, bugles and distance effects, new draperies, upholstery and carpets and the installation of 100 logos.

AERIAL MACKS

"FROLICS IN MID-AIR"

WORLD'S SPEEDIEST EXPONENTS OF HIGH AIR SKILL

Opening Pantages Circuit, Minneapolis, Sept. 28th

Direction, EMERY ETTELSON

B. F. KEITH'S PALACE THEATRE, NEW YORK CITY, THIS WEEK (Sept. 22)

Writer of Minnie Shimmie and other hits

JIMMIE LUCAS

In His "Wild Ravings of 1919" Assisted by JOE HALL

B. F. KEITH'S PALACE THEATRE, NEW YORK CITY, THIS WEEK (Sept. 22)

Direction HARRY WEBER, HERMAN WEBER, GEO. O'BRIEN, WALTER MEYERS for Vaudeville

(JUST FOUR GOOD MEN)

Actual work has been started. Perhaps the most interesting of all the plans is that a 25 piece orchestra will be installed with Rippit Pat as director.

House managers have not enjoyed the last week. But they learned several new jobs to which they may sometime turn if pictures should ever lose their vogue. Teaching the organ, putting "oil" sheets, running operating machines and pacifying newly employed men and women were among their duties.

The agreement reached by union men and theatre managers on early Friday will restore peaceful conditions to at least five shows. It will also mean that a week from today an orchestra of ten pieces will be installed in the Columbia Theatre and 10 days later an orchestra of 12 pieces will be placed in the Peoples.

Leo Cullinan, manager of the Casino in The Dalles, was leading a fine Shadond pony through film row recently and upon inquiry disclosed the secret of a new plan he is formulating. Lew is an old circus man and he is planning to blossom with a dog and pony show next season.

Pete Harrison has left Universal Film Co. to join the Beaver Picture Co. of Portland.

John W. Conditine is in town making arrangements to secure a vaudeville house.

PROVIDENCE

By KARL K. KLARK.
SHUBERT-MAJESTIC.—Opened his season Monday with David Warfield in "The Audacious." "Oh, My Dear," next.
OPERA HOUSE.—Second week of legitimate, with "Some Night." Going very well.

MAYFLOWER.—This new A. L. Bringer house will probably open next Saturday with "Fiddlers Three." The house, completely rebuilt both inside and out during the summer season, is now said to be one of the best in the city. The date for the opening, set at Saturday, is tentative. Albert M. Sheehan, who is to be resident manager and who was for several years manager of the Tremont, Boston, has arrived to assume his duties.

E. F. ALBEE.—Vaudeville.
FAY'S.—Four Buttes, Glover and Jackson, Thos. Walton and Co., Harley and North, Arthur Townley, feature films.

Senza's Band made its first appearance in Providence in many years last Friday night and played to an almost capacity house at Infamy Hall.

Two men were injured Sunday morning, when a staging upon which they were working at the Bijou fell to the floor, a distance of 20 feet or more.

The Social Amusement Co., which is erecting a theatre at Woonsocket and which has faced difficulties from the start of the project, has run up against more trouble. At first there was a fight over the granting of a building permit, it being claimed that private in the vicinity of the theatre site objected to the new house. It has been rumored, however, that rival houses in that city are "interested" in the proposition and the difficulties. Now the Manville Co., a big textile mill, has

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obtained a temporary injunction against the theatre concern. The textile firm objects to the erection of the rear wall of the theatre, which crosses near its property. Just who is behind this move, if other than the mill officials, has not been ascertained. The temporary injunction was entered pending a hearing on the case. Thus the theatre concern faces more delay in the completing of the new playhouse.

ROCHESTER, N. Y.

By L. B. SHEPPINGTON.
LYCEUM.—"Pearl."
TEMPLE.—Vaudeville.
FAYE.—Vaudeville and pictures.
GAYETY.—Ben Welch and his revue.
COLUMBIA.—"The Rector Girl."
FAMILY.—Vaudeville.
VICTORIA.—Vaudeville and pictures.
REGENT.—Picture.
RIALTO.—Picture.
PICCADILLY.—Picture.

The Family is making much of the coming of James J. Corbett to that house next week.

The Vatican Chords will sing at Convention Hall on Thursday night. The prices run from \$7 top to \$2, with most of them in the \$5 class.

Advance sale almost cleaned out tickets and indications are that the house could be sold several times over.

A new program in effect at the Gordon brings feature films to that house twice weekly, placing it in the same class as the other big downtown houses.

The smaller picture houses and neighborhood houses have raised their prices, following the action of all the downtown picture houses. Prices in the neighborhood houses now are 10 cents afternoon and 15 cents at night. They were formerly 8 and 11 cents. The usual price downtown is now 25 cents, an increase of 10 cents. Balcony tickets, formerly 15 cents, are now 25 cents.

SALT LAKE.

Harvey H. Gates, formerly of Salt Lake, and who since leaving this city has won prominence as a scenario writer, is visiting his parents here this week. Gates was formerly with Universal, but now is Utility man for the National Company.

The Variety Players representing the dramatic art department of the University of Utah, will open their second season Oct. 8 at the Salt Lake Theatre. They will present "The Great Adventure." Torry McKenny was hired from Broadway as leading man for the company.

The Strand staged an unique stunt to advertise "The Still Alarm" during its showing here last week. The local fire department made an exhibition run to the theatre at the hour set for the opening and duplicated the feats of daring shown in the picture. Three Salt Lake society girls were rescued from the roof of the theatre by way of a big aerial ladder. On another day a 12 year old boy was carried on the ladder by the ankle.

Word has been received here of the marriage in Los Angeles of Josephine Young, a former Salt Lake girl, whose stage name is Josephine Virginia. She was married to George T. Karker, a California business man. The bride is a granddaughter of the late Brigham Young, head of the Mormon Church.

Last week's bill at the Orpheum was of particular interest to local theatregoers because of the appearance of Reginald Connors. She was once a popular stock favorite in Salt Lake with the Willard Mack Co., when it appeared at the old Colonial.

Tex Rickard, champion steer roper of Texas and cowboy film hero, is in Salt Lake on the opening stage. Margaret Toot, an actor known in her old home town, Ogden, Utah, gave a special concert at the Salt Lake Theatre last week. She plans to return to New York immediately to begin rehearsals with the Metropolitan D. C. Miss Romaine is a sister of Freda Dawn and Nannia Toot.

The Paramount Amusement Co., owner of the Paramount-Empress Theatre, has called a meeting of stockholders for Sept. 28 to vote on a proposed increase of capitalization from \$50,000 to \$250,000. No public announcement of intention has been made but it is understood the company will extend the company's activities in the amusement world.

Mrs. Hazel Craig, who as a picture actress

CHAS. LeROY ANNOUNCES

New Act in Preparation. Watch for our announcement.

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is known as Hazel Richmond, has been ap-
pointed administratrix of the estate of her
father C. D. Tobey who died a year ago.

Charles (Bud) Post is the latest Salt Lake
men to win a piece in the picture world. He
is the other fat boy in "Beck Stage," Fatty
Arbuckle's newest release.

A PRACTICAL TANK ACT
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A GUARANTEED FEATURE AND BOX OFFICE ATTRACTION
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Tank 21 inches wide, 57 inches long and 48
inches high.
Tank can be set up filled with water in one hour.
Tank can be emptied and torn down in 40
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Tank moved by two men easily.
No water on stage, no leaks, no splashing.
Work in "Nio" is full stage.
Open, close or work in the middle of bill.
Special spectacular scenery and electrical effect.

SEATTLE.
By WILBUR.
MOORE—Vaudeville.
METROPOLITAN—"Checkers" (film) opened
15, indefinite run.
WILKES—Wilkes Players in "Johnny Get
Your Gun."
ORPHEUM—Midsummer Potty Co.
OAK—Monte Carlo Musical Comedy Co.
LYRIC—Walter Owen's Burlesque.
PALACE HIP—Steed's Quartet and vande-
ville.
PANTAGES—Vaudeville.
HIPPODROME—Vaudeville.
COLISEUM—Mary Pickford in "The Hood-
lum"; Brambila Symphony Orchestral pro-
gram.
CLEMMEY—"His Majesty, the American."
LIBERTY—"The Perfect Lover."
REX—"The Gambler."
STRAND—Marion Davies in "The Dark
Star."
MISSION—"Ace of the Saddle," with Harry
Carr.
COLONIAL—Betty Compton in "The Devil's
Trail."
CLASS A—"The Man Who Turned White,"
with H. B. Warner.
LITTLE—U. S. Health Department film,
"Open Your Eyes."
FLAG, RIALTO, IBS, DREAM, WASH-
INGTON, IMPERIAL PALACE, HIGH CLASS,
STAR, OSM, QUEEN ANNE, BALLARD, MA-
JESTIC, PRINCESS, FREMONT, GREEN-
WOOD, GREEN LAKE, COWAN PARK, YES
COLLEGE PLAYHOUSE, OLYMPUS, MADIS-
ON, SOCIETY, ATLAS, BURCH, JACKSON,
BISON, GOOD LUCK, YESLER, UNION—
Pictures only.

"My Honolulu Girl," a musical comedy offer-
ing, will be the first attraction at the Metro-
politan this season, due to the actors' strike in
the East causing the cancellation of all North-
west bookings.

The Strand orchestra has taken on the size
of a regular high-class musical aggregation.
This week several musicians were added to the
list. S. K. Wiseland, a violinist, is the new
leader. A sailor, Tom Price, is retained as
vocalist.

Mrs. Despatch Engbert is arranging to
form an amateur orchestra in this city.

In the scholarships awarded recently by
the Cornish School of Drama and Music, this
city, Jack Parina, a local lad of 16 years, won
a scholarship in the piano class.

Vernon A. Schubach has succeeded Wallace
Potter, resigned, as local manager for the
Universal Film Corporation.

W. W. Ladd has been appointed on the
Board of Theatre Censors. This was the first
appointment of Seattle's new mayor, C. B. Fin-
sland, succeeding Ole Hanson, resigned.

The \$150,000 Liberty Theatre, Westchester,
which the Northwest Theatre Co., A. A. Fay-
see, general manager, is building, will be com-
pleted about Nov. 15. It will play vaudeville
and musical comedy.

Fred Mercy's Liberty Theatre, Yakima, is
being rushed to completion. Mercy owns and
controls all the theatres in Yakima. Jensen
and Van Herberg are reported to have had
plans drawn for a new house in that city to
become a link in their chain of 17 or 18 houses
in the Northwest.

A picture theatre is to be built near the
University of Washington this fall. In West
Seattle. The manager of the Olympus, for-
merly of Westchester, is building a new theatre
and will switch his shows from the Olympus to
the new house as soon as it is completed.

SYRACUSE, N. Y.

By CHESTER S. BAHN.
WITTING—All week, "The Wanderer."
Opened to excellent business.
EMPIRE—All week, "The Birth of a Race."
film. Drew well at opening on Sunday. As
spectacle it is good, but the picture attempts
to cover too much ground.

HASTASH—First part: "20th Century
Maid," with Ed Lee Wrote featured in his
old character of Janitor Higgins. The book
bears a marked similarity to that Wrote used
in vaudeville a few seasons ago. Wrote in
his comedy, outside of the pretentious, is quite
clean. Donna Hago, prima donna, has fair
voice. Best specialty given by Miss Babette,
last season with "Girls of the U. S. A." The
court room and pool room scenes are the
strongest. Last hit: "Honoraria Girl."

TEMPLE—Vaudeville.
CRESCENT—Vaudeville.
ECKEL—First part, "Come Out of the
Kitchen," an entertaining film well suited to
Maurice Clair's personality.

STRAND—First part, "Career of Katherine
Bull." As a good, it is neither fish nor meat.
For the scenarist has dropped Elmer Glyn's
philosophy for her own, and otherwise mod-
ified the story in it is almost fit for a Sunday
School entertainment. The philosophy that
made the novel a classic is a great extent on
the screen version.

Week of
Sept. 22
Lincoln Sq.
and
National
New York
Next week
Sept. 29
DeKalb and
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ALEXANDER and
MACK
"HORACE" and
"ELMER"
POLI and KEITH
CIRCUITS
Directed by
MORRIS & FEIL

SAVOY—First part, "Home," offered as a
substitute for "Forbidden," originally adver-
tised. "Home" is a lost Weber production,
starring Mildred Harris Chaplin. While the
plot is very ordinary, the picture is carefully
staged, and the support surrounding the star
is good.

Remodeling of the City Opera House at
Watertown will start at once, according to
Ray Hittage, of Foughkeepsie, who is sched-
uled to take title to the theatre Sept. 24. When
remodeled, the theatre will seat 2,000. Theater
W. Scott Mattaw will remain as manager
under the new regime is uncertain.

The Syracuse Herald has a new film girl,
Joella Rebecca Mallette of Rochester joined
the Herald's theatrical staff this week.

The Park Players, at the Park, Utica, are
doing "Fair and Warner" this week.

Mary Miles Minter, Viola Dana and Mildred
Harris Chaplin will come to Utica to film
plays adapted from books by Mrs. Grace Miller
White, former Utica resident, according to
Mrs. White, who is in Utica this week to
enter her son, Robert White, in Cornell.

ORPHEUM, BROOKLYN, THIS WEEK (Sept. 22)

HUBERT KINNEY and CORINNE

IN A DANCE PRODUCTION

Direction, ROSALIE STEWART

IT MUST BE A HIT!
3 COMEDIANS IN THREE OF THE PRINCIPAL MUSICAL SHOWS IN NEW YORK 3

Are Right Now Singing **ABNER SILVER** and **ALEX GERBER'S** Screamingly Funny Novelty Song

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ME**

THE SULTAN'S HAREM

(WONT YOU GIVE THAT HAREM TO ME?)

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LEW COOPER
 OH, WHAT A GIRL
 AT THE SHUBERT THEATRE

AL HERMAN
 GREENWICH VILLAGE
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 THEATRE

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 Size 1 to 8, B to E
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Chauncey Gicott in "Macushla" will come to the Empire for three days, starting Oct. 2.

The Wieting gets "Up in Mabel's Room" the first half of next week in place of "The Storm," cancelled.

Here on an inspection trip, Mr. Albee confirmed the statement in Variety that it would be impossible to open the new R. F. Keith theatre in this city before Thanksgiving Day. Delay in securing hangings, chair covers and other materials is responsible for the additional delay in opening the theatre.

The Armory, Binghamton, had "Jazz Babies" the first half of the week, with "Revelations of a Wife," following the last half.

Because of the size of the production, the Richardson was forced to cancel the Saturday matinee of "The Wanderer," at Oswego. Although the back stage staff was augmented, it was found impossible to get the scenery in place for the advertised opening. Rather than give the production with only part of the equipment, the management ordered the matinee cancelled.

The Symphony, Binghamton, brought back the Mary Pickford, "Daddy Long Legs," for

a return engagement the first part of the week. The picture, in this territory, in drawing power, is beating the "Albany" records.

The Amuse, Elmira, is running "Yachse Doodle in Berlin" and the Bennett Bathing Girls this week, with a 75 cent top.

The Lyceum, Elmira, had "Tiger Rose" on Monday, with "Fjo Flo" following.

Asburn is the latest city to be annexed by National Wheel. The Auditorium there will offer the National's burlesque attractions every Saturday. Asburn had its first taste of the National brand on Saturday, when "The Jolly Girls" were offered.

Jack Shea's vaudeville company is holding forth at the Lyceum, Ithaca, this week, offering seven acts and changing the bill on Thursday.

When "The Wanderer" played Watertown on Friday, Hattie Palmer Cline, of the company, had her first opportunity to visit her home in Sacket Harbor in ten years. She is the daughter of the late Justice David Palmer. Her husband, Charles Cline, is stage manager for the production.

Ada Mattraw, daughter of W. Scott Mattraw, manager of the City, Watertown, returned from

New York on Saturday, where she was operated upon. The surgeon pronounced it successful. Mr. Mattraw accompanied his daughter.

Transportation delays made the curtain of "Somebody's Sweetheart," at the Richardson, Oswego, on Friday, forty-five minutes late in rising. While the critics called the play thoroughly pleasing, there was an insulting exodus just before the final curtain, which spoiled the finale for those who remained.

Bethel Elmendorf is the latest Ithaca to make good in pictures. She is playing in Jester comedies.

E. Douglas Bingham, art director for Grosman Pictures, Inc., is slated over the success of the filming of a parachute drop from an airplane 3,000 feet above Cayuga Lake on Thursday, for one of the exciting moments of "A Million Dollars Reward," now being done in Ithaca for Pathé. Bingham insists that Lillian Walker made the parachute trip.

Manager Bernard Frank of the Wieting here, is receiving congratulations these days. It's a boy. The youngster has been named Ralph Long Frank, after the Shubert's general manager.

According to reports circulating in Watertown, the City O. H. there is really to be

CALL! Quartets—Trios—Harmony—Acts—Attention! CALL!

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Permit me to announce **AM NOW ASSOCIATED WITH** the **SHAPIRO-BERNSTEIN MUSIC CO.** and wish to say I am at your service with some wonderful material. A call will convince you. Sincerely,

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Messrs. Hixon-Connelly—Your photographs of me are marvelous. You are America's greatest photographers. **VALESKA SURATT**

Messrs. Hixon-Connelly—My photographs are wonderful. **MARILYNN MILLER**

Messrs. Hixon-Connelly—It is indeed an inspiration to pose for you and your photographs of me are still a greater inspiration. **NANCE O'NEIL**

Messrs. Hixon-Connelly—You are master artists of photography. **HARRY and DENIS DU FOR**

added to the Shubert string when the sale of the theatre is consummated. Boundary questions which have been delaying the close of the deal were settled satisfactorily late last week and the papers forwarded to Rly. Bldg. of New York. Bittage is presumably the new purchaser, but it is said he is acting for the Shuberts, who will remodel the house.

"A Trip to the World with the Piper of Hamelin," a musical pageant, will be produced at Watertown by professional and amateur talent in November. Two hundred will appear in the cast. It will be under the auspices of the Woman's Auxiliary of the City Hospital. The music for the pageant was written by Victor Herbert.

The Thousand Island House at Alexandria Bay, part of the estate left by the late Col. G. G. Staples, millionaire, and former owner of a Washington theatre, was sold late last week to W. H. Warburton, the present manager of the hotel. Warburton is said to be backed by New York capital. Col. Staples, who died a year ago, was married when 80 years of age to Miss Cecelia Kinsler, of Louisville, 26 year old. She had been his nurse for years. Mrs. Staples received the millionaire's estate.

The Broome County Fair opened at Binghamton on Tuesday. Five vaudeville acts are being presented as free attractions. They include the Cole Troupe, Miss Blinnia and Co., Mr. and Mrs. Russell, Francis Mae and Texas Jack, the Apollon Zoo and Boytland and Miss. club.

The Auburn Advertiser-Journal and the Universal Theatre, of Auburn, are staging an Olive Thomas contest to boom "Upside and Down," which will be filmed there the last three days of the month. Auburn girls who think they look like Olive are invited to be judged. The winner's photo goes to Selznick Pictures.

James P. Papayanos, one of the Papayanos Brothers, who virtually control the movie field in Watertown, and Miss Monte Anella Robertson, a graduate nurse, were married Thursday morning at 6:30 at Trinity Episcopal Church. The couple secured their license at 5 a. m.

VANCOUVER, CANADA.

By H. P. NEWBERRY.

EMPRESS—"Taken in," a play by Herbert Bushford, which was written especially for Edythe Elliott, leading woman with the Empress Players.

AVENUE—House will be dark for two weeks. Next attraction, "Oh, Baby," which will be here for one week engagement.

THIS IS THE LAUGH SHOW OF THE SEASON
THE ORIGINAL AND ONLY 30 LITTLE FRENCH WAR BRIDES

BILLY WATSON'S "PARISIAN WHIRL"

THIS WAS FORMERLY THE BEEF TRUST, BUT NOW IT IS A
BRAND NEW SHOW IN EVERY DETAIL. COME AND BE CONVINCED.

Week Sept. 29, Columbia, Broadway and 47th St., New York City; Oct. 6, Empire, Brooklyn; Oct. 13, Empire, Newark; Oct. 20, Casino, Philadelphia; Oct. 27, Hartig & Seamons; Nov. 3, Orpheum, Paterson. (In My Own House.)

ROYAL—Violet Dana in "The Parisian Tigress," also Charlie Chaplin in release of former comedy and "The Red Glove" (serial), with Marie Walcamp.

ORPHEUM—Vaudeville.

PANTAGES—Vaudeville.

COLUMBIA—Hippodrome circuit vaudeville and pictures.

REX—Pictures.

DOMINION—Pictures.

GLOBE—Pictures.

COLONIAL—Pictures.

MAPLE LEAF—Pictures.

BROADWAY—Pictures.

George Calvert is back in this city after an absence of five years. He is managing the local Pantages house while Geo. B. Pantages is on a vacation.

"The World Aflame," starring Frank Keenan, recently had a private showing at the Dominion. It is announced that it will shortly play at a local house.

Cornelius Vanderbilt, Jr., of New York, and party are at present traveling in mountains of British Columbia on a hunting trip. They have camera men with them and are taking a number of pictures.

WASHINGTON.

By HARDIE BRAKIN.

KRITH—Vaudeville.

POLITE—The Dolly Sisters, presented by E. Ray Comstock and Morris Galt, in "Oh, Look."

Considerable interest is being shown in this production at the box office, and the opening Sunday night gives indication of a capacity week.

NATIONAL—Joe Claire in "The Gold Diggers," with practically, if not the exact, cast that appeared here last summer for its original showing at the Boleaco. Bruce McRae, H. Reeves-Smith, Frederick Truesdell appeared in the principal male roles. Mr. Balanco, who presents the piece, was here in person Monday night, and incidentally it might be noted that this is the first Balanco production that has not appeared at the theatre which bears his name and which, it is stated, is owned by he and the Shuberts.

SHUBERT-BELASCO—"The Woods production of "Too Many Husbands," by W. Somerset Maugham, opened Sunday night to an excellent house. The cast is headed by Kenneth Douglas, Estelle Winwood and Lawrence Greenhill. Fritz Williams, Marguerite St. John, J. H. Brewer, Florence Edmond and Carolyn Darling are appearing in important roles in the piece.

SHUBERT-GARRICK—"This marks the closing week of the Garrick Players with the presentation of "The Cinderella Man." The success of this organization has been remarkable, coming into a house that for years had failed to attract any business whatsoever and to show a profit for the first week speaks well for the managerial ability of Messrs. Bell and Marshall.

CEMO—In line with Mr. Brereton's policy to increase the standing of the bills presented at this house, the headliner for the week is Senator Francis Murphy, in his talk, "Topics of the Day." Others making up the

bill are as follows: Ed. Lane and Jim Moran, in a breezy talk; Strassler's Animals; Cecilia and Verdi, musicals; The Dancing Deimos; Charles Low and The Baker Sisters, singers and dancers; Pearl Abbott and Company, in "Silver Threads"; Mary Pickford in "Daddy Long Legs," as the feature film.

GAYETY—"The Sightseers."

LYCEUM—Burlesque.

LOEW'S PALACE—Pictures.

LOEW'S COLUMBIA—Pictures.

MOORE'S RIALTO—Pictures.

CRANDALL'S METROPOLITAN—Pictures.

Fatty Arbuckle in "Back Stage" is the extra added feature at both Loew's Palace and Columbia.

The newly renovated Moore's Garden Theatre opened with "The Miracle Man" (film) and has continued the presentation of it for the past three weeks.

The Rev. James L. Gordon, who has delivered many sermons on the theatre and the profession, always in a friendly manner, closes his ministry in this city next Sunday night, to accept a call from the First Congregational Church, of San Francisco, with a yearly salary of \$10,000.

The Shuberts are to again book the Shubert-Garrick and with the closing of the stock company this week, they will present Ralph Crober's success, which had its first showing in this house, "30 East."

CHARLES IRWIN

Next Week (Sept. 29) Palace, New York

Direction, HARRY WEBER

RIVERSIDE, NEW YORK, NEXT WEEK (Sept. 29)

MEL CRAIG

LATE FEATURE WITH LUCILLE CAVANAUGH

JAMES STEIGER At the Piano

Direction, ARTHUR KLEIN

MOVING PICTURES

57

NEWS OF THE FILMS.

Vitagraph has the "Great Ruby" for the film, not the F.F.L. as reported.

Mr. and Mrs. Carter DeWaffen are going with the Lasky firm, for film comedies.

The Reardon Films (British) has organized with James Reardon in charge.

Lillian Baker is to be featured in films by Universal.

C. Alfred Karpens, formerly with the Universal, has joined the Realart publicity staff.

Merville E. Maxwell has been appointed manager of Omaha branch of Realart.

Albert J. Lens has been promoted to studio manager for Emile Chautard. The latter is supervising director for Realart.

Howard Estabrook, who was with the Standard Oil Co. during the war, will again shortly start producing.

Ledlie Lee Stewart, a sister of Anita, will be seen in the support of William Russell's forthcoming Fox feature, "Eastward Ho!"

Natalie Talmadge, another of the Talmadge sisters, is to be featured in "The Way of a Man," a Thomas Dixon picture.

Elmer O'Keefe, associated with Chester Burcott, in foreign films, returned to New York last week from a trip abroad.

He Brandt of the National Film has engaged Hal Reid, author of "The Confession," to exploit that feature for his concern.

The Sanger Co. of New Orleans, has bought the Walnut Street Theatre, Vicksburg, Miss.

"Buried Alive," by McGraw Willis, will be Monroe Salisbury's next Universal release. Douglas Gerard is directing.

"Blind Husbands," a Universal special, will be released shortly. Eric von Strohe, the author, also appears in the leading role.

Jay Allen (Allen Brothers) of Canada, said last week for England, giving a report. E. Allen might intend extending the operations of his firm in pictures over to that side.

Marshall Neilan's first First National release will be "The Eternal Three," adapted from Randolph Parrish's novel. Bob Hampton is producer.

Lary Brothers are building two theatres in Brooklyn, one at Lincoln place and Bedford avenue and the other in Borough Park. Both will play pictures.

Harry T. Morey will be starred in a film version of the Saturday Evening Post novel, "A Very Righteous Man," which Vito. purchased for him.

John M. Stahl will direct Mollie King's second American Cinema production, "Woman on Parade," Gruchan Hartman and Frank Kins will be in the support.

Robert Ellis, formerly the lead in a number of Reitznik productions, will desert actual bureau work in favor of directing for the Reitz.

"The Gift of the Desert," adapted from Pearl S. Kynes's Saturday Evening Post story, will be Harry Carey's next release, to be directed by Jack Ford.

Constance Binney will make her debut as a picture star in Realart's feature "Erstwhile Roma," adapted from the play by the same name.

J. Warren Kerrigan's late October Holiday release is announced as "The Joyous Liar." The star's second Robert Brunton production.

Grant Carpenter has been engaged to join the staff of the Norma Talmadge Film Co. as scenario reader and organizer of the scenario department.

James Montross has just been signed by Bernard Jose to act as camera man for the series of Edward Jose Productions to be made for Film Specials, Inc.

Two F. P. L. specials scheduled for October release are "Maurice Tourneur's 'Life and Death' and 'Teeth of the Tiger,' with an all star cast.

William C. De Mille is working on Robert Warwick's newest, F. P. L. feature, "The Tree of Knowledge," in which Wanda Hawley will assume the female lead.

George Tolan will act as assistant director for E. J. Jose in future Robert Brunton productions. Mr. Tolan was formerly with the Famous Players.

Edwin Carewe has started on "The Rightful Man," his latest, which will star Dolores Costello. The picture may be called "The Web of Lies," instead of the first title.

Joseph Debever has been appointed manager of the St. Louis Robert Brunton branch to succeed J. C. Ragland who has been appointed general sales manager.

COAST PICTURE NEWS.

Don Sorell, war lecturer, has opened a studio and intends to produce films.

Everett Maxwell has been signed by William Parsons to write comedies for National.

Earle Williams has signed a two-year contract with Vito.

Colleen Moore has finished with Katherine McDonald.

Alton Joyce is rejoicing in a vacation at White Sulphur Springs, Va.

Jimmie Harrison, after 18 months' service for Uncle Sam, has signed with Christie.

Frank Keenan is in Arizona for scenes in his new film.

Robert Brunton is building a home at his studios. Conversation and art, known.

Clark Irvine is the new publicity chief for Goldwyn.

Robert McKim is back at the Goldwyn, to complete "The Silver Horde" under Frank Lloyd's direction.

Kathleen O'Connor, the celebrated Irish dancer who is Universal's newest star, has a new director. He is Al Russell.

Universal has lost Louis Stevens, who is writing original stories for Mitchell Lewis, Lew Cody and other stars.

The Shuberts have made J. W. Kerrigan an offer to return to the stage as leading man. He is considering.

Tom Forman is being directed by William De Mille in "The Kolossus," "The Tree of Knowledge." Forman is the juvenile.

Viola Dana is going to recreate for the cinema the role originally brought to life by Fay Bainter in "The Willow Tree." Metro will produce.

Jack Dillon isn't going to direct May Allison, after all. Bert Lytal has been selected as Dillon's star.

Jack Cunningham has been engaged to write continuity for Astra and is adapting H. H. Van Loan's "The Third Eye" under Frank Oland and Eileen Percy.

Michael Corper, manager of the Majestic, has received an offer to star in pictures as a rival to Lew Cody. He is trying to keep Mrs. Corper from hearing about it.

Dorcas Matthews has been engaged by Thomas Ince to play the vamp in "The Lady in the Saitness"—that's she. Emil Bennett has the star role.

Fred Kley, studio manager at Lasky's, is going to San Francisco to buy, borrow or steal two bits of bric-a-brac, namely: a ferry-boat and a sailing schooner.

This fellow H. H. Van Loan is getting to be as famous as was C. E. Van Loan. H. H.'s latest is "Far East," in which Earle Williams will be starred.

Truman Van Dyke, the leading redhead in films, has resigned with Universal to play with Ora Carewe in another feature which Will Dowling is directing.

Mary Roberts Rinehart has left for the East. He will return in December when work on new Rinehart stories will commence to proceed without interruption until spring.

Even Chan. S. Chaplin has the flying fever. His next picture will be a burlesque on aviation. But how will Charlie be able to exercise his dogs in ether, if you get our meaning?

Tom Geraghty, Lasky's continuity writer de facto, has finished the script for Bryant Washburn's next, "Too Much Johnson," from William Gillette's famous comedy.

Mitchell Lewis is going to produce for Cinema Art. Among the directorial possibilities named for him is George Holt, Universal's star-maker.

George Holt is producing a new picture for Universal with "Foot" Gibson and Josephine Hill. Gibson has the reputation of developing talent. He intends to make stars of his players.

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STANLEY BUYS MORE HOUSES.

Philadelphia, Sept. 24. The Stanley Company of America announces the taking over of the Towers and Broadway in Camden.

This gives the Stanley Company five houses in the Jersey town, the Grand, Colonial and Princess, all motion picture houses, taken over several weeks ago.

The Towers continues with vaudeville and pictures. The Broadway, now playing burlesque, is announced to play road shows, probably as combination attractions at popular prices.

The Stanley Company also has arranged to erect a house in Chester in conjunction with the E. G. Nixon-Nordlinger. The new house is to be called the Nixon and play vaudeville and pictures.

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CAHANE COMBINATION.

The news of a new combination in the film world representing an investment of \$2,225,000 in theatrical properties, pictures, stars' contracts, etc., came out Tuesday.

Harry Cahane is responsible for the combine. He is vice-president and treasurer of the Albert Capellani productions.

Edgar Lewis productions, Eddy Carewe productions, and will also serve in that capacity when the June Caprice company is organized.

Although the above mentioned directors are involved in the new combination with one man holding the reins in the capacity described, they plan to produce on their own; each director putting his product on the market with their own brand name.

The matter of distribution, however is one that will go solely through the Pathe people.

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GOLDWYN PICTURES

Geraldine Farrar in
"THE WORLD AND ITS WOMAN"
Directed by Frank Lloyd

Pauline Frederick in
"BONDS OF LOVE"
Directed by Reginald Barker

Rex Beach's
"THE GIRL FROM OUTSIDE"
Directed by Reginald Barker

Madge Kennedy in
"STRICTLY CONFIDENTIAL"
Directed by Clarence G. Badger

Tom Moore in
"LORD AND LADY ALGY"
Directed by Harry Beaumont

Will Rogers in
"ALMOST A HUSBAND"
Directed by Clarence G. Badger

GOLDWYN PICTURES
CORPORATION
SAMUEL GOLDWYN President

MOVING PICTURES

59

WIDOW BY PROXY.

Gray.....Marguerite Clark
a Pennington.....Brownie Vernon
a Pennington.....Gertrude Norman
a Pennington.....Gertrude Claire
Steven Pennington.....Nigel Barrie
Pennington.....Jack Gilbert
der P. Galloway.....Al. W. Filice
Gilligan.....Kosta Marzani
in Catherine Chisholm Cushing's clever
starring place, but that was many
gone by. Last season it came to life
sical form with John Cort's excellent
"Gloriana," which may again be
this season. Mr. Cort took his title
omitting the name Gloria, the chief
ter in "Widow by Proxy" and that is
is so well fitted to Miss Clark in the
cent-Aircraft release at the Rivoli
eck.

story, perhaps, is too well known to
ated, but is a tale of how two girls
to their naturalness and sweetness
the hearts of two downcast spinster
while at the same time they gain their
side and hearts' desires. But the yarn
so well known to prevent "Widow by
enjoying the full distinction of a
ous release.

is especially true with the trademark
a Clark accompanying that of the
Gertrude Norman and Gertrude Claire
out prominently as the two spinsters
ay sure do look the part. Nigel Barrie
Lieutenant Pennington is a hand-
ber-lover. Brownie Vernon as the
d Dolores keeps herself well in the
ound. Jack Gilbert in the missing
Pennington, who turns up at the right
it. But having him come back as a
private didn't seem in keeping with the
record of the Pennington family. He
have been a second lieutenant at
That would have been more romanti-
suit to more in tune with the sur-
and. However, this is a detail and
Edwards has directed cleverly. Bright-
as from the book light up the titles.
Des.

THE WOLF.

Boushels.....Marie Williams
a Pennington.....Brinsley Shaw
a Pennington.....George McJohn
MacFarland.....Jane Novak
a Pennington.....Robert McKim
Hutley.....Billy Mason
to long, slow in action and extreme-
ended will have to be turned out on
Wolf" as turned out by the Vitaphone
y under the direction of James Young.
is no doubt but that the picture would
made a much better three-reeler than
real feature. If "The Wolf" was made some seven
hi years ago by the old All Star Com-
in those days any picture that was
from a play was sure to be hailed as a
feature, but in these days it is a def-
story.

snail the play, "The Wolf" was
by Eugene Walter and produced by
a connection with the Shuberts at the
Theatre, where it had only a fair
ful run.
story is a Northwoods tale and in the
film version Marie Williams plays the
role with Jane Novak as the heroine.
in general is a good one, with Rob-
ekin playing the heavy and George
as the old Scotchman. Brinsley Shaw
deputize cleverly.

present adaptation was made by James
and Paul Istone. It is filled with sub-
which makes it entirely too talky. The
portion of the picture is fairly good,
silly because of a number of extremely
outdoor locations that were selected for
The photographer, Max Du Pont,
come in for some credit on this as well
first flash that there is of Miss Novak,
ich the lighting is particularly good.

picture cannot cost very much, for
to but a cabin interior and exterior need
be balance is all outdoors. Fred.

THE SPITE BRIDE.

latest Olive Thomas feature produced
black and released through Select is a
feature and only fair as a whole. The
starts out well enough but continues
it force and punch. Billy Swarna, son
wealthy New York family, becomes
when Millicent Lee, a debutante,
him over for another. To her he
his close friend and adviser proposes
whereby Billy would hurt Millicent's
The scheme is for Billy to marry some-
bat night, the resultant spread in the
spare gaining the ends desired. Billy
believes a girl in need of money can be
obtained. By giving such a girl \$10,000
sterling to Rome for a divorce, the trick
be turned. The youths wander abroad
sawday in quest of a bride.
in some manner happen into the Al-
a Theatre, where one girl in a sister
sue to fit their idea of the right party
at the "sisters," Trislie, is whimpering
enough money to win a divorce from
these husbands. So when the proposition
y is made later in a cafe, Trislie is all
but, of course, the bride is her partner,
et girl of pencil-blond skin known as
Doris (Miss Thomas).

next morning Trislie refuses to accept
sawday, and upon her demand for more,
is later blackmail, the boys kidnap the
sawday Billy's yacht. That catches the
boys are rescued, and soon afterwards
is paid her thousand, but Tessie goes
on way, refusing money and just asking

to her "let alone." Sometime later Tessie is
found as secretary of a war work committee
and at a subsequent dinner Billy swears to
the fact he loves his hastily wedded bride. He
is shot by a jealous man, which brings Tessie
into the Swarna household, and the final
blessings of Billy's patrician mother to the
match.

Miss Thomas is much in the background, far
too much. It is her erstwhile vaudeville part-
ner who takes the limelight in nearly all the
scenes in which she figures. The elan-
speeches of the latter as shown in the titles
are amusing and figure prominently in the
feature.

With the scenario lacking enough in a fea-
ture way and the story no wonder, "The Spite
Bride" isn't as attractive as the usual Sel-

nick production. Miss Thomas needs careful
directing, which was not marked here. Des.

UP THE ROAD WITH SALLY.

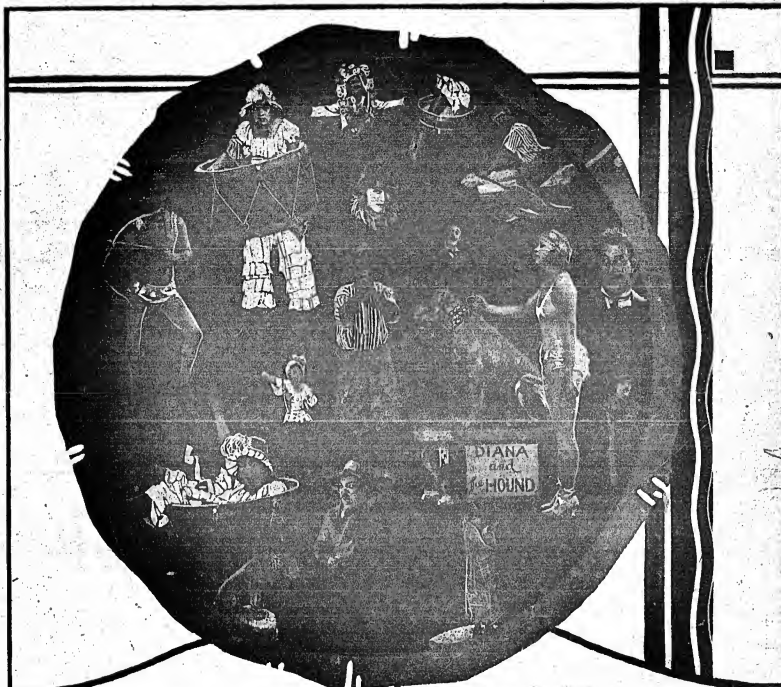
Unless someone else comes along who is
as good a laugh manufacturer as Constance
Talmadge in this Lewis J. Selznick offering
distributed by Select, there will be no one to
challenge her reputation in producing one of
the most mirth provoking comedies ever
screened.

It is by far the best thing this young, per-
sonable actress has done in many a moon,
and at times the brand of humor caused an
audience at the Circle to laugh outright.

The story is an adaptation by Julia Craw-
ford Ivers from the original by Frances Her-

rett, while its director is William D. Taylor.
It is one of these typical plots hanging on a
stranded Sally Walters and her Aunt Maria,
who after driving out in the far country, find
themselves in a storm tossed atmosphere and
seek shelter in a deserted but ally equipped
house on the road.

Sally and her aunt are later confronted by
two other persons who seek shelter in the
same abode. It transpires they are the legal
owners and are related to the stranded couple.
In the interval, however, each couple grows
enamored of the other and labors under the
delusion that they are high class crooks.
The value of this in plot is the fact that
the end is not easily foreseen. And the revela-
tion that they are relatives at the end only
adds to the humor.



Paramount
MAC
SENNETT
COMEDIES

"Uncle Tom Without the Cabin"

BEN TURPIN, "whose soulful mystic eyes
have stolen countless hearts" plays Little
Eva, Uncle Tom and George Harris. See
him cross his eyes as Eliza crosses the ice.
See him astride the great white horse, "Black
Beauty." See Charlie Conklin as Simon Le-
gree, Marie Prevost as Eliza and Ford Sterling
as the audience.

Grauman's in Los Angeles, the Rialto and the Strand
in New York billed "Uncle Tom Without the Cabin"
as a feature.

It is a feature and you can make big feature money
when you book it.



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR PRES. JOHN L. LASKY VICE PRES. CHARLES HENRY HOBBS TREASURER
NEW YORK CITY



MOVING PICTURES

STRAND.

The augmented orchestra, which numbers around 45 men, including sixteen violins, sent the show off nicely with an excellent selection from "Madame Butterfly." The Outing Theater film, "Impeding on Good Nature," was more than of passing interest and it was aided by titles of humorous tips.

The feature picture, "Her Kingdom of Dreams," found much favor with accumulated interest because of the stellar cast, there being more picture names than ever before in a regular release.

The hill held a Mack-Bennett-Parmount comedy that was given special advertising. It was "Uncle Tom Without a Cabin." The comedy is like some of the former releases with the same players and nearly the same idea. Ford Sterling does his from the seat of a bumpety-dumpy theater, while Ben Turpin and others do the dirty work on the stage. Turpin is undeniably funny. He not only works his double-jointed eyes in "straight" but for a time plays a cross-eyed cown as well. But something treacher would have made the comedy much more welcome.

Among the vocal entertainers Rodferne Hollingshead scored best with his tender notes of "The Bonny Banks of Lomond." (See.)

HER KINGDOM OF DREAMS.

Judith Rutledge..... Anita Stewart
David Rutledge..... Spotlitwood Alden
James Warren..... Frank Currier
Fred Warren..... Mahlon Hamilton
Jus Warren..... Thomas Holding
Penelope Warren..... Kathryn Williams
Parker..... Fred Stanley
J. Wellington Yarnall..... Edwin Stevens
John Hastings..... Herbert Barry
Furdon..... James Neill
Office Boy..... Wesley Barry
Tom Laughlin..... Thomas Gantchi
Langley..... Tully Marshall
Mrs. Langley..... Mrs. J. W. Wade
Billy Dwyer..... Ralph Graves
John Brown..... Harry Ham
The Minister..... Edward B. Tilton

An all star cast of players on Broadway in a legitimate production is almost invariably an important theatrical event. It remained for Louis B. Mayer to adapt that idea for future pictures and give the job to Marshall Neilan for the First National's current release at the Strand with Anita Stewart starred in "Her Kingdom of Dreams." It is patently of much interest in the film world, for not only can the big picture house advertise the all star cast release, but the smallest exhibitor in the smallest town will eventually have the same privilege, giving the small town showmen have never had with a speaking attraction.

But "Her Kingdom of Dreams" is a good picture and from that. It has sustained interest and very clever acting. Even the plot suggests no new or novel twist. The yarn was taken from a story which was used in a ladies' journal. This doesn't mean that it hasn't general appeal.

Judith Rutledge, a girl of the Southland, dreams of the great world beyond her hills. And it is her destiny to become the head of a great metropolitan family. But it isn't given to Judith to rise to social heights. The story itself deals with how she became the private secretary of a great banker, and followed that great man's wish by marrying his second son, Fred. This youth falls desperately in love with Judith after the marriage, but schemes of an anonymous letter writer lead Judith to think Fred is interested in other women.

The letter writer had formerly played Fred against his brother William in her game of gash. It was she who had forged the elder Warren's name to a large check, then laid it at the door of Jim, who, when he had discovered the forgery, had been killed in an auto accident while trying to forget. Fred takes the blame upon himself for the forgery, a thing his father could never forget. But before the senior Warren had passed to the great beyond, a trusted servant had told the old man the truth and he had gone to his end in peace.

It is these bits which go to make the general story interesting, with some Fred from financial ruin after he had joined partnership with one Yarnall, a man Judith never trusted. So, true to all true love stories, they end up with the happy life outlook.

Technically the feature is acceptable. It is more the execution of picture names, the story second, which really counts. Miss Stewart was never more fully surrounded by well known players and it does not detract from her own cleverness. Mahlon Hamilton portrays Fred in manly fashion and as usual is good to look upon. Frank Currier as the elder Warren is also admirable. Anna Q. Nilsson as the adventuress is as villainous as should be. Edwin Stevens as the male villain looks the part. Thomas Jefferson, Tully Marshall, Kathryn Williams and Spotlitwood Aiken have bits.

There is one scene when colored effects are sought. It is short but effective. Another scene has Thomas Gantchi holding his dead mother in his arms while copious tears descend but pleasant and should be cut down or eliminated altogether. It is a question whether the star cast adds materially in the making "Her Kingdom of Dreams," but that picture is destined to much attention and demand, for it has a great association of film names. (See.)

RIALTO.

The bill for the current week, outside of the feature, is not particularly good at the Rialto. "Uncle Tom Without a Cabin" is a sorry lot of hokum to be turned out by the Mack-Bennett people, and the news weekly is only fairly interesting.

The musical features of the program stand out as far as the best. The overture, a selection from "Tannhauser," was directed at the opening show of the day by Hugo Bettsfeld and his handling of the brasses was particularly good. A very strong applause greeted the completion of the work. Further down in the bill the selection from "Nobody Home" was also liked. The snap and the pep of the latter was a complete contrast to the heavy Wagnerian number. Greek Evans, baritone, also was on the bill, offering a solo entitled "The Tramp," which was liked.

The feature was Edna Bennett in "Stepping Out," a story of New York life that had a lot of heart interest, but little else. Miss Bennett, however, appeared to advantage in the offering.

The news weekly held clips from the Gaumont, Graphic, Gaumont News, the International and Pathé. The scenes of the oil fire of a week ago were a little odd, but judging from the entire edition news for the pictures must have been very scarce during the week just passed. (See.)

STEPPING OUT.

Jana Hillary..... Edna Bennett
Robert Hillary, her husband..... Niles Welch
Lillian Nicholas..... Julia Fero
Mrs. Emma Hillary..... Gertrude Miller
Frank Wilson..... William B. Conklin
Robert Hillary, Jr..... Joe Miller
Edna Bennett is the star of "Stepping Out," a Paramount picture. It is from the pen of C. Gardner Sullivan and directed by Fred Niblo under the supervision of Thomas H. Ince. The story contains one of those single track plots that are extremely easy to follow, but which generally lack interest. That is true in this case. There is, however, a flick of heart interest and this is what will send the picture over nicely with the work of Miss Bennett as an added feature. For a full week run, however, it does not seem that the production will stand up, at least as far as the Broadway houses are concerned.

Miss Bennett plays the role of the wife of a young bank clerk, who is grabbing himself a salary of \$25 per. They are living in a small flat, the family comprising the wife, husband, the father's mother, and the child of the young pair. Getting by on \$25 a week with that sort of a family is going some in these days of the I. G. O. L. The husband

is a very nifty, self-centered chap, who looks upon his wife as nothing more or less than a servant in the house. One night he decides to "twist" with one of the nifty key-ponders who works in the bank. Willy spots him in the movie and decides to take the air, taking baby with her. Strange to say the boy's mother sides with the wife and decided that she will go with the girl.

After a separation the boy awakes to his error and there is the usual conventional reconciliation.

There are only three sets to the picture. One is the interior of the flat, the second an office set and a cabaret scene. All told they did not amount to much outside of the flat. The direction of Fred Niblo is fairly good and his handling of several of the bits here and there was very effective.

In the supporting cast Niles Welch stands out in the role of the husband. The role is a particularly difficult one as it carries not the slightest sympathy and this is hard on the handsome juvenile. However, the twist at the finish places him in the right light with the audience. Miss Bennett was particularly good. There were spots, however, where the simple black and white units were permitted to remain in the picture and in these scenes she did not look so good. In the scenes that were amber tinted she showed it much better advantage. Gertrude Miller as the mother was very good and Julia Fero as the flip stenographer got by in good shape. (See.)

THE SPEED MANIAC.

Billy Porter..... Tom Mu
Pearl Matthews..... Eva Nora
John B. Prescott..... Chas. K. French
Philip Malcolm..... Hayward Mack
Kathleen McLuskey..... L. C. Shumway
Mary..... Helen Wright
Red Morgan, Billy's father..... Jack Curtis
Joe McClintock..... George Ross
Tom Matthews, Pearl's brother..... Geo. H. Hackathorn
John Matthews, Pearl's father..... Charles Hill Mullin
Cigarette Keefe, a crook..... Ernest Shields

A picture giving every opportunity to its star to show off his horsemanship, pugilistic supremacy and ability to drive a car with a degree of speed equal to Gaston Chevrolet. Though thin in story value and bordering on the rankest kind of melodrama, it is nevertheless, ripe in continuity of action, and seldom lags in this respect.

What saves it from being mere trash are three of the highest climaxes that were ever combined in five reels. These are sufficient to provide enough thrills to offset any ludicrous valuation of a very weak plot.

FILM SPECIALS, Inc.

PRESENTS
THE FIRST OF THE

EDWARD JOSÉ PRODUCTIONS.

"MOTHERS OF MEN"

DIRECTED BY EDWARD JOSÉ

MOVING PICTURES

61

U. S. SUIT AGAINST EASTMAN CO.

Rochester, N. Y., Sept. 24. After several years postponement due to war time conditions, the government is understood to be preparing to resume its anti-trust crusade, including its suit for the dissolution of the Eastman Kodak Co. All the anti-trust suits which have been pending in the United States Supreme Court are scheduled to be argued before that body during the week of October 6th unless some of the defendants obtain a continuance.

The cases against the coal companies will be argued out beginning with the opening of the term, and it is understood that the other cases, including the Eastman case, will be scattered over a period of several weeks. The suit against the Eastman Co. alleges that it is an illegal combination in restraint of trade. Walter S. Hubbard, secretary of the Eastman Kodak Company, says that he has received no official notice that the government intends to sue at the coming term of the Supreme Court, but he understood that the case was to be resumed.

FOX'S SALES MANAGER.

Herman Robins, assistant manager of Fox, has been promoted to general sales manager with supervision of rentals and leases for all films and subjects over every Fox Exchange throughout the world.

SELECT EXCHANGES.

Select will open an exchange in New Haven, Oct. 6. The new branch will be in charge of Morris Safier, formerly connected with the Select Boston office.

C. C. Reed has been appointed manager of the Kansas City Select exchange, and Ben Rogers will succeed D. J. Selznick as head of the Select Boston office, Oct. 1.

PINNACLE CO. ORGANIZED.

Nathan Vidaver organized the Pinnacle Photoplay Corporation this week, capitalized at \$250,000 under the Delaware State law. Several known film people are interested in the new organization.

To Produce Christian Science Films.

Los Angeles, Sept. 24. King Vidor has severed his connection with the Brentwood Films and has formed his own organization. Vidor is to produce semi-Christian Science pictures, and has been promised unlimited backing in New York. William Parker, who is his personal representative, will leave for the metropolis on the 29th. The work of production will start almost immediately.

Widow Engaged by Gaisner.

Los Angeles, Sept. 24. C. S. Widom, having finished costuming the first Big Four picture "His Majesty the American" (Douglas Fairbanks) has been engaged by Louis J. Gaisner to outfit the Honor of the Family, the new Dustin Farnum vehicle which is a costume play.

Mrs Farnum Recovering.

Mrs. William Farnum is recovering from her recent illness and expects to be about early next week.

INCORPORATIONS.

The following amusement corporations received charters within the past two days:

Oscar Hammerstein's Grand Opera Co., capital, \$25,000; Manhattan. Simon Swift Hammerstein, 945 West End avenue; George Blumenthal, 21 West 57th street; J. Sidney Bernstein, 223 Broadway.

Earth Realty Corporation, capital, \$10,000; Manhattan. Gilbert O. Barry, Robert Walker, Solomon Goodman, 1476 Broadway; Harry Greenberg, 386 Broome street.

Harley Holmes Productions, capital, \$10,000; Arthur H. Walcott, 25 3d St. South Oxford street; Henry O. Swenson, 48 South

Portland avenue; Franklin Malone, 465 Fifth street, Brooklyn.

Planet Film Corporation, capital, \$15,000; Manhattan. David C. Hirsch, 141 Broadway; Simon B. Blumenthal, 18 East 48th street; Bernhard Horwitz, 18 East 48th street, New York City.

Radiovisual Films, capital, \$100,000; Louis B. Miller, Helen E. Miller, Jacob B. Adler, 1400 Broadway, New York City.

California Producing Co., capital, \$5,000; Manhattan. Joseph H. Lee, 362 West 45th street; Samuel L. Warner, 220 West 42d street; Bertha Schantz, 2 West 46th street, New York City.

Glenns Trading Co., capital, \$20,000; Manhattan. Samuel M. Berg, 228 West 42d street; Isabella Shoffer, 326 West 43d street; Charles Hollender, 93 St. Nicholas avenue, New York City.

Roly Roly Eyes, capital, \$10,000; Manhattan. Gilbert O. Barry, Robert Walker, Solomon Goodman, 1476 Broadway, New York City.

Just A Minute, capital, \$10,000; Manhattan. Gilbert O. Barry, Robert Walker, Solomon Goodman, 1476 Broadway, New York City.

Edis Producing Corporation, theatrical; stock, \$1,000; New York County. James P. Kerr, 193 West 61st street; James E. Kelly, 55 Broadway; Richard A. Stedlike, 55 Broadway.

The Renova Theatrical Enterprises,

general amusement business; stock, \$5,000; Manhattan. Benjamin Schleimer, 27 Avenue A; Mitchell Kay, 2079 St. Nicholas avenue; Dave Rosenzweig, 916 South Boulevard.

Artion Photoplays, Inc., picture business; stock, \$10,000; Maspeth, L. I. Robert Kuna, 185 Grand street; Anna Kuna, 185 Grand street; Peter Koch, 19 Lexington avenue.

Screen Politics, Inc., pictures; stock, \$10,000; Manhattan. A. A. Fortinard, Lena F. Fortinard, Luis Zeck, 220 West 42d street.

Academy Theatre Ticket Company, Inc.; theatre ticket brokers, general advertising; \$1,000; Manhattan. Philip J. Dunn, George Fawcett, Alice J. McLaren, 16 Broad street.

Elite Film Association, Inc., pictures; \$50,000; Manhattan. William V. Skinner, 237 St. Ann's avenue; Valerie M. Skinner, 157 St. Ann's avenue; Magdalena Block, 148 West 18d street.

Edgar Lewis Productions, Inc., motion pictures; \$500; Manhattan. Harry Casano, 1457 Broadway; Edgar Lewis, 1457 Broadway; Abraham L. Feinstein, 227 Broadway.

Dalton Enterprises Company, Inc., theatrical business, pictures; \$50,100; Manhattan. David Selig, 3523 White Plains avenue; L. J. Rodriguez, 889 Van Buren street; James H. Dalton, 18 East 41th

street. **New York Theatre Francaise**, Inc., Manhattan, \$50,000; P. L. Anderson, A. A. Jenkins, D. H. Reiter, Babylon, L. I.

Metropolitan Amusement Co., \$100,000; T. L. Croteau, H. B. Knox, A. C. Dill, Wilmington.

Neuma Pictures Corporation, Nyack, Aradine Film Corporation, Manhattan, \$100,000; P. Craft, H. G. Koch, M. Gerst, 1476 Broadway, New York.

Moving Picture Titles, Inc., Manhattan, \$15,000; L. Friedman, D. Blum, M. Hammerstein, 493 Broadway, New York.

Weiss Brothers Amusement Company, capital \$25,000; directors, Samuel Weiss, 114 Manhattan avenue, New York; Alexander Weiss, 46 Greenpoint avenue, Brooklyn; Aaron Weiss, same address.

Beekley Hilde Company, concessions and amusement devices, capital \$10,000; directors, Adolph Klein, 114 East 73d street; Joseph Schupke, 614 West 137th street; Adolph Schwaritz, 66 Fort Washington avenue, New York.

Edwin Curlew Productions, motion pictures; Edwin Curlew, Harry Cahane, Wm. Applebaum, 1457 Broadway.

Fandem Manufacturing Company, Inc., phonographs, motion pictures, \$5,000; Marian Farach, Bilton Erikson, Robert B. Ficker, 47 West street.

"Damn the Torpedoes!" Deliver the Pictures.

Farragut passed the Vicksburg forts without caring three whoops what was in the channel.

In five months, or since April 1, the Hodgkinson organization has run through a mined channel, has not cared three whoops about what any other firm's policies or "politics" were, has ignored the red tape and intrigues of the picture business—

and delivered the pictures.

We have delivered to the exhibitors of the United States:

Benj. B. Hampton & Eltinge F. Warner's first Zane Grey Picture, "Desert Gold."

Benj. B. Hampton's Great Authors' Stewart Edward White Picture, "The Westerners."

J. Parker Read Jr.'s Louise Glaum-Allan Dwan production, "Sahara."

Arco Productions starring Leah Baird in "As a Man Thinks" and "The Volcano."

Robert Brunton's production starring I. Warren Kerrigan in "A White Man's Chance."

National's production starring Billie Rhodes in "The Blue Bonnet."

Each and every one of these productions, according to its class and the price schedule adjusted to its rating, has made convincing profits for exhibitors.

And there are more to come.

What do other people's miscellaneous policies, red tape and intrigues matter to an organization that delivers the pictures?

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Operating through PATHE Exchange, Incorporated

MOVING PICTURES

F. P.'S LONDON STUDIO.

London, Sept. 24. It is reliably reported here Famous Players-Lasky is about to close negotiations for a new studio located at Islington, a village 15 minutes from the heart of London.

The new structure will be the largest studio in England in point of capacity, 160 by 80 feet, capable of operating two huge stages.

The nearest approach to it is the studio built by the London Film Co. at St. Margarets-on-Thames, which is 120 by 60 and only accommodates one stage.

The deal is being put over by Al. Kaufman for Famous-Lasky. When asked to confirm it, he declined to make any official announcement until the negotiations were concluded.

SELZNICK SOLE OWNER.

Lewis J. Selznick is now the sole owner of Select. The resignations of Morris Kohn and Emil Schauer from the directorate of Select foretold that fact. The retiring members represented Famous-Players-Lasky in the Selznick organization.

It is said Selznick returned to Adolph Zukor between \$700,000 and \$800,000 for the latter's share in the film corporation Selznick formed after leaving the World.

It has been reported often of late Selznick's business has been increasing with tremendous strides. Selznick personally is noted among executive picture men as a high ranking organizer and is said to have no peer as a director of a sales department.

David Selznick, the youngest son, is now assistant secretary and treasurer of the Select. Mrs. L. J. Selznick and Sam Morris were selected to fill the vacated places on the board.

DAVIS BUYS "THE CONFESSION."

San Francisco, Sept. 24. George Davis, former manager of the Alcazar Theatre, and who was associated with Sol Lesser in the "Hearts of the World" film, has purchased the world's rights of the feature "The Confession" which features Henry Walthall. The amount paid is said to be \$250,000.

The deal was made through A. L. Bernstein representing the National Film. Mr. Davis left for Washington, D. C. last Friday where the picture will be given a private showing before the Catholic priests holding conclave in that city.

Scotland's First Film Company.

London, Sept. 24. Scotland has now got its own film producing company. Leder, Murray & Co. are now hard at work in Glasgow "shooting" their first film, "A Quiet Holiday." The title smacks somewhat of "slapsick" and the company engaged is headed by T. K. Murray.

Rose Dougan Suing.

Rose Dougan has started a suit against Jack Nobel, the picture director, to recover commissions she claims are due her. Miss Dougan placed Novel with the Vitagraph at \$1,750 a week. According to her complaint he has steadfastly refused to remit.

Jimmy Wilde Film Renter.

London, Sept. 24. Jimmy Wilde, the lightweight champion who defeated Pat Moore, at Olympia, is going in for film-renting. He is joining D. W. Fish, the showman, who is handling the Houdini stuff in Wales.

McRae Leaves for Orient.

Los Angeles, Sept. 24. Henry McRae left for the Orient last Saturday with Marie Walcamp, Harland Tucker and their serial company. "The Petals of Lao-tze" is the title of the vehicle.

SHIRLEY MASON TO STAR.

Los Angeles, Sept. 24. Shirley Mason who has the big part in Maurice Tourneur's "Treasure Island" production is going to star. This talented sister of Viola Dana is going to enter stardom under Sydney Cohen's sponsorship and she will begin on the first of a series of six reel productions December 1 at the Brunton.

LEW CODY MAY JOIN "BIG FOUR."



Los Angeles, Sept. 24. J. A. Best, of United Pictures Theatres Corporation, arrived in this city the other day. He is here to discuss Dustin Farnum's new photoplay with Lois Gasler, who is supervising the production and who is also Lew Cody's manager. It is reported that Lew Cody may become one of the United Stars Corporation.

ANOTHER FILM RECORD.

Chicago, Sept. 24. "The Miracle Man" (film) is breaking all records for twenty-five and fifty cents top prices at Orchestra Hall where the picture is booked for a two weeks' run.

The film runs continuously and has been averaging more than \$1,000 a day at the prices. The first week's gross exceeded \$8,000.

Who? Why?






Ready
for Immediate Release

Someone Must Pay

in six acts
by
Ivan Abramson.

The Photo-dramatic Triumph
of the Season!

What? When?

This is the feature that will get you big money and prestige. This is the photoplay that will carry over the balance of your program. Additional advertising stunt is the new song hit, "Someone Must Pay."

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MOVING PICTURES

NEW JERSEY'S SUNDAY LAW.

From advices received at the National Association of the Motion Picture Industry here, the Sunday opening law, which has been a thorn in the side of exhibitors in New Jersey, is well on the way towards eventual passage.

The whole matter is being handled for the New Jersey State Exhibitors' League by Dr. Charles Hepe. For years his work has been to impress upon legislators the overwhelming public support that this measure is actually receiving. Yesterday he reported that at no time during the series of campaigns conducted under his leadership has the outlook for the Sunday opening been more promising.

One of the features of the bill which has been generally understood is the fact that it provides for a referendum in each locality upon the question of Sunday motion pictures and does not legitimize the Sunday opening scheme except upon a favorable vote by the locality to be affected. Once this is understood by legislators and the public generally, it is felt the measure would have every chance of succeeding.

The primaries in New Jersey come on Sept. 23, and the next Legislature will convene next January. It is apparent, then, that the work that Dr. Hepe and his staff must do between now and 1920 consists largely in obtaining a declaration of where they stand on Sunday opening from the candidates of the two political parties, and a subsequent support or opposition to their election on the basis of their opinion in regard to whether or not they will enlarge or restrict the public's rights to recreation or amusement.

DAVIS EDITING "HOME JOURNAL"

Philadelphia, Sept. 23.

H. O. Davis, of Los Angeles, has been appointed the editor of "The Ladies' Home Journal" to succeed Edward Bok, whose resignation takes effect Jan. 1, 1920. Mr. Bok has been the editor of the publication for the last 30 years.

H. O. Davis has been managing editor of the magazine for the last six months. H. O. Davis, of Los Angeles, is very well known in film circles. He was more or less of an efficiency expert and at one time the general manager of Universal City. It was his desire to produce feature films cheaper than they had ever been turned out before and also to abolish the star system. At the end of six months of the Davis regime, the U. was said to have been \$350,000 loser.

After that Davis went over to the Triangle which at the time was not any too well off. Immediately after his advent, the Triangle stock took a little boost on the Curb, but then it started dropping and never recovered. At the time the H. O. Davis of the films severed his connection with the Triangle, his contract still had three months to run.

"BATHING GIRLS OF 1920."

Sol L. Lesser has left New York for the Coast where he will confer with Mack Sennett and further plans for a big spectacle along the lines of this year's "Bathing Girls."

It will be known as "The Bathing Girls of 1920" and have a melange of music, lyrics and girls. The spectacle will be arranged on the Coast next spring and brought to New York.

FICKLE FAVORITE.

Los Angeles, Sept. 24. Lieut. Roger G. Williams has sued his wife, Vera Zalmans Williams, known in pictures as Vera Bennett, for divorce. He says that his wife started flirting with other men immediately after they were married. They lived together only twenty-two days.

STUDIO HANDS THE GOATS.

The striking studio hands have been the goats in the controversy between the unions and the picture producers. They were caught short when it was announced that the Los Angeles Building Trades Council had signed a year's working agreement with the Motion Picture Producers Association.

There is a dispute as to whether the Council or the International Alliance of Theatrical Stage Employees has jurisdiction over the studios.

NEW PORTLAND FILM CO.

Portland, Ore., Sept. 24.

The Beaver Film Co. has been incorporated here to make two-reel Western dramas.

W. E. Hibbards, F. K. Masters and Charles E. Bartlett are the incorporators.

Pete Morrison and Dorothy Dickson will play leads.

The American Lifeograph studios will be used.

TO EAST AFRICA FOR PICTURES.

Dr. Leonard J. Van Valkenburgh, George B. Shattuck and James W. Morse sailed Wednesday for British East Africa on a scientific film making expedition for Famous Players-Lasky.

The expedition is co-sponsored by the American Museum of Natural History.

The party will remain in Africa for a year or more.

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 1500 patrons an hour, without error.

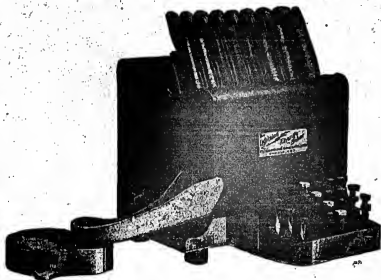
It takes no skill to operate; takes less experience than the old way. Takes little space—9 1/4 x 12 x 13 inches—and weighs only 20 pounds—easily carried.

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.

Write Today

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34-36 Lake Street Chicago



MOVING PICTURES

DISTRIBUTION IN ENGLAND

London, Sept. 12.

An English film man, who appears to be familiar with trade conditions here, discussing the situation in London with a *Vauxhall* representative, said:

"The distribution of pictures in England is very bad at the present time owing to the prevailing system of advanced bookings. Most of the large American concerns that rent their pictures in England, when they first opened for business here on a proper scale, had on hand a large number of features, which forced them to adopt what is termed 'block bookings,' or in other words disposing of their pictures in bulk—that is to say, an exhibitor contracted for all their features instead of making selections. This practice was inaugurated about four years ago when Famous Players-Lasky, under J. D. Walker's management, began renting. They commenced with blocks of eight, then 21, and ran up to 50. As English picture houses change their programs twice weekly, this meant they had to contract with one concern for half their bookings.

"The American manufacturers who rent in England under varying connections are as follows: Famous-Lasky, Fox, Vitagraph, Goldwyn (through Stoll Film Co.) and Select (via Gaumont). Most of these concerns release one picture a week and are in a position to guarantee a year's supply on that basis. About 15 months ago exhibitors were booked up four months ahead and this has increased at such a pace that today every cinema house in England of consequence is booked up for at least the next

twelve months. You might ask why this practice is an evil and if so, why well-balanced exhibitors adopted this system. The fact of the matter is, they were forced to do so because the best features could only be secured in this manner. Every exhibitor was forced through competition to book in this way.

"The names I have mentioned above are only a few of the most prominent. There are any number of concerns handling films, buying their subjects from dealers who represent American, continental and English manufacturers. Only a short time ago, in Manchester, there were 83 renters and in England today there are several hundred.

"There are in England not over 4,000 picture houses in operation and they are forced to assimilate the film output of the world. Certainly they are offered all the pictures made in America, which produces for approximately 20,000 houses. The result, therefore, is obvious. As a consequence, if the truth were known, I doubt if there are over two American manufacturers who, directly or indirectly, are renting here today, who are making any money—and one of these is Famous Players-Lasky.

"Famous is said to be doing very well. Up to last January they were doing a gross rental business here of \$25,000 and are now probably doing between \$35,000 and \$40,000 a week. I understand the Government here will only permit them to remit a gross of \$12,500 on each of their big features and a lesser amount on the smaller ones. The Government, through the Surveyor of Taxes, supervises all such remittances and regulates them.

"The Fox company, like Famous Players, are handling their own output, and doing the best they can, but are probably not making any money. This is not their fault, but due entirely to conditions here. Vitagraph, at one time the foremost dealer here, are now renting, with indifferent success. Pathe is handling the products of their American and foreign producers. Gaumont has been handling Select, but the contract runs out next April and meanwhile they are buying of other manufacturers. The latest Select-Selznick pictures have been sold to Mr. Wertheimer, and through him are being handled by Walturdaw. Jury is handling the product of Robertson-Cole and is taking over 36 Metros, presumably on a percentage basis. The Universal output is bought by the Trans-Atlantic who do not rent but sell. They control the Universal product in several continental countries also. Ashleys are buying of different firms.

"Besides those above enumerated there are quite a number of independent renting houses, who buy exclusives on the open market from American, continental and English manufacturers. Such firms usually release from 12 to 26 pictures a year.

"It will be perceived from the foregoing, that an American manufacturer will find it difficult to invade this territory. Often we here do not like certain pictures. I know of one big firm here that deals in American films that has 16 pictures on its shelves that have been offered to every dealer in England and turned down at any price.

"A renter has to wait from a year to a year and a half to get booked up on each picture he buys and meanwhile has to carry the heavy expenses of overhead salaries to salesman, etc.

"Dealers are unable, as is the case in America, to secure financial assist-

ance from their English banks. Firms here buy subjects outright and the renters are forced to carry very heavy sinking funds because, when they sell a subject, the release cannot be in less than from 12 to 14 months and the best terms they can secure are from ten to 25 per cent. down on the signing of the contract, 25 per cent. six months later and the remainder all the way from release date to months after.

"I know of a rental concern in England constantly carries on its books over £50,000 without any financial assistance from its banks. So that, as an American manufacturer, desirous of invading the English territory, has got to do one of three things, viz:

(1), Rent, which means opening eight offices throughout England, equipping them with salesmen, etc. This accomplished he must make up his mind that from the day he shows his first picture no money comes in until 12 months have elapsed. Meanwhile he continues to give trade show throughout the country and keep up his organization.

(2), If he wishes to dispose of his English rights from New York, having an output of say one feature a week, he will find it is an impossibility to find a concern here who will take over 32 pictures a year. He would be very fortunate to sell say 38 out of his 52, and he would probably have to wait for payment on corresponding lines, as stated above.

(3), He can come to England, open an office here, and sell his goods in the open market to the dealers.

"For what are termed the regular American program subjects, the average selling price for this country is below £1,000 and rarely runs to \$500.

"The censors are very fair and liberal, and give every encouragement and assistance in the matter of cutting and retitling a foreign picture to come within the local restrictions.

"SOLDIERS OF FORTUNE"

FOR TWO AND THREE WEEK RUNS

An ALLAN DWAN PRODUCTION

"SOLDIERS OF FORTUNE" is built for two and three week runs.

The live-wire exhibitor has discovered that the best possible advertising for his house is its ability to occasionally "hold over" a feature.

Hence the real special, that sends 'em out babbling the praise of your picture and theatre all over town, that establishes yours as THE photoplay house.

The directing genius of ALLAN DWAN—
the dramatic genius of AUGUSTUS THOMAS—
the story-telling genius of RICHARD HARDING DAVIS

here combine to give your showmanship a man's size chance.

The business you'll do with this Realart special, produced by Mayflower Photoplay Corporation, will be a guide to what you're going to earn with those that come after.

Realart Pictures Corporation

ARTHUR S. KANE, President

112 WEST 42nd STREET, NEW YORK CITY



MOVING PICTURES

65

EXHIBITOR FACTION IN ARMS AGAINST UNITED'S EXECUTIVES

Horstman of New England Alleges Mismanagement and Graft in the Present Handling of the United's Affairs. Has Called Meeting of Exhibitor Stockholders. High Salaries and Outside Interests in Producing Organizations Intimated Cause of Dissatisfaction. Corporation Makes No Reply.

There is an indication an immediate reorganization of the affairs of the United Picture Theatres of America is to be brought about if the exhibitor-stockholder faction headed by Ernest H. Horstman, of New England, has its way. He has called a meeting of the dissatisfied stockholders, to be held at the Hotel Commodore Tuesday next, and at that time promises to lay before them the proofs of mismanagement and outside association on the part of the present executives of the United with a view to bringing about a complete reorganization of the affairs of the corporation.

In a statement issued yesterday Mr. Horstman, who claims to be the largest and largest individual stockholder in the United, said he does not like the way that the finances of the United are being handled. His reason for the calling of the meeting is to discuss ways and means by which a complete reorganization of the company might be effected.

He stated that in addition to himself there are a large number of the stockholders who are dissatisfied with the present affairs of the company. Exhibitors in reply to his call for a meeting have been answered with letters to the effect that the individuals were not in accord with the present management, and a number have empowered Mr. Horstman to carry their proxies in voting for reorganization.

One exhibitor in particular stated that whenever he called at the United home offices to ascertain something about the current affairs of the company, he was always met by a promotion proposition that called for his investing either \$20,000 or \$30,000 in the new scheme. This finally became so tiresome that he gave up calling at all.

Mr. Horstman said: "When the United Picture Theatres Corporation was first organized I put in the second largest amount in actual cash, and at the same time a number of my friends also invested in the corporation. I do not want them to lose faith in me and that is one of the principal reasons why I am taking this action. I want to protect my friends who came into this enterprise with me."

"Anyone can readily see why we have a kick coming. Those in executive control of the United promised the great exhibitor body of stockholders that they were going to turn out a picture a month. At this time, exactly eighteen months after the organization of the company, they have turned out but seven pictures and there is little likelihood that the 'one a month' policy will ever come into being under their management."

"I am heartily in favor of the original United plan. In fact, the only plan that will guarantee the eventual salvation of the exhibitor of the country is the co-operative plan, and I think that the United plan can be so managed that it will work out ideally for the exhibitor, but I do not think that the present method that is being employed is the best for those most vitally concerned."

There was a meeting of United stockholders called in Milwaukee Monday. Thomas Saxo called the meeting and the general expression of those attending was pointing to dissatisfaction of the present regime. According to the latest reports the membership of the United Theatres

Corporation is 2,700 exhibitors, and the average money paid into the corporation by each member \$250, the total reaching nearly \$700,000. In addition to this was the original amount paid into the company when it was organized, which would bring the total to almost \$1,000,000.

It is believed that one of the causes of the present dissatisfaction hinges on the inflated salaries that four of the executive body connected with the home office are receiving. This is said to total about \$2,500 weekly. The home office expense per week is something like \$4,500. Each of the exchanges throughout the country pay pro-rata of this and with only seven pictures in eighteen months the overhead per production is added to tremendously.

At the offices of the United an effort to see Lee Ochs, vice-president of the company, brought the information from Milton M. Goldsmith, general counsel for the corporation, that there would be a statement from the executives of the United later.

This was not done. In addition to the interest he holds in the United, Ernest H. Horstman, who makes the charges of mismanagement, is also a stockholder in twenty New England theatres and is treasurer of the Motion Picture Exhibitors of America, Inc.

KEYSTONE FIRST IN BOSTON.

The Keystone Bathing Girls are beating the Mack Sennett outfit into Boston. The former attraction is booked to go into the National Theatre, which seats 3,300, next Monday. The "Yankee Doodle in Berlin" picture was expected to go into the Park on the same day, but up to yesterday there was no appearance of any underling in the Boston papers indicating that the attraction was coming. The New England territory is undoubtedly to be the scene of the initial clash of the rival undressed organizations.

LENGTHY "BIG FOUR" SESSION.

Advices received from the Coast this week indicate that there must be something of tremendous import transpiring in the United Artists Corporation. During the past week there have been a series of special meetings held in Los Angeles at which all of the members, directors and attorneys for the stars of the corporation were present. To date, however, there has not been a leak as to what is happening.

BIRTHS.

Jay Dwiggins.

Jay Dwiggins died last week of heart failure in a Los Angeles studio.

Mr. and Mrs. Mark Vance at Kew Gardens, L. I., Sept. 18, son.

WOODHOUSE WITH GOLDWYN.

Los Angeles, Sept. 24. J. Stewart Woodhouse, formerly in charge of Ralph Ince's publicity, has succeeded Norbett Lusk at the Goldwyn organization.

C. J. Brabin III.

C. J. Brabin, who directed the last three Theda Bara features for the Fox Film Corp., is in a critical condition at St. Luke's Hospital as the result of an operation for appendicitis.

SELZNICK BIG ADVT. CONTRACT.

Louis J. Selznick closed what is reputed to be the largest picture periodical advertising contract in the history of the industry last week, when he signed with the "Saturday Evening Post," "Ladies' Home Journal" and "Country Gentleman" for space which will cost \$250,000.

The advertising will cover one year's time, with the "Post" receiving more than the other two publications. It will start with a two-page spread, and advertisements for Selznick releases will appear about twice monthly.

The quarter of a million dollar contract was, in substance, made out for the credit of the Curtis Publishing Company, of Philadelphia, which publishes the three journals.

COLLIER FILMS ON TRIAL.

The Willie Collier two-reel film comedies now in process of making are in the nature of a screen test for the comedian.

Joseph M. Schneck has undertaken the supervision of the preliminary efforts, without entering into any agreement with Mr. Collier.

The intention was to make two comedies and quietly show them. If successful and both parties are agreeable Mr. Schneck and Mr. Collier will form a comedy producing organization with Collier the star of all pictures produced.

"CUSTER'S FIGHT" IN 8 REELS.

Marshall Neilan will produce a screen version of "Custer's Last Fight," founded on "Bob Hampton of Placer" by Randall Parrish.

The picture will be released under the title of "The Eternal Three" and will be distributed by First National. Included in the cast are Marjorie Daw, Lewis Stone, Mahlon Hamilton and Wesley Barry. It will be about eight reels in length.

Announcing

HAROLD LLOYD

in new

SPECIAL \$100,000.00 TWO REEL COMEDIES

For four years Mr. Lloyd's comedies have been the best one-reel comedies made.

He is now presented in two reel comedies of a class and character never before attempted by any screen comedian.

In them he proves the claim made for him by many exhibitors, that he is the greatest of all screen comedians.

ONE TWO REEL COMEDY EVERY FOUR WEEKS, BEGINNING NOV. 2

Produced under the personal supervision of Hal E. Roach.

PATHE

Distributors

VARIETY

GREATER N. Y. EXHIBITORS PLAN "STRIKE" AGAINST BIG PRODUCERS

Secret Organization of Picture Showmen Formed, With 1,200 Members. All Pledged to Combat High Film Rental Charges. Trouble Due Nov. 1, When Contracts Expire. May Refuse to Run F. P., Universal, Select and Others Unless Rentals Come Down.

The picture exhibitors of Greater New York have caught the strike fever that recently ran its course in the other branches of the show business and according to report are lining up to declare themselves against the film distributing offices. The principal complaint is the prevalent high price of rentals.

Most of the yearly contracts with the film exchanges are due to expire around Oct. 15. According to the plan arranged by a newly formed organization of picture showmen, they will not be renewed, unless the Famous Players, Select, First National, Universal, United Artists and one or two other big producers, consent to a generous slash in rental charges.

The moving spirit in the new organization of exhibitors, declared yesterday a membership of over 1,200 had already been enrolled, and pledged to refuse to book pictures of the above named producers, unless "fair" service prices are granted.

The "fair rental" association, as the picture showmen's organization is known to its members, will not be incorporated, but will be conducted as a secret body. The reason for this is that the organization has received legal advice that its proposed "strike" against the producers, due about Nov. 1, narrowly approaches a "blacklist," and whatever steps are taken must be very carefully guarded to avoid conflict with the anti-trust laws.

FIVE FILM THEFT ARRESTS.

The Film Theft Committee of the First National Exhibitors' Association in a statement given out yesterday made known its recent activities in bringing about the arrest of five alleged picture thieves within the past ten days. Chairman Pitman of the committee who is conducting the campaign claimed the success in apprehending malefactors within the past several months will soon lead to stamping out theft in the industry. W. C. Hawkins, as special representative for the committee has been actively concerned in running down the thieves together with officer Brady of the 47th Street police station.

According to the story sent out Willie Feinberg and Moe Goldberg were arrested after a taxi-cab chase

which ended in Central Park, where Mr. Hawkins and L. J. Schwartz of the Fox Film Co. cornered the two men who had with them a copy of the "Romance of Tarzan." They had secured possession of the feature by calling up an uptown theatre and explaining that the film was to be sent out of town. They asked the house manager to send it to the Penn railroad station, which the manager agreed to provided a receipt would be given. The picture was delivered by the house porter but it is alleged Goldman was tracked from the station and arrested after the chase. Goldman, according to the statement was identified at Jefferson Market police station by the porter and was granted a continuance until today.

Others arrests were made two days later after an alleged conspiracy on the part of Al Lehrer, shipping clerk for Select Pictures, Joseph Spreckman his assistant and Barney Alvin to secretly circulate Select features among business acquaintances. They would, it is said, deliver any Select picture on 24 hours notice. Officers of Select were informed of the scheme by Hawkins and was advised as to procedure by assistant district attorney A. E. Unger.

It is alleged that Spreckman and Alvin passed over a lot of Select film for \$100 in a room in a private house. Hawkins and Brady broke into the room and arrested Alvin. Spreckman who was supposed to have gone for more film was later arrested on the street. Lehrer was then arrested at the Select exchange and the \$100 was passed back by him to the officer. The trio was arraigned at the 54th street court on Monday of last week and was later bound over for action by the grand jury.

HORSLEY TO REISSUE.

David Horsley has made an arrangement with the Exhibitors Mutual for the release of the reissues of his George Ovie single reel comedies, his two reel animal pictures and the five reel Crane Willour features, which he made several years ago.

Horsley leaves for the Coast this week and will be gone for about a month, returning to reopen his Bayonne studios.

RECORD BOOKING AGREEMENT.

Philadelphia, Sept. 24. A booking agreement, comprising the biggest deal yet consummated in the motion picture industry in this state was entered into yesterday when F. G. Nixon-Nirdlinger arranged to book 15 houses in which he is interested, with the Stanley company of America.

By the arrangement, Nirdlinger becomes an important factor in the Stanley company and enters the directorate of the corporation. The theatres affected by the change are the Locust, Belmont, Rivoli and Cedar in the West Philadelphia section; the Frankfort, Jumbo and West Alleghany in the Northeast section; the New Friehofer now being built, the Strand; by arrangement with Mrs. J. Effinger, Nixon's Temple in Camden, N. J.; Nixon's Dover at Dover, Del.; Grand Opera House, West Chester, Pa.; Cort, City Square, and Criterion, Atlantic City.

Adolph Zukor was present at the meeting. He is also a director in the recently reorganized Stanley Co.

ALLIANCE IS COMBINATION.

The Alliance Film Securities Corporation, a new holding company with a combined capitalization of \$2,500,000, was formed last week by the amalgamation of the Educational Film Corporation, the Far East Film Corporation and the Coronet Film Corporation. E. W. Hammons is president of the new combine.

SMOKE HIDES THE SUN.

Word comes from Universal City, Cal., that for the first time in the history of film making at that point, weather conditions recently have driven the camera men to the bench.

A big forest fire in the mountains in that vicinity is the cause. The heavy smoke pall almost obscures the sun.

WORLD RIGHTS \$250,000.

San Francisco, Sept. 24. George Davis has bought the world's rights to "The Confession" from the National Film. The reported price is \$250,000.

Amusements

In Europe

On page 9 of this issue is an article on the amusement field in Continental Europe, written by Hayden Talbot.

There will be three installments, covering the legitimate, vaudeville and pictures.

Mr. Talbot's article this week treats of the legitimate.

FRENCH EXHIBITORS GIVE IN.

Paris, Sept. 24. Film exhibitors have signed the agreement submitted by the musicians' union, accepting all the terms imposed and paying all in full during the lock-out.

The exhibitors additionally agree not to discharge anyone concerned in the trouble.

It is agreed that all contracts after Sept. 24 when the agreement goes into effect, shall pass mutually through the musicians' union and exhibitors' union.

The vaudeville managers signed a similar agreement last week.

There is much feeling against the legitimate management over there by the vaudeville directors and exhibitors. They accuse the legits of lack of support through declining to join in the lock-out.

WOLPER SIGNS CHAMBERS.

Contracts were signed late last week under which the Robert W. Chambers Film Corporation will come into existence. The company has been formed for the exclusive making of film versions of the author's stories. It is understood that the capitalization of the company will be about \$500,000.

HAMPTON'S OWN STUDIO.

Jesse D. Hampton has decided to build his own studio on the Coast, having heretofore rented the Willis and Ingalls place in Los Angeles for production activities.

He has acquired a plot in L. A. on the Santa Monica Boulevard and work will begin immediately.

STRONG ESTATE \$20,000,000.

Rochester, N. Y., Sept. 24. The will of Henry Alvin Strong, which has been probated in Surrogate Court here, bequeaths an estate conservatively estimated to be more than \$20,000,000.

Mr. Strong was president of the Eastman Kodak Company, the man who originally financed George Eastman's inventions to the extent of \$10,000, and for many years the holder of a controlling interest in the company.

Yonkers Studio for F. P. L.

The Famous Players-Lasky Corporation has leased the former Triangle studio in Yonkers.

George Fitzmaurice will start producing "On With the Dance," with Max Murray starred, in the newly acquired F. P. property on Oct. 1.

Two English Productions by Harris. The next two productions to be started by William Harris, Jr., are "Abraham Lincoln," the much talked about Drinkwater play, and "The Lost Leader," by Lennox Robinson, also highly regarded.

Both pieces are current London successes.

Hotel JOYCE

31 WEST 71st STREET
(Central Park West)

DAVE HARRIS

Now playing
Proctor's Palace, Newark
Singing
Hop Sing Joy—202

Direction:
ROSE & CURTIS

JOHNNY FRANCIS

and
RENE
WILSON
JUST FINISHED
PANTAGES CIRCUIT
NOW REPEATING TOUR ON
LOWEY CIRCUIT

MANAGEMENT:
SAMUEL BAERWITZ

HAVE YOU
SEEN
"NIOBE"
?

FRANK KATHRYN
Moore and Sterling

"On a Wednesday Evening"

MERCEDES

757 IRVING PARK BLVD.
Telephone: Wallington 14124
CHICAGO, ILL.

(INEZ) (GEORGIA) (ALICE)
PATTON, YANTIS and ROONEY
"THREE GIRLS FROM HARMONYLAND"
SUCCESFULLY TOURING PANTAGES CIRCUIT

ERNIE EVELYN
GORDON and DELMAR
SNAPPY SINGERS OF SNAPPY SONGS IN "BLUIN' THE BLUES"
LOWEY CIRCUIT BOOKED SOLID

FRED DUPREZ



Starring in "Mr. Manhattan"
in England
New York Rep.:
SAM. BAERWITZ
1413 Broadway
London Rep.:
MURRAY & DAW
5, Line St., W.C. 2
My American Author:
JAMES MADISON
English Paraphrase of
Comicalities:
WESTON & LEE



MARIE
and EARL
LA VERE'S
FRIEND MAGGIE SEE:

I haven't a thing to say this time,
but I do want to say this: The dan-
dled step that I learnt is simply
downright impossible for any living
walking human being on earth to
do—but I do it just the same.

"You know how it is with me,
Tummy."

Sept. 22-24—Colonial Theatre,
Hills, N. Y.

Sept. 25-27—Jefferson Theatre,
Auburn, N. Y.

Dear Auntie:

This season I should save "at
least" as I am booked 15 weeks for
Loew, 25 weeks for Pantages, 10
weeks Moss time and 8 weeks in
England. Sorry but am not able to
say where I will be on Xmas Day,
1928.

Your affectionate nephew,

FRED ALLEN

Loew Circuit: Direction, MARK LEVY

EDDIE
McCARTHY
and
LILLIAN
STERNARD
In "Two Beds"
EVERY LINE PROTECTED

Blanche Latell
NOW WITH
"OVERSEAS REVUE"
ORPHEUM TIME

(JOSE) (OLLIE)
STEWART and OLIVE
"American Boy and English Girl"
in
DANCING ECCENTRICITIES
PANTAGES CIRCUIT

Week Sept. 22, Grand, Philadel-
phia, then Detroit, Rochester,
Buffalo, Toronto, etc.

**JIM and MARIAN
HARKINS**
Direction,
NORMAN JEFFERIES

Music Cue: Wife says "You
Putrid Puppy" (meaning
"Dirty Dog"). I say—"Repeat
that and I'll make you the
Mother of a Slap in the Eye"—
"When I wiltz my Fannie
Around" for Bows.

COOK and OATMAN

Loew Circuit: Direction, MARK LEVY

Do you think the
STEEL STRIKE
will affect the boys
who play
Hawaiian Guitars?

LANGTON and SMITH

Loew Circuit: Direction, MARK LEVY

SID
VINCENT
and
ADA
CARTER
in
"THE LAUGHING LADY"
Personal Direction, Boyle Woolfolk
W. V. M. A. Western B. F. Keith



Pauline Saxton
SI
PERKINS'
KID

"CHUD" "ROLLIE"
Blough and Lockard
A Black Act that Does Not Use a Razor
FEATURED COMEDIANS
WITH KELLY FIELD PLAYERS
Headlining Pantages Circuit

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

LAWRENCE BROS. and THELMA
"VERSATILE NOVELTY ARTISTS"
IN MARVELOUS MIMICULATIONS
Personal Direction, SAMUEL BAERWITZ

OSWALD



Care of
**Rawson
and Clare**
Auburndale,
L. I.

STEVE JUHASZ
PRESENTS
Boila and Co.
IN A
DAINTY SONG AND
DANCE DIVERTISEMENT
Featuring TWNETTE the
American Dancing Girl
DIRECTION:
BEEHLE & JACOBS

NEARLY GOT CANCELED ONCE IN
"AUGUSTA, MAINE"
Because my contract read "He-
brew Comedian" and I didn't
say one word in Jewish.
DAVE MANLEY
"Leave the Hall"
EAST: ALP. T. WILTON
WEST: BEEHLE & JACOBS

Now Touring Orpheum Circuit
**ARTHUR WEST
AND COMPANY**
IN
"What the Critic Said"
By GUS KAHN
Eastern Representative, HARRY WEBER
Western Representative, SIMON AGENCY

HARRY W. JOE
Conn and Whiting
Various Feats with the Feet
WITH DAVE MARION
Working next to such notables as
SID GOLD, INEZ DE VERDIER, BAE
LA YOUNG, EDDIE GERARD, PLUNKETT
THE COP, etc., etc.
Direction, RHEOMS & RICHARDS

VARIETY

**Booking Exclusively with W. V. M. A., B. F. Keith (Western
and Affiliated Circuits)**

Get in Touch With

ERNIE YOUNG

(OF CHICAGO)

If You Want a Route in the West, Write, Wire or Phone

MAX HALPERIN, Booking Manager

SUITE 1211-1212-1213 MASONIC TEMPLE, CHICAGO, ILL

STUART AND KEELEY
SMART STEPPERS AND DIVERTING DANCES

BOOKED SOLID

B. F. KEITH, W. V. M. A. AND A. & H. TIME

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